

MMR

MUSICAL MERCHANDISE REVIEW



MMRmagazine.com

UpFront **30**
Q&A:

Music & Arts' Allan Greenberg



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The Kids
Are Alright:

Performance-Based Music
Education Franchises

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MISS'
Events in
Nashville

23rd
Annual **58**
Profile of the
American Music Dealer

The Return of Summer NAMM **46**

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C O N T E N T S

MMMR

MUSICAL MERCHANDISE REVIEW

Vol.172

No.7

JULY

2013



www.mmrmagazine.com

Spotlight:

The Return of Summer NAMM

Numbers are up across the board and perennial holdouts are returning for Summer NAMM as it moves into shiny new digs at the Music City Center. **46**



FEATURES

30 Upfront Q&A: Music & Arts' Allan Greenberg

The sprawling band and orchestra chain has undergone significant expansion this year. *MMR* talks with Allan Greenberg about the company's recent purchase of Southern California's Anaheim Band Instruments.

32 Franchise Opportunities: The Kids Are Alright

Performance-based music education is on the rise throughout the country in a variety of pop and rock-music-oriented formats. School of Rock, Bach to Rock, and the Avalon School of Music discuss what makes these fresh programs work (and what the trend means to music retailers everywhere).

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MMR makes introductions to this Iowa saxophone expert.

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The director of the Retail, Wholesale and Department Store Union sits down with *MMR* to tell their side of the story.

53 Summer NAMM Exhibitor List

58 Profile: The 23rd Annual Profile of the American Dealer

National store counts hovered at around 8,000 over the past year, as the country saw moves toward expansion in some states, losses in others, and even hints at a long-awaited resurgence in the keyboard market. Read more in this comprehensive review of the year in American music retailers.

70 Special Report: Thunderball Marketing's Long Recovery from Hurricane Sandy

This New Jersey pro audio/DJ mainstay is still digging out from a warehouse full of destroyed inventory, with little help so far from storm relief operations.

76 Guest Editorial: A New Lease on Light

ADJ Products' Alfred Gonzalez on why it's a great time to get into the lighting rental business.

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Cover photo by:
Bruce Cain, Elevated Lens Photography.

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First Read

So if you're me, the first question is, "How the hell do you replace Sid Davis?" Well, you don't. And you don't try, because you can't.

Sid will always be a pillar of the industry and part of the fabric that is *MMR*. You likely think him wise, insightful, and of quick wit. We will wish him a well-deserved exploration into what's next, and are pleased to say he is still consulting with us, in general, and with me, in particular, and plans on contributing to *MMR's* important legacies, like the Don Johnson Award and the *SBO* Essay Contest. He's also still writing (see his excellent analysis of the state of the music dealer on page 58).

As for me...

I come to *MMR* with 24 years of experience from all sides of the MI industry. I have a degree from a conservatory of music, and, like the entire editorial staff at *MMR*, I'm a gigging musician. I'm a piano teacher. I'm a parent of young music makers.

So now I come to the oldest, most respected, best music trade magazine humbled. But also driven – driven to take a great magazine and make it even better. I'm evangelical about music making, and that translates into being inspired to make sure *MMR* is your first choice for ideas, solutions, and tools that will support you and help you be more successful.

"We build on the legacy, pushing forward to work harder to bring you more news, ideas, and stories that matter."

I will do it with your help. You've already seen major changes with a dynamic, contemporary re-design of the last issue. Changes are coming on the editorial side, too. Last month we debuted executive editor Christian Wissmuller's "The Last Word." We'll have some fun, too, like with our new "MI in the Media." And in addition to the new, we will maintain what *MMR* is best at: In-depth features, getting exclusives, and spending the extra time getting all sides of a story. See the follow up to the *GC/Union* story we started last month in this issue's UpFront Section.

Back to Sid. He likes to say, "Be careful what you wish for." He recently said it to me again and it took on greater than usual significance. See, *MMR* has an amazing legacy of "firsts" – first MI magazine, first to go online, first to do an e-newsletter, first in circulation – so many others. So what do we do now?

We build on the legacy, pushing forward to work harder to bring you more news, ideas, and stories that matter. And while you are well served by three other good magazines that cover this business, we will create an *MMR* worthy of being your First Read. **MMR**



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Four Force is a brand new guitar amplifier company and we are deciding where to focus our sales efforts. In the United States, it's clear that the pricing from large chain stores and internet only sales outlets impacts independent music stores. Customers walk into your stores for your advice and to demo products. They then turn around and buy them in the lower cost outlets. After spending a lot of time talking to independent music storeowners like you at NAMM, I have decided that our Four Force products will be **SOLD EXCLUSIVELY TO INDEPENDENT MUSIC STORES**. No large chain stores and no internet retailers driving the price, service, and selection down to the bare minimum. You will have unique products with strong, dependable margins to help you (and I) be successful in this great industry.

Our product is unique and I need dedicated professionals like you to quickly show the many benefits of this amplifier. It weighs an amazing 12 lbs. but most people don't understand the benefit until they physically pick it up – can't do that on-line. It has a very unique shape – not the traditional box cabinet, but until you physically see it, it's hard to appreciate how good it looks. The sound is very unique as I've used many audiophile parts and a very unique circuit (patent pending). Listening via an on-line video helps, but almost everyone who played one at the NAMM tradeshow was amazed at the sound quality. Clearly, our amp's sound is best demonstrated to a customer in your store environment.

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- Industry News
- People On the Move
- RWDSU on GC Unionization



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S&P Lowers GC's Credit Rating

According to Reuters, Standard & Poor's cut its debt rating on Bain Capital-owned Guitar Center Holdings Inc. in late May, from 'B-' to 'CCC+' due to "weak operating trends." "Although we anticipate the company (will) obtain the amendment to its financial covenants, we believe its capital structure is unsustainable in the long term and the company is dependent upon favorable business, financial, and economic conditions to meet its financial commitments," S&P credit analyst Mariola Borysiak said in a recent note to clients.

Purchased using Bain Capital Fund IX in a deal valued at \$2.1 billion six years ago, Guitar Center Holdings holds several debt instruments, including a \$373 million ABL revolver, about \$402 million in senior unsecured notes and \$375 million in senior unsecured notes for its subsidiary Guitar Center Inc. It also floated a \$650 million term loan.

S&P reviewed the company's debt instruments in the wake of weaker-than-expected performance over the past two quarters and a "deteriorating liquidity position." GC may have to borrow under its revolver to fund its operations and financing needs, S&P said.

Looking ahead, S&P said management's efforts over the next year would revolve around strengthening the company's brand image and improving declining operations at the company's direct response segment.



Gruhn Guitars' New Location

Gruhn Guitars has moved to 2120 8th Avenue South in the Eighth Avenue South corridor of Nashville. The company began renovations on the new space in early 2013 and reopened in their new location on June 15th. A grand reopening celebration featuring a number of instrument and accessories vendors, a re-stringing clinic, and several giveaways will take place July 11-13. The store will be open for extended hours during these three days.

The 2120 Building has been renovated to suit the needs of Gruhn Guitars. The ground floor of the new store will feature a larger showroom, allowing the store to display its full inventory of vintage, used, and new instruments and providing additional space for instrument trial rooms and an appraisal inspection area. The second floor will include a high-end showroom, administrative offices, and instrument case storage. The top level will house Gruhn Guitars' repair shop, shipping and receiving, and a photography studio. Ample customer parking will be available on site.

George Gruhn opened his first downtown location on 4th Avenue in January 1970 and moved the store to its second location at 410 Broadway six years later. Gruhn Guitars has been doing business at 400 Broadway since 1993. 2120 8th Avenue South formerly housed the alternative weekly publication *Nashville Scene* and was most recently occupied by Emma, a local email marketing firm.

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CORRECTIONS

In our feature on Antigua Winds in last month's issue (pg. 62-63), some of their instruments were misidentified in the accompanying photo spread. Correct identifications can be found below.



Antigua
Alto Saxophone



Antigua
Straight Soprano
Saxophone



Antigua
Bassoon



Antigua
Tenor Saxophone

Full Compass Owner Susan Lipp Honored

Wisconsin Women in Government (WWIG) has honored Full Compass owner and board chairwoman Susan Lipp with their Woman of Achievement Award. Susan was one of four women chosen statewide, earning recognition for her role in creating the fourth-largest woman-owned business in Wisconsin and for leadership of many non-profit and charitable organizations. The award was presented on May 7th during the WWIG Recognition Gala held at the Monona Terrace Convention Center in Madison. Over 1,000 federal, state, and local elected officials, business leaders, public servants, and political enthusiasts attended the annual event.



Susan Lipp of Full Compass Systems

Susan remarked, "I am delighted and honored to be chosen for recognition by Wisconsin Women in Government. I am truly impressed with all they have done to create opportunities for women and to advance the roles they play in every level of government."

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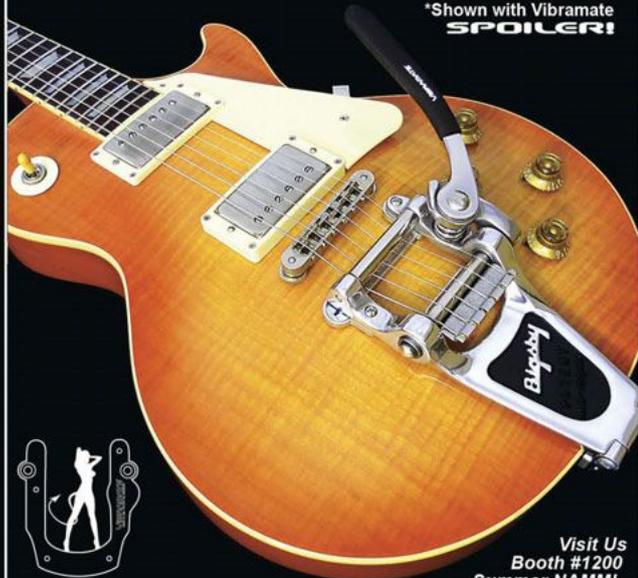
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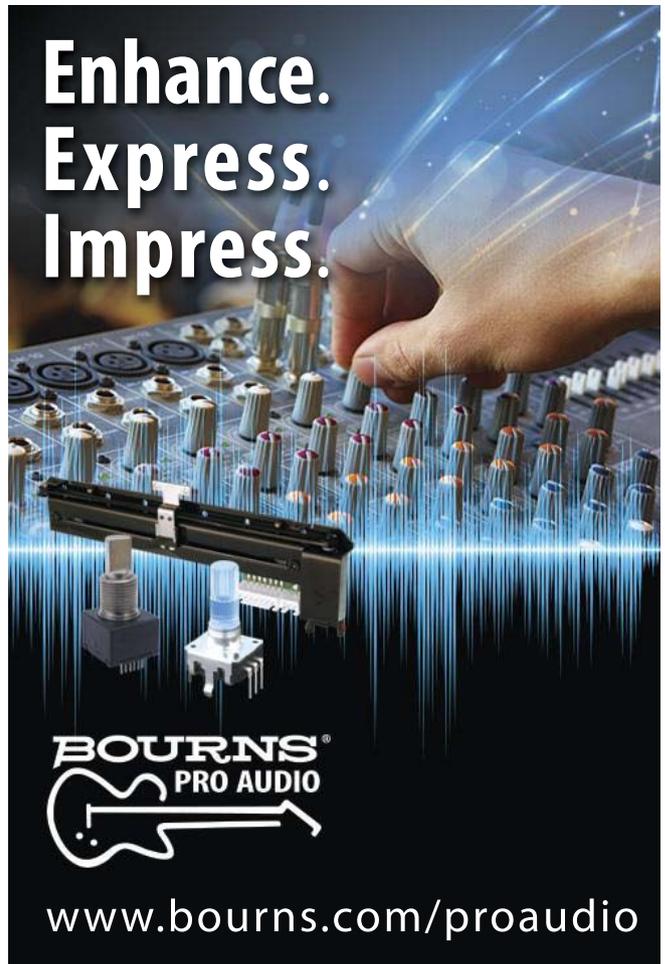


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Rodgers Awards 2013

Rodgers Instruments has presented its highest dealer achievement award – the Kakehashi Vision Award – to Los Angeles-based Church Keyboard Center and its president, Nelson Dodge.

In addition, Rodgers recognized top

performers in the categories of merchandising, communications, and outstanding new dealership. The awards were presented during a banquet at Rodgers headquarters in Hillsboro, Oregon on May 16.

The Kakehashi Vision Award bears the

name of Roland Corporation founder Iku-taro Kakehashi, whose record of innovation and determination inspired the idea of recognizing the Rodgers representative who best embodies those qualities each year. Rodgers has been part of the Roland group of companies since 1988.

Mr. Dodge, a lifelong organist who joined the Rodgers organization only in 2011, was selected based on his company's outstanding sales achievements, customer satisfaction, merchandising, web marketing, promotional activity, institutional sales activity, and dedication to educational activities to train future organists.



Nelson Dodge, at left, accepts the 2013 Kakehashi Vision Award from Rodgers president Duane Kuhn, with national sales manager Richard Morales and marketing manager Jennifer Brandlon.

Awards were also presented to Rodgers Organs of St. Louis for merchandising; Panama City, Florida-based Tadlock Piano & Organ for communications; and Boston-based M. Steinert & Sons for outstanding new dealership.

The awards are part of the Roland-Rodgers Relationship Program, the cornerstone of the partnership between Rodgers, its corporate parent Roland Corporation, and retail representatives. The program fosters close cooperation between the manufacturer and local representatives for each area of activity, ranging from customer service to technical training, to promote professionalism, consistent brand identity and sales success.

The awards banquet capped a two-day U.S. dealer meeting that included the rollout of the Rodgers University training program; new product introductions including the four-manual Infinity Series Model 484, the three-manual Model 599 with drawknob controls, and the Rodgers Pipe Integration Manager; and the celebration of Rodgers' 55th year in business as well as its 25th year as part of the Roland family.

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Proposed Tariff Changes to Impact the Canadian MI Trade?

MIAC is reporting that, among the fine print in its recent budget presentation, Canadian Prime Minister Steven Harper's government has proposed removing preferred tariff status for imports from 72 countries, including several (such as China, Indonesia, Korea and Thailand) that are significant suppliers to Canada's music products industry.

The effect of these changes, which are proposed to take effect in 2015, would increase tariffs on most imports from these countries, including musical instruments and related goods. Though the government carved out well-publicized exemptions for "hot button" items like hockey equipment, there was no such consideration for music products.

MIAC "is monitoring the progress of this plan and welcomes input from membership as to whether [they] should take an official position in this debate and what that position should be."

Hal Leonard to Distribute ChordBuddy in North America

ChordBuddy LLC, (Summer NAMM Booth #1619) makers of the ChordBuddy™ Guitar Learning System, has announced that Hal Leonard Corporation (Summer NAMM Booth #1218) will distribute the company's products to North American retailers. Hal Leonard will debut the ChordBuddy products at 2013 Summer NAMM in Nashville.

The ChordBuddy line will include the original ChordBuddy Guitar Learning System, featured on the ABC TV show *Shark Tank*, as well as some models of "Perry's" line of acoustic guitars, the ChordBuddy digital tuner/capo, related accessories and the brand-new ChordBuddy Jr. guitar, a half-sized instrument for the 4-8 year-old age group.

Hal Leonard will also coordinate new publications including ChordBuddy songbooks and instructional content to support the ChordBuddy Guitar Learning System. Throughout the year, ChordBuddy and Hal Leonard will plan strategic events and clinics.



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

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Tom Oliphant, Owner Ventura Guitars

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



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Vic Firth Inducted into the Bands of America Hall of Fame

Vic Firth has been inducted into the Music for All 2013 Bands of America Hall of Fame.

The Bands of America Hall of Fame recognizes individuals who have greatly impacted the nation's band activity, the Bands of America organization, and music education.

For more than 50 years, Firth has been a leader in percussion education. He became the Percussion Department head at the New England Conservatory in 1952 – the same year that he began his career with the Boston Symphony Orchestra. During this time period, Vic authored eight percussion method books and

wrote 17 compositions for classical percussion. These works have been considered international standards in the high school and collegiate repertoire, as well as for audition, solo and ensemble festival material.



Both the Vic Firth Company and Vic himself have been active supporters of Music for All from the beginning. The Principal Timpani Chair of the Honor Orchestra of America is endowed by Mr. Firth and he has been a presenter at the annual Summer Symposium.

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For a complete list of Authorized Service Center dealers, visit www.PearlDrum.com.

CORRECTIONS

There are some corrections to the Supplier Directory that ran in the May issue of *MMR*.

One addition:
FRM Enterprises
10 Festa Road
Revere, Mass. 02151
Attn. Frank Romano
(781) 629-1558

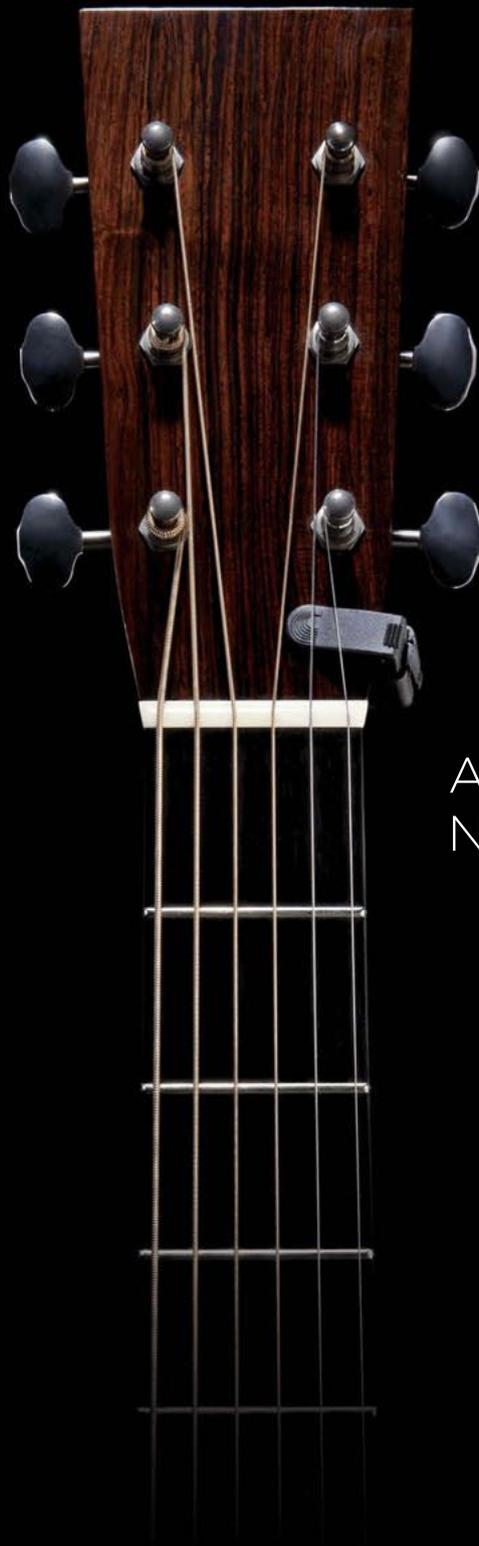
M&M Merchandisers' entry requires a few modifications:

The following should be added to the company's listing type: D, E, I, M.

Additionally, the following should be added as the company's keycodes: KI and PB

For the Kona Guitars, Main Street Guitar Company, Trinity River Guitars, and Fat Boy Accessories, please change the listing for shipping to "Canada" to "World".

In the June issue of *MMR* Owensboro Music co-owner Hank Starks' name was misspelled as Hank "Stark."



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Gibson Brands

Recent acquisitions have broadened Gibson's range of product offerings and, to reflect this, Gibson Guitar Corp. has been renamed Gibson Brands.

"Of course, the Gibson Guitar Corp. remains a vital, and crucially important, division of Gibson Brands," states Gibson Brands chairman and CEO Henry Juszkiewicz. "But with the recent acquisitions of TEAC, the Stanton Group, KRK, and Cerwin-Vega!, as well as a major investment in Onkyo, Gibson now encompasses the entire music and sound chain – from the first chord played by a songwriter on a Gibson guitar, until the music reaches the consumer through Onkyo's premium high-fidelity systems."

NAMM Announces Top 100 Dealers

The top music instrument, product, and sound retailers from around the world will be recognized at Summer NAMM, in Nashville, on July 12. This year, the number of retailer entries in the Top 100 rose dramatically, making way for many new names on the list.

"The NAMM retailers that made the Top 100 this year are creating the future of the music business," said Joe Lamond, president and CEO of NAMM. "These retailers enthusiastically bring the tools of music making into their communities in innovative ways. They grow with their customers. They enrich their neighborhoods. They are the ambassadors who encourage people of all ages to get out there and just play."

Music product retailers were judged by a panel of impartial expert judges, selected by but not otherwise affiliated with NAMM, using a numeric rating on the following criteria:

- Understand that great customer service is the key to success of a retail store
- Are a proven community advocate for music education and music-making
- Provide a retail experience worth returning for and recommending to others
- Design a floor plan, merchandising, and marketing that encourages repeat sales
- Prepare for future success with sound planning, marketing, and training initiatives
- Use the web and social media in engaging, effective ways

During the award show in Nashville, excellence in seven divisions including Dealer of the Year will be recognized in front of a crowd of industry leaders and peers. Categories include, Best Exterior Presentation and/or Merchandising Display; Best Marketing and Sales Promotion; Best Online Presentation; Support Music Advocacy; Music Makes a Difference; Best Emerging Dealer "Rookie of the Year;" and Best Special Event.



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MADE IN USA



RWDSU Chimes in on GC Unionization Efforts By Matt Parish

Update: Shortly after my interview, employees at GC's Manhattan store voted to form a union of its 57 retail workers. The national RWDSU organized the move, marking what the union hoped would be the first of many such votes around NYC area and the country.

Despite the recent labor troubles in New York and the S&P Downgrade reported on in this issue of MMR, Guitar Center is nonetheless on track to open another 15 new stores this year.



Phil Andrews

In this exclusive interview, Phil Andrews, organizing director of the Retail, Wholesale, and Department Store Union (RWDSU), New York, offers his organization's take on the unionization efforts in NYC that MMR first discussed with Guitar Center's executive VP of stores, Gene Joly, in our June issue...

MMR: Explain how this whole movement related to Guitar Center got started.

Phil Andrews: More and more workers are getting involved in this and the reason isn't because we decided that Guitar Center is a good target – it's because the workers have real issues. They came to us and said, "Since Bain came in, conditions have eroded. Our commission percentages have gone down." That's a fact. The PCA requirement – the warranty penalty – has become more onerous. They've also seen changes to their health care and their paid time off. So this issue hasn't resonated just in one location, but has spread out to all the New York locations. If you look at the petition, there are hundreds of comments from current and former Guitar Center workers who are saying, "Yes, this is exactly what our issues are," or "This is exactly why we left the store."

MMR: Can you explain more about the problems you're claiming to exist with the PCA warranty protocol?

PA: Guitar Center has what they call "Pro Coverage," which is basically the store warranty. Workers are required to sell a certain percentage of their sales with the warranty. If they don't reach that, they lose a certain percent on their commission. For some people, that can be hundreds of dollars on their bi-weekly commissions.

These aren't salaried commission workers – they're straight commission, which means they fade all the way down to minimum wage. So if somebody has a bad week or doesn't make their PCA rate, they can end up making just slightly more than minimum wage.

MMR: What other issues are concerns, from your point of view?

PA: There's what they call "non-selling time" – time when you're putting up a display or teaching a class. All of those hours are basically unpaid because you're not selling anything. They're not making

Summer NAMM Booth 1500



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any commission, so they're just fading out what their commissions were down to minimum wage.

MMR: In our Q&A with Guitar Center's Gene Joly and in general public refrain, it's said that the salary for GC workers has gone up, on average. Is there a certain type of worker other than salespeople whose salaries have gone up?

PA: They have said that. I would love to see the numbers. When workers hear that line, they are just puzzled. It may be that they're talking about upper level management. They have a few people who are independent agents who deal with the large accounts – they call them "GC Pro." But as for the frontline salespeople – the people selling drums and guitars – they're perplexed as to why the company thinks they're making more money now.

People are saying, "I used to be able to pull in \$40,000 a year. Now I'm making half of that." Many GC workers struggle to break \$20,000. Combined with the fact that New York City is the most expensive place in the country to live, that doesn't work out.

MMR: What other types of retail workers does your group represent in New York?

PA: The RWDSU represents many kinds of workers, but our core is mainly retail. We represent most of the Macy's stores in New York City, including the flagship store. We represent the Bloomingdale's flagship on 59th Street. We also organize higher-end workers at places like Saks Fifth Avenue or Bergdorff Goodman, but also low-wage workers. Right now there's a huge effort to organize the car wash workers of New York City.

MMR: In his interview with us, Joly noted the RWDSU's proximity to GC.

PA: I had to read that sentence [in the *MMR* Q&A] a few times because I don't even know what union he's talking about. I did Google it and discovered that the cinematographers and film editors' guild (IATSE) is technically on the same block as Guitar Center. We're actually in Midtown, on 29th Street.

They've spread a lot of misinformation about the union and what the union is.

They've told everyone that if you're in the union at the store, you won't be able to play gigs outside of the store if those gigs were non-union. That baffled us, but it turned out they were conflating this with the Screen Actors' Guild. They told workers they'd have to pay dues to three organizations, which isn't true.

MMR: Have you represented any MI retail employees before?

PA: No, but this union has represented a lot of workers at small, stationary retail stores, and drug stores. As larger places like Guitar Center or Office Depot or Walgreens come in, the small independents that used to be all-union have gone out of business. These used to be small, living wage jobs that have been replaced with jobs that don't pay as well.

I've heard so many times from Guitar Center employees: "I love this job and I love the people I work with. They're all musicians, almost to the person, and I just wish this job showed that love back to me. I'd love to continue doing this but I'd also love to eat." **MMR**



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Yamaha Pro Audio & Combo Awards

At the Yamaha Corporation of America's annual award event, held at the Sheraton Cerritos Hotel in Cerritos, California, the company handed out several awards to personnel in the Pro Audio & Combo Division.

Award winners include:

Greg Curtis – Annual Market Maker of the Year

Athan Billias – Marketing Manager of the Year

Woody Jarrett – District Manager of the Year

Eric Aparicio – Spirit of Pro Audio and Combo Division

The division bestowed Top Sales Achievement Awards to:

John Messerschmidt – Electronic Keyboards

Greg Curtis – Music Production

Woody Jarrett – Guitars

Jim Di Paolo – Live Sound

Mark Maulucci – Acoustic Drums

Michael Gee – Electronic Drums

"Even though we produce and sell some of the best quality musical instruments and music equipment in the world, our fantastic staff is integral to our continued success in the industry," said Reed Larrimore, national sales director, PAC Division. "At Yamaha, we strive to recognize the tremendous job and effort given by our employees every single day."



Front row (l. to r.): Greg Curtis, Michael Gee
Back row (l. to r.): Mark Maulucci, John Messerschmidt, Jim Di Paolo, Athan Billias, Reed Larrimore, Jay Schreiber

Samson To Transfer Zoom Distribution

Samson Technologies will turn over the U.S. distribution of all Zoom products to the newly developed Zoom North America on December 31, 2013. Zoom Corporation, based in Japan, manufactures handheld and desktop recorders, along with guitar effects processors. Samson and Zoom's 20-year distribution relationship will end on good terms.

"Samson will work hard to make sure the transition will go as smoothly as possible for our customers," says Jack Knight, president of Samson Technologies.

"Samson will now be able to focus all of its energy on global marketing and new product development for our world-renowned Samson and Hartke brands," states David Hakim, vice president of Samson Technologies.

Look for detailed coverage of this development in the August issue of *MMR*...

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ON THE MOVE

D'Addario has announced that **Rob Cunningham** has taken



the helm as product manager for Planet Waves. Cunningham has 17 years of dedicated service

with D'Addario and has been a hands-on contributor to all Planet Waves products. He will be responsible for all aspects of brand/product management, including identity, marketing, business management, product development, packaging, and training. He will continue to report to Brian Vance, with product specialist Mike D'Angelo reporting to him.

Additionally, **D'Addario** has named **Pierre Maillard** as its new European sales specialist. Pierre Maillard will manage key accounts in markets such as Germany, France, and Italy, as well as Benelux and Switzerland. Maillard will work directly with D'Addario's key retailers in cooperation with their distributors.



Maillard has strong experience with the European market, having worked for Focal JM Lab, a high-end loudspeaker manufacturer, for the past four years managing distribution networks, product launches, business development, and training for dealers and distributors.

Maillard will report directly to Valerie Julliot, international sales manager.

As part of the company's ongoing growth and expanded capabilities, **Fishman** has hired key new staff members for its Product Management and Quality Assurance teams.

Appointed as senior product manager, **Charlie Russell** has worked in product management, product marketing, and sales for brands such as Toshiba, IBM, and Avid in the computer, television, film software, and telecommunications industries.



Also named as senior product manager, **Paul Gallo** got his start at the Lexicon/Harman Specialty Group developing multi-effect processors, high-end digital reverb systems, and home theater surround decoders and amplifiers for the Lexicon and Mark Levinson brands. He then joined Harmonix, developers of the *Rock Band* video game franchise, where he managed hardware licensing and assisted in the development of video controllers. Prior to joining Fishman, Paul was product manager at Alto Professional, developing products in the active speaker, compact mixer and wireless audio categories.



Rounding out the new appointments is **Matt Cadarette**, software quality assurance manager. A graduate of Berklee College of Music with a B.A. in Music Business-Management, Matt worked in the financial services industry as an analyst and relationship manager prior to joining Fishman.



Alfred Music has promoted **Andrew Surmani** to chief marketing officer.



Starting at Alfred Music as a marketing assistant 25 years ago, Andrew Surmani has held roles in multiple areas of the marketing department as the marketing manager, director of promotions, the managing director of the School and Church Team, and the vice president and then senior vice president of marketing, before receiving his appointment to the chief marketing officer position earlier this year. He played a major role in developing *Sound Innovations*, the world's first customizable band and orchestra methods available to teachers, and played a key role in Alfred Music's acquisition of Warner Bros. Publications, which greatly expanded the company's extensive catalog.

Andrew Surmani will lead Alfred Music's global marketing and sales strategy and growth, focusing on creating synergy between the sales and marketing teams,



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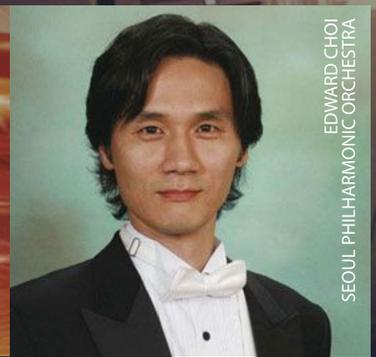
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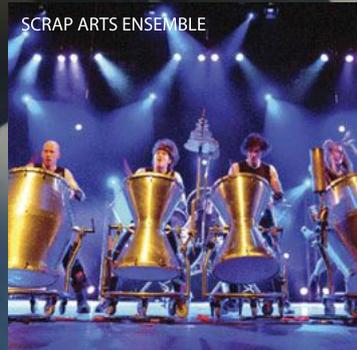


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product line teams and Alfred Music's international offices. He will concentrate on strengthening relationships with existing accounts, exploring new end-user technologies, expanding the company's reach into new markets and sales channels, broadening Alfred Music's global reach with its international offices in Singapore, Australia, Germany, and the United Kingdom, and exploring new opportunities for growth in developing countries.

Guitar Center Professional (GC Pro) has appointed



Marcin Nowak to the position of technical services manager, Western Region. In his new position, Nowak will be assisting the GC Pro staff and its affiliate network on the design of advanced installations projects. The announcement was made by GC Pro VP Rick Plushner and reflects the division's ongoing success and expansion.

Nowak is certified on Apple computers and has been training on a variety of high-end products from manufacturers such as Avid, Ocean Way, RedNet, Raven and Pen-teo. In the near future, he will be attending advanced training with many vendors in an effort to better support GC Pro's clients.

VUE Audiotechnik



has announced the immediate appointment of **Jeff Taylor** to manage the company's North American sales organization.

Taylor will report directly to VUE co-founder and executive vice president Jim Sides.

In his new role, Taylor will be responsible for managing VUE's network of independent sales reps, as well as key relationships with contractors, consultants, and rental companies throughout the United States and Canada.

Taylor brings to VUE more than 15 years of experience with sales positions at Mackie, RCF, BIAMP Systems, and the pro audio brands of Telex Communications including Electro-Voice, Midas, and Dynacord.

Taylor begins immediately and will work from his home in Vancouver, Washington.

The **Zildjian Company** has announced that **Andy Schlosser** will join its management team as vice president of global sales, assuming responsi-





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bilities for the company's sales functions worldwide.

An industry veteran of 24 years, Schlosser brings an impressive background in global sales. He began his career with Kaman Music Corp in 1994 as an international sales representative focused on Asia, South America, and Africa, and he quickly progressed to become international sales director for Kaman Music. Most recently

he was appointed KMC Music's sales director of National Accounts and led a team of 11 people.

Schlosser, who is fluent in French and proficient in Spanish, plays a number of instruments and is passionate about music. He is a graduate of Williams College. Andy will be based at the Company's Norwell headquarters and replaces Bob DeLorenzo who held the position for several years.

PRS Guitars has promoted **Jim Cullen** to the position of national sales manager for the Stevensville, Maryland-based guitar and amplifier manufacturer. Cullen joined PRS in 1997 as a production worker in the finish department then joined customer service in 2000. Jim has been a member of the sales team since 2004 in various roles of increasing responsibility. In this new role, Jim will report to Jack Higginbotham, president of PRS Guitars.



Global Truss America has named **Kenneth Kahn** president of the company, which sells products in North America under the DuraTruss and Global Truss brands. Kahn has been with the company since its inception in 2000 and has played a key role in building it into a major supplier of trussing and accessories for the stage, concert, club, house of worship, exhibit, and retail display markets.



Kahn was instrumental in creating Global Truss America's dual branding strategy in 2012. Under this plan, the company markets DJ truss in the US under the Global Truss name and professional/installation/touring trussing products under the DuraTruss label. (Global Truss America is part of the ADJ Group, which sells DuraTruss products internationally.)

"I'm excited about the opportunities we have to grow our business in our existing markets and by developing new markets," said Kahn. "We have an excellent production process, an exceptional product line, and great systems in place. I'm also very fortunate to be surrounded by an extraordinarily talented group of colleagues, so the future is bright for Global Truss America."

Aphex has named a new marketing manager to oversee all of the company's marketing efforts. **Marsh Gooch**, a veteran of the pro audio and musical instrument industry, joins the company after successful positions with LOUD Technologies, TASCAM, ESP Guitars, and more.



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Supplier Scene

Steve Earle and The Mastersons Take Radial Engineering on the Road

Country-rock legend Steve Earle recently invited Radial Engineering artists The Mastersons along with him on his recent tours, opening the singer's shows,



Eleanor Whitmore and Chris Masterson

as well as serving as his backup band. The Mastersons – Chris Masterson on guitar and Eleanor Whitmore on fiddle – are currently promoting their debut album, *Birds Fly South*.

The couple both use a Radial Engineering PZ Pre in their set up. Eleanor explains: "Radial products are so well made and dependable I have a lot of control over my tone and can easily boost solos. Having a second input for another instrument simplifies my setup as a multi-instrumentalist."

radialeng.com

Gatchell Violins Adds European Maker Rudolph Fiedler

After a brief exit from violin making, Rudolph Fiedler has returned with an expanded line of quality instruments, hand-crafted in a traditional shop located in the Czech Republic. "We are happy to bring to our family of dealers the instruments of Rudolph Fiedler," said Allen Gatchell, owner of Gatchell Violins. "They are hand made using quality European materials and offer affordable price points that will delight our customers."

These and many other new instruments and accessories will be at Gatchell's NAMM booth #603.

gatchellviolins.com



D'Addario HQ Hosts Music Education Groups

daddario.com



Two groups recently visited the D'Addario HQ to share their talents and learn about the string manufacturing process. Classical guitar students from Yale's celebrated music school arrived for a factory tour, while select students performed. Classical guitarist and Yale professor Ben Verdery also performed for the Farmingdale audience.

Also, jazz educator Caleb Chapman and his students recently dropped by for factory tours and impressed all of D'Addario's Farmingdale employees with a big band performance from his Crescent Super Band, comprised entirely of young musicians. Chapman's students use D'Addario & Company products.

ADJ Enters China Market

ADJ recently opened a sales and distribution facility in China. Located in the city of Pan Yu, the new Guangzhou ADJ China will sell ADJ products exclusively to the Chinese market. According to Toby Velazquez, president of the ADJ Group, the company's move into China was prompted by feedback from Chinese consumers, club owners, and concert managers. "End users in China have been exposed to our lighting products in other countries whether in Asia or elsewhere; and have been impressed by their performance as well as by our branding. Over the past few years, more of these end-users have been asking where they can get our products in China."



adj.com

Verne Q. Powell Launches 'Silver Eagle' Sax Website

Verne Q. Powell Flutes, Inc. recently unveiled a website for its Silver Eagle alto and tenor saxophones. The new site, www.SilverEagleSax.com, offers complete model specifications and pricing. The Powell Silver Eagle is the only major saxophone line being made completely in the United States.

The "Feature Gallery" contains photos of the Silver Eagle's unique features, including brazed silver tone holes and a sterling silver bell. There's also a list of participating dealers; a trial request form; and history, current news, events, and reviews.



SilverEagleSax.com

Fret King & Vintage Lines in the USA with LPD

Independent trade distributor John Hornby Skewes & Co. Ltd. recently announced its cooperation with LPD Music to distribute Fret-King® and Vintage® brands in the US market. Fret-King and Vintage now join the LPD stable of more than 100 MI and Pro Audio brands. US guitar players will now be able to purchase Vintage Reissued and ICON electrics, Vintage acoustics, and the line of Fret-King Black Label guitars and basses.

Dennis Drumm, JHS's managing director, said: "JHS and LPD have similar background stories, being set up by highly entrepreneurial founders back in the '60s and remaining family-run to this day. Partnering with LPD is terrific synergy for Vintage and Fret-King."



The LPD Music management team of (L-R) vice president Tom Vallis, president Sonia Vallis and director of sales Nick Cicero

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Carl Fischer Offers Support with Music for Your Schools Contest



2012 winners: The Susan E. Wiley Elementary School Band of Copiague, NY performing Santa's Noisy Workshop at their winter concert.

Prizes include over \$500 worth of music from Carl Fischer for all levels of winners, as well as accessories and maintenance from D'Addario and Yamaha.

Entries are due by July 15th, 2013 and should be submitted via e-mail to contests@carlfischer.com. Winners will be notified via e-mail by August 1st, 2013.

Carl Fischer Music has joined forces with Yamaha, D'Addario, and VH1 Save the Music to launch the Music For Your Schools Contest – designed to benefit school bands and orchestras in need. Entrants are asked to write a 200-word essay or create a three-minute video describing their school programs and how they would benefit from the prizes offered.

Crush Drums & Percussion Appoints Musiquip as U.S. Distributor

Musiquip Inc. has been appointed the new exclusive North American distributor for Crush Drums & Percussion. Founded in 2010 by drum industry vets Terry Platt and Chad Huang with head offices in Tampa, Fla., Crush Drums & Percussion recognizes the opportunities for exponential growth as a result of this new partnership.

"Having the opportunity to work with Musiquip is exciting and will allow us to bring a new level of service to our current dealer base, and at the same time introduce our line to new dealers and consumers," says Terry Platt, owner of Crush Drums.

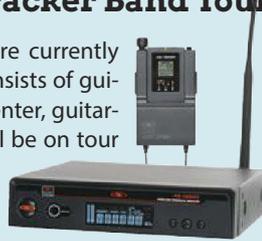


crushdrum.com

Galaxy Audio's AS-1800 On Uncle Kracker Band Tour

Galaxy Audio's AS-1800 Wireless Personal Monitors are currently being endorsed by the Uncle Kracker Band. The band consists of guitarist Mike Adkins, bassist Matt Van, drummer Clint Carpenter, guitarist Kevin McCreery, and keyboardist Mark Miers. They will be on tour this summer with Uncle Kracker on Kid Rock's "\$20 Ticket Best Night Ever Tour."

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GC Pro Teams with Monterrey Institute

Organizers at the Monterrey Institute of Technology sourced key audio equipment from Guitar Center Pro to help outfit a highly successful audio production curriculum that's been in place on three of its campuses in the last three years. The Institute of Technology, known as Monterrey Tech, has grown a reputation as one of the leading institutions of higher education in Latin America with over 90,000 students across 31 campuses in 25 cities in Mexico. The school instituted and expanded its audio production program to the school's Monterrey headquarters as well as the Santa Fe and new Mexico City campuses.

The Mexico City Campus (CCM) has Ocean Way HR-3 Studio Monitors and an SSL AWS 948 Console. The main campus in Monterrey has a Neve Genesys 32-Input console, as well as Ocean Way HR-2 Studio Monitors.

gcpro.com



The control room used for the audio production program at the main campus of the Monterrey Institute of Technology and Higher Learning in the Mexico City area.

NAMBACKER B2B Welcomes ArtistRelations.com to Networking Group

NAMBACKER B2B, the new MI manufacturer/distributor business-to-business networking group, announced the inclusion of ArtistRelations.com. Randy Fuchs, founder of ArtistRelations.com, has been behind the scenes in the MI industry for over 30 years working with manufacturers launching new products, branding and promoting existing products, and handling artist endorsements. "ArtistRelations.com works with manufacturers and distributors to manage, strategize, design, and implement a cohesive artist relations policy based on the needs of the brand," said Woody Moran, NAMBACKER B2B cofounder. "Randy can help our NAMBACKER B2B members open many doors that ordinarily might be closed if they had to do it on their own." For more information on NAMBACKER B2B go to facebook.com/NambackerB2BNetwork.



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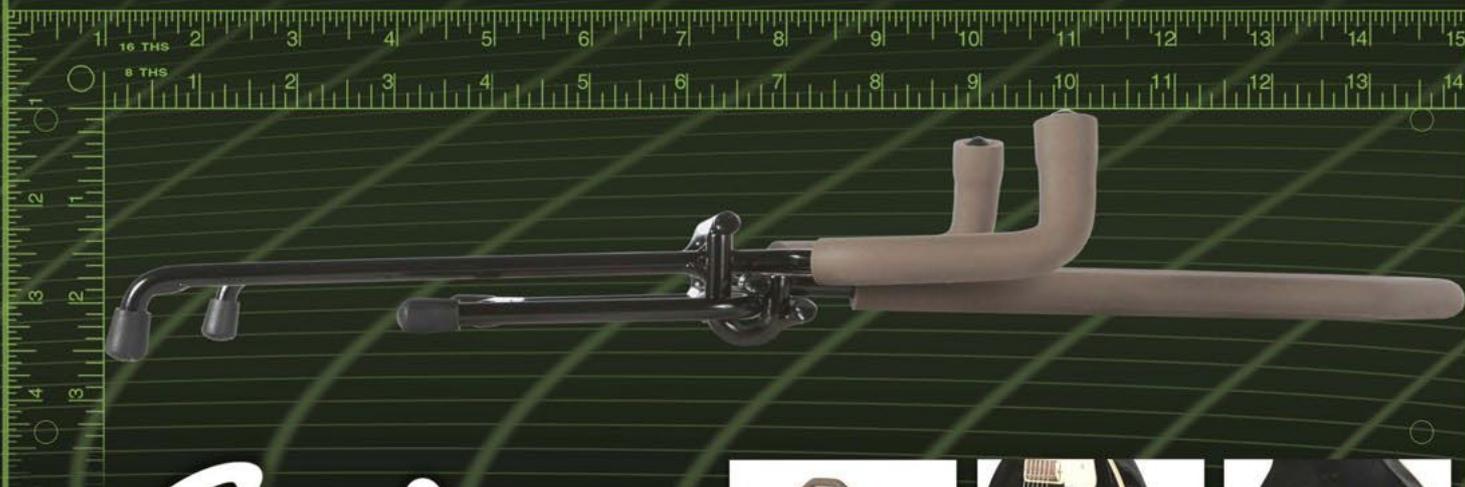
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Music & Arts' Allan Greenberg

by ChristianWissmuller

"Our partnership with Anaheim Band Instruments represents an incredibly important element in Music & Arts' efforts in Southern California." -Allan Greenberg



Allan Greenberg

M

Music & Arts has been expanding at a healthy clip of late (check out this year's Profile of the American Music Dealer on page 58). One of their more significant recent moves was the acquisition of Southern California's Anaheim Band Instruments. *MMR* got on the wire with executive vice president of operations Allan Greenberg to get the scoop on M&A's new purchase in the OC and what the future holds for the operation.

MMR: What was the catalyst behind the purchase? Was this a long time in the making, or more of an "aim-fire" type thing?

Allan Greenberg: While we are careful to look at every opportunity we come across, our executive team avoids "aim-fire" decisions. Every partnership we move forward with is designed to bring us closer to our overarching goals. In this case, our partnership with Anaheim Band Instruments represents an incredibly important element in Music & Arts' efforts in Southern California. With the size of the market and the strong tradition of band and orchestra excellence, we see the region as a huge growth opportunity for our business.

MMR: What, specifically, was appealing about Anaheim Band Instruments to Music & Arts? Is your recent, fairly aggressive, expansion in Southern California somewhat random, or is there a reason behind that area being targeted?

AG: In addition to aligning with our goals in Southern California, Music & Arts' partnership with Anaheim Band Instru-

ments was appealing for numerous reasons. We have known owners David and Diane Browne for several years, and they live up to their impressive reputation of being generous, extremely professional, and experts in the industry. It's no surprise they have grown Anaheim Band Instruments into a Southern California institution.

When presented with the opportunity to work with such a well-respected and successful music company, we jumped at the chance. David, Diane, and their skilled team have excellent relationships throughout the Orange County music education community, which allows us to leverage our relationships with partners such as Yamaha and Jupiter to provide the best quality instruments to the music education community.

MMR: Will this operation continue to be referred to as "Anaheim Band Instruments?" Do you plan to follow the pre-existing business model for ABI, or will there be drastic changes? And, if so, what?

AG: The store will be known as "Anaheim Band Instruments, a member of the Music & Arts Family." While it is an acquisition, our mindset has been to partner with David and Diane as if this were a merger. As a result, David and Diane will stay onboard through the transition, and we are excited to be able to keep every member of the current staff.

Anaheim Band Instruments is an incredibly successful music company, and we want to let the established team continue the great work that their customers have relied on for over 30 years. In the meantime, we will bring Music & Arts' resources to bear so that those same customers now have an even more comprehensive product lineup to choose from.

What Did You Think?

Share Your Thoughts
@mmmagazine
on Twitter

MMR: Do you have any parting thoughts on this recent move and/or additional expansion in the near future – either in Southern California or elsewhere in the U.S.?

AG: We have been fortunate enough to grow successfully and strategically, particularly during these last two years during which we opened 12 organic stores and completed recent acquisitions of Alta Loma Music, Harrison Music, Maximum Music, and Anaheim Band Instruments. It's an exciting time for us and we look forward to exploring additional opportunities, both up and down the West Coast and throughout the United States.

On behalf of Music & Arts, I'd like to extend our sincere thanks to David and Diane Browne as well as their entire staff for the opportunity to continue their 30-year tradition in Anaheim. We are excited to get to know and work with our new customers in Southern California. **MMR**

OUTSTANDING OVATION



2012 SUPPLIER EXCELLENCE AWARD
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2012 DIGITAL HOME KEYBOARD OF THE YEAR
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2012 PRODUCT EXCELLENCE AWARD
MUSIC INC. MAGAZINE



2012 GOOD DESIGN AWARD
JAPAN INSTITUTE OF DESIGN PROMOTION



2011 ACOUSTIC PIANO OF THE YEAR
MMR DEALERS' CHOICE



2010 PRODUCT EXCELLENCE AWARD
MUSIC INC. MAGAZINE



2010 GOOD DESIGN AWARD
JAPAN INSTITUTE OF DESIGN PROMOTION



2010 ACOUSTIC PIANO OF THE YEAR
MMR DEALERS' CHOICE



2009 SUPPLIER EXCELLENCE AWARD
MUSIC INC. MAGAZINE



2009 ACOUSTIC PIANO OF THE YEAR
MMR DEALERS' CHOICE



2008 GOOD DESIGN AWARD
JAPAN INSTITUTE OF DESIGN PROMOTION



2008 EDITOR'S PICK: BEST OF THE BEST
WORSHIP LEADER MAGAZINE



2008 ACOUSTIC PIANO OF THE YEAR
MMR DEALERS' CHOICE



2007 DIGITAL HOME KEYBOARD OF THE YEAR
MMR DEALERS' CHOICE



2005 ACOUSTIC PIANO LINE OF THE YEAR
MMR DEALERS' CHOICE



2004 ACOUSTIC PIANO LINE OF THE YEAR
MMR DEALERS' CHOICE



2003 ACOUSTIC PIANO LINE OF THE YEAR
MMR DEALERS' CHOICE



2003 SUPPLIER EXCELLENCE AWARD
MUSIC INC. MAGAZINE



2003 READERS' CHOICE AWARD
TASTENWELT MAGAZINE (EUROPE)



2002 DIGITAL HOME KEYBOARD OF THE YEAR
MMR DEALERS' CHOICE



2001 ELECTRONIC PRODUCT OF THE YEAR
GERMAN MUSIC ASSOC.



2001 DIGITAL HOME KEYBOARD OF THE YEAR
MMR DEALERS' CHOICE



2000 MUSICMESSE INTERNATIONAL PRESS AWARD
FRANKFURT MUSICMESSE



2000 KEY BUY KEYBOARD MAGAZINE (USA)



2000 GOOD DESIGN AWARD
JAPAN INSTITUTE OF DESIGN PROMOTION



2000 DIGITAL HOME KEYBOARD OF THE YEAR
MMR DEALERS' CHOICE



1999 BEST IN CLASS KEYBOARD MAGAZINE (EUROPE)



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THE FUTURE OF THE PIANO

Performance-Based Music Education Schools

By
Christian
Wissmuller

The Kids Are Alright

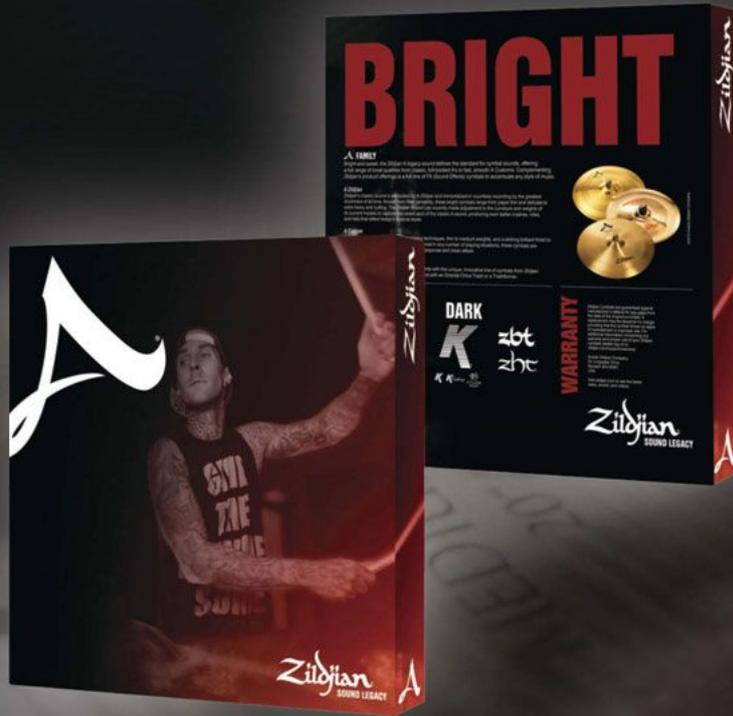


Chatham, New Jersey's School of Rock.



Music education outside of the classroom is nothing new, of course, and even the concept of franchised programs isn't a breakthrough. However, in the past few years, performance-based music instruction organizations have been making a greater impact – due partly to cutbacks in traditional school music programs, perhaps, as well as these alternate programs' embrace of more contemporary styles of music.

MMR recently spoke with the higher-ups from some of the largest and most well known music education franchises to get the inside track on this current trend.



NEW FOR 2013

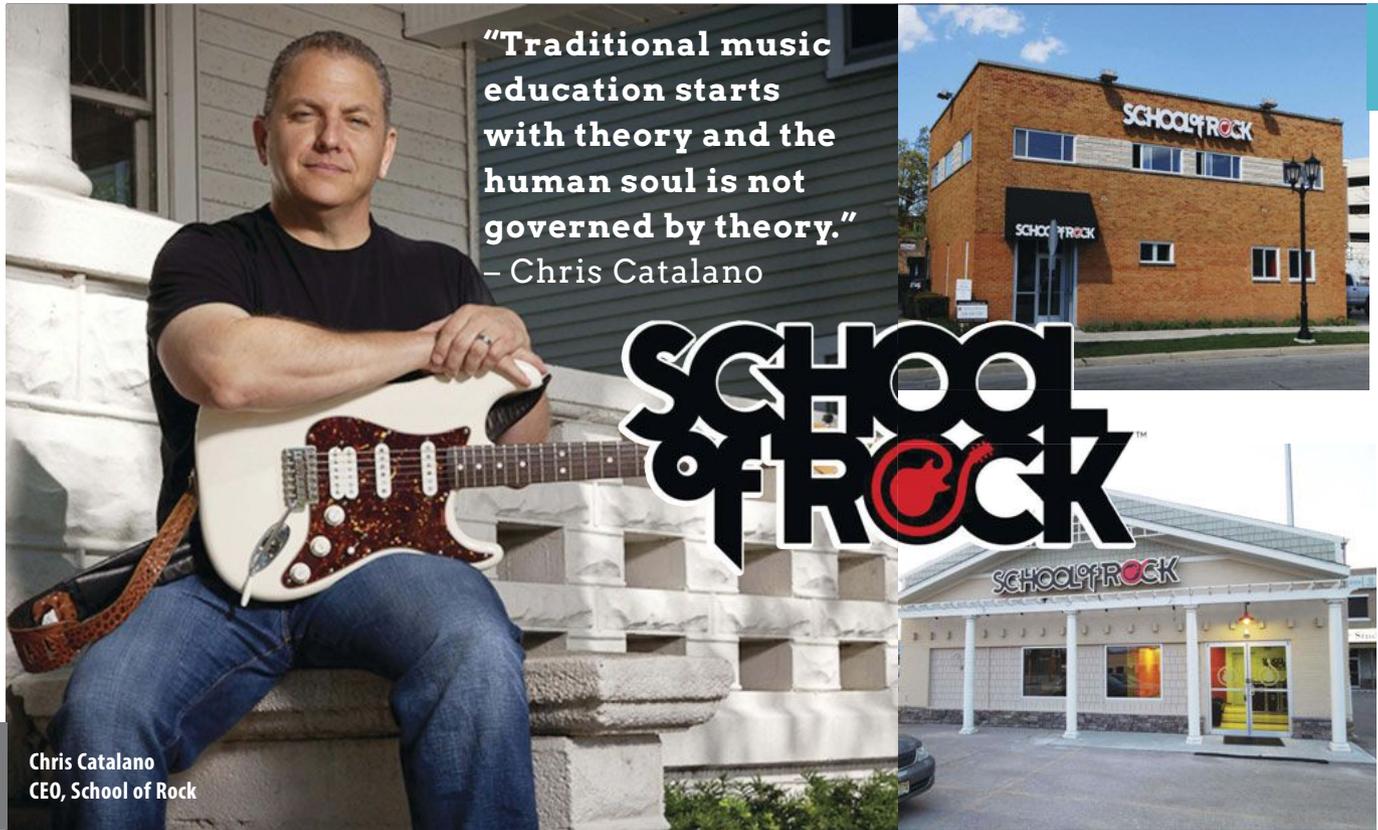
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“Traditional music education starts with theory and the human soul is not governed by theory.”
– Chris Catalano

SCHOOL OF ROCK

Chris Catalano
CEO, School of Rock



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MMR: What was the catalyst for starting your program? What's the "mission statement"?

Chris Catalano: School of Rock is the originator of performance-based music education. All others, to our knowledge, have followed the model that we established and originated in 1998.

It was started quite simply because it is a better way to teach music. Traditional music education starts with theory and the human soul is not governed by theory – it's driven by an instinctive reaction to beats and rhythm. To understand this, one must go back to the origins of music. Music existed long before theory existed, and it existed independently in various tribes without knowledge of the other cultures' use of music. That is because music and rhythm is a fundamental part of the human soul. In fact, our bodies have a natural biological rhythm. Our whole existence is in fact governed by a series of beats and harmonious rhythms.

To that end, School of Rock attempts to get students playing real music – songs that inspire them – as quickly as possible. The reason is that students are much more motivated and thirsty to learn more when they are inspired by the fruits of their labor. Inspiration drives perspiration. It motivates the student to learn more (including theory at the right time). It is not unlike the way children learn to speak. We don't teach them proper conjugation of verbs; No, we just get them to start making sounds and get them to communicate. Much like that, students communicate with music and hone their skills with theory later.

In addition to that, there's the importance of having a goal, a mission, a purpose for your learning that assists in motivating learning. So performances are scheduled and deadlines exist. The performance is not far off and everyone wants to look great on stage. So they work hard. But they know their hard work will be rewarded with a live performance in front of a live audience.

This, coupled with the fact that students are not only playing their own instrument but also playing with others, helps in their learning. They don't want to let their peers down, so they work harder. They get to hear the sound of their instrument and the contribution that it makes to the whole, as opposed to sitting at the end of their bed with their guitar with that lonesome performance.

Brian Gross: Our philosophy since day one has been that students learn best when playing the music they love most. Our vision was to transform music instruction into a team sport by coupling rigorous individual instruction with band practice that keeps students motivated by playing in a group.

We believe that part of Bach to Rock's success can be attributed to interest in

music education being at an all-time high, especially with the popularity of *American Idol*, *X Factor*, *The Voice*, and *Glee*. Additionally, music instrument ownership is up nearly 10 percent in the U.S. according to NAMM. With music and arts programs continuing to be cut due to diminishing school budgets, Bach to Rock helps meet the increased need for high-quality music education.

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MMR: Can you describe your relationship with area music instrument retailers and suppliers?

CC: School of Rock is creating more players globally and, simply stated, this will help all of us. We aren't traditional stocking retailers. Retailers have benefited from the musicians who we inspire in communities around the globe. They ultimately will be buying things – in some cases, lots of things and we aren't the typical source for that.

Additionally, we have conversion opportunities for the right retailers in the right locations who want to join forces and help us inspire the next generation of musicians.

We have some direct relationships with suppliers. Generally speaking, those relationships have been for the purpose of supplying our schools with the base equipment required to operate a School of Rock. They are also supportive of the fact that we are inspiring more players and curious of the trusting relationship that we build with our customers. We are in a position of influence as it relates to equipment recommendations to our students.

BG: At Bach to Rock, we have partnerships with local, regional, and national retailers. We work with partners ranging from Casio,



A young (very young!) drummer patiently waits between songs at the 2008 School of Rock Fest.

Music & Arts, and D'Addario to local music stores that offer sheet music and instrument rentals. While we have some national partnerships, we also encourage all our local schools to develop partnerships with the retailers in their area.

In the end, we don't want to be a retail outlet. We don't want to sell or rent instruments. We'll sell some consumables, like picks and drum sticks, but small, minor items. For everything else, we're looking to develop symbiotic relationships where we can refer people to MI retailers, so our customers can get quality products and services and customer service. In return, hopefully, they'll refer us for lessons and when people are looking

for performance opportunities.

Our schools should be a focal point within the community when it comes to music, music education, and serving the community. What I mean by that is, for example, one of our schools works with a local recreational council and provides a PA system for the local sports leagues. In return, our kids perform every Saturday morning before and after the baseball or soccer games. It's about being ingrained in the community, not only for our business success but also just to be a good community citizen.

Summer NAMM Booth 500

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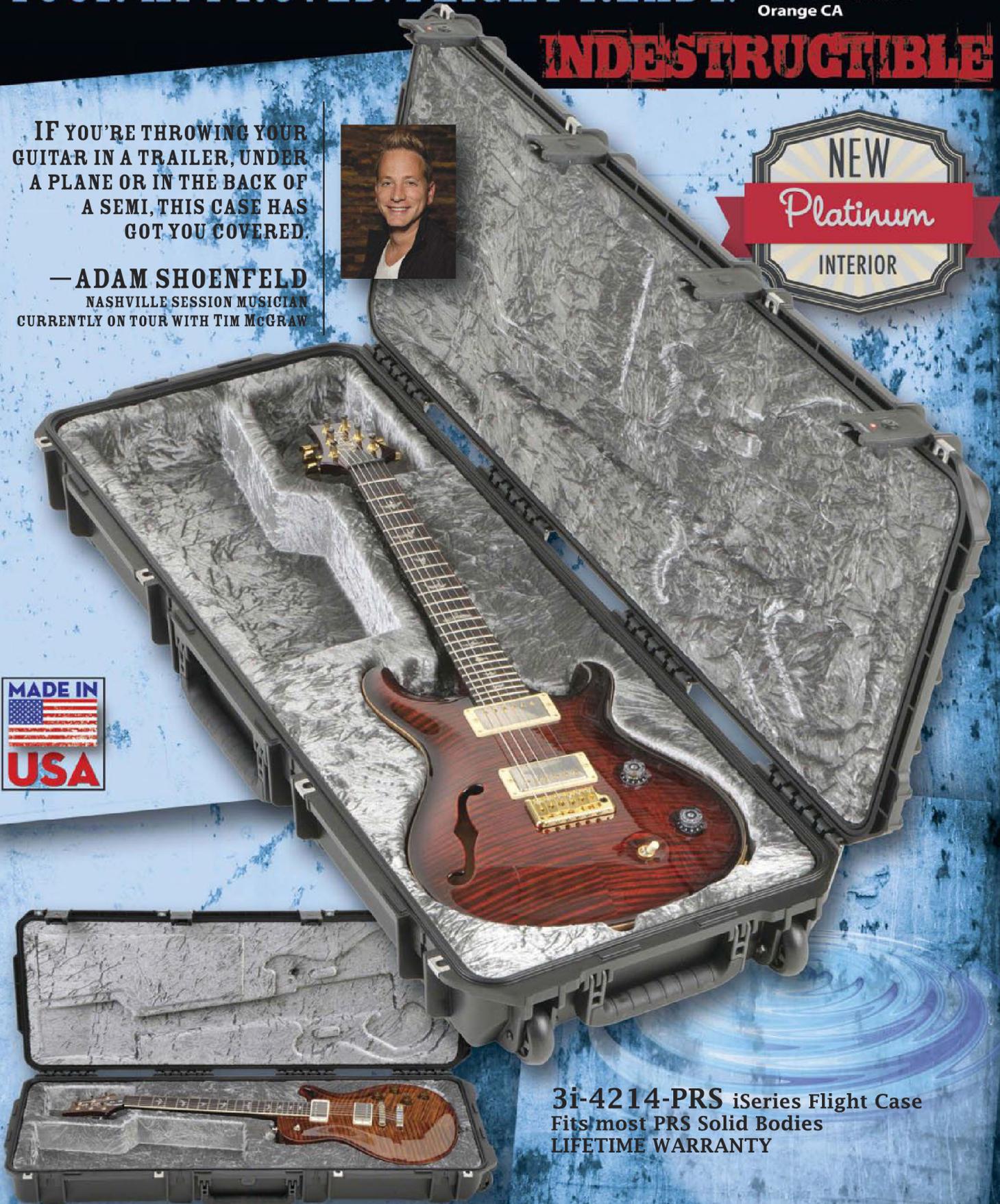
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Avalon School of Music

While neither a franchise operation nor one that fields many outlets throughout the country and beyond, Florida's Avalon School of Music (two locations in Orlando) is a prime example of a smaller-scale performance-based music school that's finding great success in its community.

We got a quick overview from John Kolbrich, who co-owns and manages the business with his son, Philip.

Our school got started as a result of a very vivid and awakening dream I had just over 10 years ago – the kind of dream you wake up from in a panic and have to write and draw out, so you don't forget the details...

in cross promotions [since]. We are on friendly terms with all the retailers in the area, as our lesson program is completely different than what they offer. We specialize in young students and do formal



We have had "x" number of students go on to University and get some very sizable scholarships. So many only take music lessons for recreational reasons, but there is a small percent that make it a career.



Phillip and John Kolbrich.



Students at Avalon get many opportunities to perform in the community.

This is what happened to me and I am not kidding: I woke up and drew out the school as I saw it (kind of a *Bruce Almighty* deal except instead of lumber and animals showing up, we had students and teachers start showing up!). I quit my day job of 20 years in sales/marketing in the Information Technology field back in April 2003, and never looked back once. I have never been happier in the work I do since I started the music schools. Money cannot buy this kind of happiness and satisfaction! Providing a service to our community in the fine arts is a huge contribution to making the world a better place in general.

We have both Sam Ash and Guitar Center in our area. About five years ago we did some cross advertising with Sam Ash, gave them free lesson cards to be used with the sales of instruments, et cetera... Recently they started a lesson program, so we have not done much

recitals, piano festivals, voice recording festivals, and regular rock concerts and performances with our 15 rock bands in the community. I don't believe [local MI stores] offer anything beyond weekly lessons.

We are a business partner with probably the best software company in the U.S. for appointment based/retail business, which we showcase along with a couple of our other key partners on our website: www.LoveYourMusicSchool.com

"Providing a service to our community in the fine arts is a huge contribution to making the world a better place in general."

– John Kolbrich

We are not a combo retailer – only accessories, print music, et cetera. We purchase through distributors, not directly from the manufactures, as we are low volume in comparison and want only a couple of key suppliers: KMC Music, Harris Teller, Southcoast Music, and so on. We have excellent relations with these folks!

In the coming months, we will be adding a few more key partners that provide goods or services to the music industry, like background checks.

We are looking to a very bright future. Our goal this year is to double our student count from 800 to 1600 at our three locations by Jan 1, 2014.

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Summer NAMM Booth 1400



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Brian Gross
President & CEO
Bach to Rock

not only keeps students longer, but also prepares them better for live performance and higher educational opportunities in music education.

BG: Last year we experienced a 9.2 percent jump in revenue, as student enrollment and interest from new franchisees reached an all-time high. We



“We’re looking to develop symbiotic relationships where we can refer people to MI retailers.” – Brian Gross

MMR: Do you have any data as to the advancement of your participants and graduates? How many “stick with it,” as it were?

CC: We have lots of data. Most of those details I wouldn’t share at this point, but like anything there is a range. That said, what I would tell you is that we are confident that our approach

also saw an incredible 24 percent jump in summer camp attendance. This demonstrates that Bach to Rock has a strong business model. Our students progress faster and gain an early sense of accomplishment because they get to play the music they love most. We create custom music arrangements based on instrument, skill level, and preferred music genre so that they can

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Kids performing at a Bach to Rock school.

experience success early on. This encourages students to “stick with it.” Furthermore, we create numerous opportunities for students to showcase their talent within the community. The praise they receive through performing builds confidence and self-esteem, keeping students motivated to continue taking lessons and playing with their bands. Lastly, our progressive curriculum is constantly evolving to keep students motivated and engaged. Students can choose from a large variety of instruments from drums, guitar, piano and voice to cello, trumpet, violin, clarinet, and flute.



At Bach to Rock, programs start for kids ages six months to three years old.

MMR: How would interested parties go about franchising with your organization?

CC: Participants can visit our website (www.schoolofrock.com) and click on “franchising” and then fill out the request info form, or they can call (877) 556-6184. We are waiting for them to join our team.

BG: This year, we’re focusing on expanding our footprint to major metropolitan areas across the country and we are currently seeking qualified franchise candidates with strong management or business backgrounds. This is an opportunity for

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The studio facility at Bach to Rock's Bethesda location.

entrepreneurs to build a business that is dedicated to helping children and adults learn to play the music they love. While music experience or ability is not necessary, candidates should be able to build a strong team of committed musicians to ensure the school's success.

To learn more about ownership opportunities with Bach to Rock, as well as our veteran and franchise referral programs, contact Ralph Rillon, vice president of franchise development, at (855) B2R-7570 and franchise@b2rmusic.com, or visit b2rmusic.com/franchise.

MMR: Any plans for the coming months that you want to share?

CC: There is a lot going on in our system. We will be opening about 25 to 35 locations this year and we will plant flags in several new countries.

BG: Bach to Rock opened its first corporate-owned location in Bethesda, Md. in 2007 and, since, has grown to six corporate schools: two in Maryland and four



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School of Rock students putting what they've learned into action.



The "Wall of Fame" in the lobby of the Bethesda B2R.

in Virginia. There are also three franchisee-owned schools on their way – Port Washington, N.Y. and Wayne, Pa. (slated to open this summer) and Sacramento, Calif. slated to open this winter.

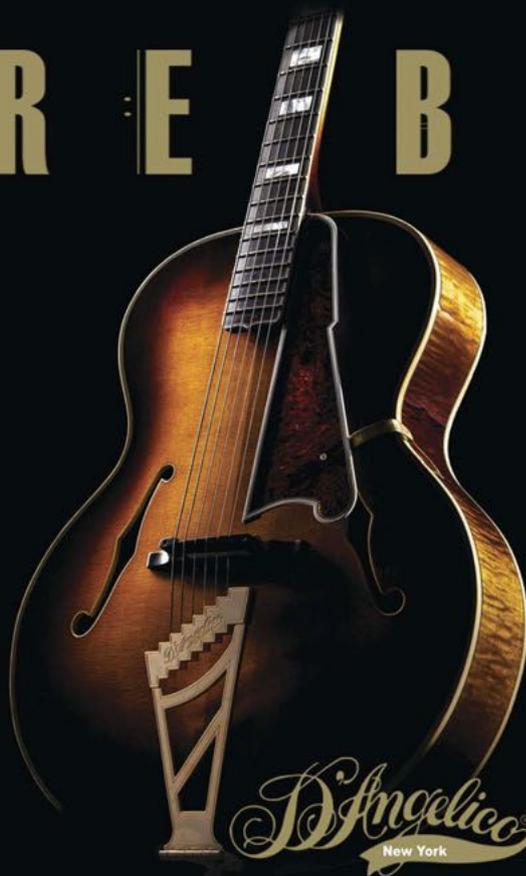
We expect to continue the rapid growth of our franchise network. Within the next five years, we expect to have 75 to 100 Bach to Rock schools across the country. As we look further out onto the

horizon, we envision 400 to 500 Bach to Rock schools in the U.S. alone. But the beautiful thing about music is that it's a universal language. We could just as easily open a Bach to Rock in Europe as we could in Asia as we could in the Middle East. Ultimately, we envision Bach to Rock as a global brand that has schools across the world.

Additionally, we expect our product

offering to continue to expand. We are piloting a DJ school in two of our locations, which has shown a high level of promise. We also recently launched a new infant and toddler music class called "Rock n Roll" in our Maryland and Virginia schools that is designed to help young children experience musical concepts through fun and interactive games together with their parents. **MMR**

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by Kevin
M. Mitchell

The Return of Summer

NAMM?



**New Space, Increased Exhibitors –
Are Happy Days Here Again?**

Just a few years ago more than a few were whispering, “Put a fork in it, it’s done.” So that there is tangible excitement and enthusiasm for this year’s summer show says something. Many, including NAMM president and CEO Joe Lamond, never gave up on the annual gathering. “I’ll never forget when NAMM first moved the Summer Show to Nashville,” he says. “Working at Skip’s Music in Sacramento, we would naturally bring a large team to Winter NAMM, but the Summer Show was just the two of us. Because of the more relaxed pace,

we were able to have quality time with vendors. I remember conversations with Hartley Peavey, Chris Martin, and [former Fender CEO] Bill Schultz – icons we could never get close to during Winter NAMM.

“Everyone has to find their own path in this new retail paradigm.” – Joe Lamond

It was an opportunity and learning experience for me and I believe this is still one of the most important elements of Summer NAMM.”

Specifically for this show, there seem to be reasons for optimism – from a continued slow, but steady march out of the Great Recession, to the new Music City Center and perhaps a greater acceptance by most to embrace the new rules of today’s retail operation (even if we haven’t figured them out yet).

It looks like the Summer NAMM show *is* back, and the numbers tell the story.

In 2010, exhibitors fell to 381, then to 379 and 372 in 2011 and 2012 respectively. As this issue goes to print, there are 398 exhibitors at the show. And the number of exhibitors only tells part of the story; as you know from reading *MMR*, distributors and suppliers are constantly taking on and creating new brands. When you consider that companies are displaying around 1,160 brands, that’s a lot to see.

Returning to SNAMM

Another strong sign is that some key manufacturers are returning, including TASCAM, Warwick, and Civilized World.

Deering is another company who is returning after a short absence. The company has a long history with the Summer NAMM show, going back to 1979. "While we have

"Yes, we are coming to Summer NAMM," declares Cannonball's Sheryl Laukat. "We decided to make it a different experience than Winter NAMM, so we are just exhibiting at a 10' x 10' booth and bringing just a few horns. We want to touch base with our dealers and let them know we appreciate it."

Cannonball's relationship with SNAMM has been tenuous at best – the company

appeared just once in the 1990s. After that initial toe-dip, they felt that most of their dealers did not attend Summer NAMM. So why now?

"Our customer base has expanded quite a bit since 15 years ago and it occurred to us that we have a lot of dealers who attend Summer NAMM now," Laukat says. "They may not be initially thinking of looking at



always enjoyed the opportunity to visit with our dealers and artists in Nashville, evaluation of results from contacts at the show indicated a continuous decline from 2007 forward," states Carolina Bridges, Deering's director of public relations.

But after sitting out for two years, they are back. "There has been an exponential increase in the interest in Deering banjos since the end of 2010 to present. Combining both of these factors convinced us that investing in a booth and staff to exhibit at the Summer NAMM show this year would be a good idea." They also want to capitalize on the success of their 5- and 6-string banjos from the Goodtime series and their popular Crossfire electric banjo.

Bridges was not surprised that the numbers for this year's show are shooting upwards. "Increased attendance at this show should be reflective of the growth and success of the industry at large," she says. "If dealers are willing to invest their capital in getting to the show to see what is available to them throughout, their enthusiasm will carry over to their own stores and involve greater efforts at serving the many individuals interested in making music!"

Cremona

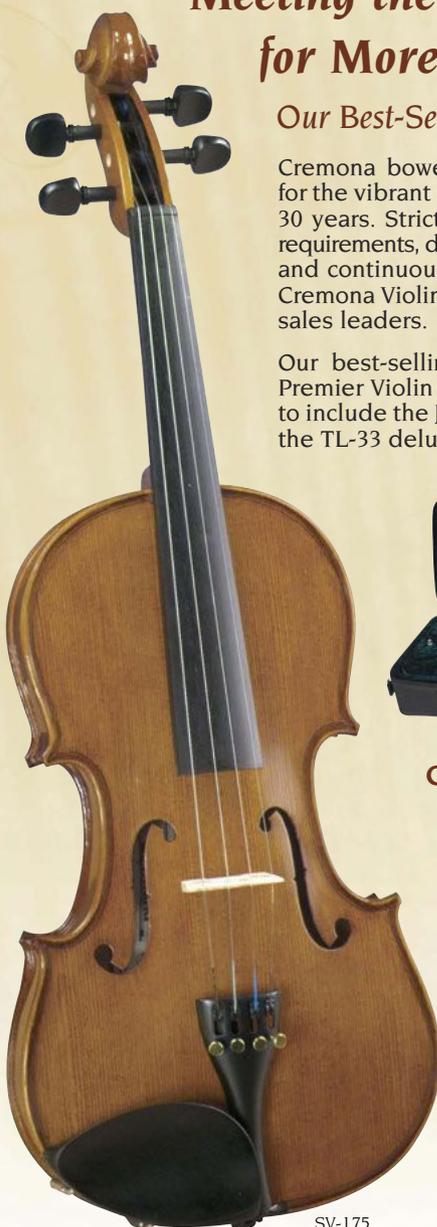
Summer NAMM Booth 1500

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SV-175



Carolina Bridges
of Deering.

band instruments, but there are quite a few who will be there. It's a fabulous opportunity for being able to touch base with many Cannonball dealers in one spot within a few days."

ESP stopped bringing their guitars and gear to Nashville about 10 years ago. "Like many, it was due to the continually downward trend of attendance, and our overall ROI was be-

ing negatively impacted," says Jeff Moore, director of marketing. "It wasn't making financial sense for us any more, especially since we had to bare the constant cost of rather large displays at Winter NAMM and Musikmesse."

But he notes that the fact that many dealers who don't go to Anaheim in the winter make the effort to come to Nashville in the summer. "Those retailers are important to us and we are excited to be back and able to conduct business this summer."

The biggest name in the "return category" is Gibson, though CEO Henry Juszkiewicz cautions



Tevis and Sheryl
Laukat of Cannonball.

not to read too much into whether they are at any particular trade show or not. "We didn't do Austin or Indianapolis, true, but there's no 'rule' for sitting out a show," he explains. "Summer is busy for us because Gibson sponsors and works with lots of festivals and events. This year we're participating in events in Columbia, Germany, Canada, Japan, the UK, and of course, the U.S. Our consumer brands will be represented at SINOCE in China. All of these dates are close to NAMM, so attending NAMM this year took a fair amount of logistical juggling"

In addition to those who are returning, there will be 145 new companies exhibiting for the first time in the Music City Center. Unlike Winter NAMM, these newcomers won't be in the basement – they'll be as accessible as anyone else.

While John Wator has checked out the winter show as a "gear geek," this is his first time exhibiting his guitar effect pedals. Just a year ago it was a "hobby." Then he realized he could actually sell his pedals to others – and thus Daredevil Pedals was begot.

"I initially was ready to apply for the Winter NAMM Show when I found out about the one in Nashville," he says, noting that it's drivable from his base in Chicago. "Also it's a bit less overwhelming for an independent business that is just starting to ex-



Jeff Moore of ESP.



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Henry Juskiewicz of Gibson.

pand, like mine." He'll be displaying all his ready-for-sale pedals, plus at least one he's beta testing. "I'm excited to put them all out there and see what people think. I try to be really open to conversation with customers, but doing it in person makes it easier. I had years of instrument retail experience, so it seems more natural to just

hand someone a guitar and say, 'Here ya go, crank it up, and find out!'"

The New Convention Center

"The new Music City Center is incredible – it's even shaped like a guitar," says Lamond. "Everything about the inside says 'music.'"

He believes our industry takes some credit for the new state of the art convention center. He notes that in 2004 when NAMM and a couple of other key conventions left because of the lack of exhibit space, local leaders took note. This triggered a series of decisions that ultimately led to the \$585 million dollar building.

NAMM will be the fourth organization to use the new facility, reports Music City Center's Holly McCall.

For exhibitors there's a lot to like, starting with the size. The space is big – eight acres, divided into four sections. Whereas the old center

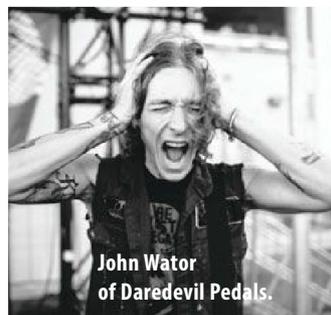
had six loading docks, now there are 32, and four allow for semis to drive right onto the convention floor. At the booths, there are floor boxes allowing access to water, compressed air, electricity, and data.

As far as figuring one's way around, "We have Wayfinding Signage, plus there will be a number of ambassadors available to help guests find their way," McCall says.

The new space is no doubt a draw for some exhibitors. "Deering felt that the new facility would excite folks to come and see what it was all about," Bridges says.

Expectations

"We are hoping to go away from Summer NAMM, having talked with our customers in person, and having expressed our appreciation to them for being a part of the Cannonball team," Laukat says. "This is going to be a much more casual and relaxed show for us. We want our customers to visit our booth, hang with us for a few minutes in our two



John Wator of Daredevil Pedals.

soft, relaxing massage chairs. We're also having drawings for our Cannonball dealers to enter. The prizes are a trumpet, a flute, and a soprano saxophone."

Daredevil Pedal's John Wator feels it's good to hear of so many networking opportunities: "At this point I'm coming in with the approach of networking till my eyes fall out. This is

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the best opportunity I will have this year to meet retailers and customers face to face and show them what I have going on with Daredevil Pedals.”

The conventional wisdom is that this show is for “Indies,” and NAMM continues to celebrate the “100 Best” MI retailers to reinforce that. “The Summer NAMM show is aimed squarely at the needs of the community music dealer,” Lamond says. “And they are so important to this industry. They sell young people their first instruments, give the lessons, and make the repairs. We need them to be strong.” He adds that he, too, has heard from some retailers that they feel vendors have shifted their attention elsewhere and, “If that’s true, in my opinion, that’s a mistake.”

Getting to the independent dealer seems to be on the exhibitors’ minds.

“A good dealer, a savvy dealer, is always important regardless of size,” says Juszkievicz. “Bigness’ doesn’t guarantee the ability to take care of customers, or make the right decisions about what consumers want. Independent dealers are important part of the Gibson family. I don’t see that changing.”

Good Times Return? Not So Fast

Lamond is cautious about the positive economic signs and what they mean to this industry. “Yes, unemployment has inched down a bit, the stock market seems to be doing better, and housing is coming back, and all those are good signs,” he remarks. “But it doesn’t mean



**NAMM President and CEO
Joe Lamond**

that things will ever be back to exactly how they were before the recession. Everyone has to find their own path in this new retail paradigm.”

This new path will have to include an embrace of technology, he believes. When asked to comment on those who feel that technology is a threat, or is the enemy, Lamond says: “We don’t have the luxury of having technology be our enemy or anything else – it’s here to stay,” he says. “How people shop and buy things has changed forever. It’s a mobile world now, and we have to find ways to take advantage of that.”

He adds that the programs and workshops his team has put together for Summer NAMM are geared toward addressing the challenges of today’s environment. The emphasis seems to be, “adapt or become

increasingly irrelevant.”

There are also three special networking events that Lamond is especially bullish on: The Grand Opening Party Wednesday night featuring a “Nashville Tribute to Jimi Hendrix,” Thursday night’s session moderated by Vince Gill and Two Old Hippies’ Tom Bedell and a group of industry leaders sharing invaluable and hard-earned insight, and Friday’s Top 100 Dealer Awards highlighting the best retail practices in the country.

But will the show live up to the hype? Stay tuned. . .

“The music industry has greatness in it, and it’s time for that greatness to re-surface,” Juszkievicz says. “It may not happen at Summer NAMM; it may not even happen at Winter NAMM. But we’re doing our best to make sure it happens.” **MIMR**

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New to SNAMM: Music Industry Day

Whether you consider them a problem or an opportunity, our industry's version of "muggles" will parade through the aisles of our trade show.

While some exhibitors are passionate supporters of a such an opportunity, some are decidedly less enthused. That's a major reason NAMM still considers allowing non-trade people in "an experiment." Along those lines, this year's show is only allowing "music pros" in the Nashville area to come in on Saturday.

On what is now called "Music Industry Day," the music and live-sound community can buy a one-day pass to the show, and it "has some fans and some critics," admits Joe Lamond. "But we felt it was important to provide additional value to our exhibiting members while not negatively impacting our retail attendees. Having an extra 1,000-plus attendees on the show floor the last day seems to have been an overall positive experience, but we will continue to monitor carefully and make adjustments as recommended by our members"

"On the positive side, we get to see and speak with the consumers since they are who we make the horns for," Sheryl Laukat of Cannonball says. "But we would have a different setup if it were a consumer trade show. We like it

when the consumers get to know their local dealers and establish a relationship together. We think the best scenario for consumers would be to have the dealer with the trade booth for consumers and we would be there for support. That is more along the lines of our marketing plan of having our dealer be the place to go."

"Ultimately, it's the consumer, the end user, the player, that is both ours and the retailer's customer, so I'm in favor in inviting those people to see what we have to offer," says Jeff Moore SVP of ESP Guitars. "As long as it's done in a way that doesn't interfere in doing business with our dealers, I like the idea very much."

To a new exhibitor with a new company like John Wator of Daredevil Pedals, Music Industry Day is something to be enthusiastic about. "I want feedback from the consumer/musician, not just the retailers," he says. "That has always been my focus, making pedals that every level of musician will be into. There is absolutely no elitist ethos to what I do. In a strange way, I'm selling my pedals to myself, the things I always wanted throughout my growth as a guitar player over the years."

"Having an extra 1,000+ attendees on the show floor the last day seems to have been an overall positive experience."

– Joe Lamond

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TOP 7

To-Do Events in Nashville

1

Retail Boot Camp.

On Wednesday, July 10th, from 9:00 a.m. to 4:30, sales guru Bob Negen shares how to get more people in the door, how to increase your average sale, and much more.

2

The Grand Opening Party.

Wednesday, July 10th, 5:30 to 7:30 at the Davidson Ballroom will feature a "Nashville Tribute to Jimi Hendrix" and a special appearance by Janie Hendrix.

3

Insight: Hard-Earned Wisdom from Industry Icons.

A group of industry business leaders discuss what they think will lead to successful retailing in today's market. Thursday, July 11th, 6:30, Davidson Ballroom.

4

The 2013 NAMM Top 100 Dealer Awards.

For the third time, NAMM honors the industry's most proactive and innovative music retailers. Friday, July 12th, 6:30, Davidson Ballroom.

5

Idea Center Sessions on Websites and Social Media.

Hitting as many Idea Center sessions as possible is always a good move, but the seven sessions on social media, SEO, and websites including "Navigating the Social Media Maze" (Friday, 10:30 a.m.), "What Do I Do About My Website?" (Friday, 12:30 p.m.), and "How to Turn Facebook 'Likes' Into Sales," (Friday, 2:30 p.m.), should be attended.

6

Gruhn Guitars' New Store Visit.

One of the industry's most respected retailers and expert on all things vintage strings has new digs at 2120 8th Ave. We will be checking it out.

7

Songwriters Hall of Fame.

Founded in 1970, it has a home for the first time in the new convention center.

EXHIBITOR LIST

Directory Name	Booth No.
Big Joe Stomp Box Company	936
Bigsby®	1200
Black Diamond Strings, LLC	1311
Blue Book Online	1233
Blueberry Musical Instruments Incorporated	1507
BMW of Nashville	1638
BoloPick, LLC	1400-C
Born Custom Guitars	961
BOSStosh, Inc.	1655
Boulder Creek Guitars	1536
Boulder Music Group, LLC	1536
Bourgeois Guitars	1309
Breezy Ridge Instruments, Ltd.	1212
Bump Cases	1631
Burrell Guitars	1628
C.B.I. Professional Wiring Systems	1125
C.F. Martin & Co., Inc	1300

Directory Name	Booth No.
C.R. Alsip Guitars	965
Cactus Ampworks LLC	963
CAD Audio	900-A
Cannonball Musical Instruments	601
Casio America, Inc.	910
CE Distribution, LLC	1139
CEC Amplification, LLC	1067
Cedar Creek Custom Case Shoppe	1301
Chairman Instruments Trading Limited	509
Cherry Lane Music	1218
Cherub Technology	1133
Chordbuddy	1619
Chris Campbell Guitars	1149
Civilized World Inc	1149
Concept-Logic, LLC	1000-C
Connolly Music Company	500
ConventionTV@NAMM	1233
Cooperco피아 LLC	1201

Directory Name	Booth No.
Cordoba Guitars	1412
Course Technology PTR	1236
Crafter USA	1400-A
Creative Tunings Inc	1100-C
Crush Drums	305
CruzTOOLS, Inc.	1632
Cupit Music	1661
D'Addario & Company, Inc.	1400
Daisy Rock Girl Guitars	1236
Dana B. Goods	1169
Daredevil Pedals	1163
Dawner Prince Effects	1054
Decibel Eleven	941
Deering Banjo Company	1308
DGI	425
Digital Audio Labs	1118
Disaster Area Designs	1058
Dixon Drums and Hardware	600

Directory Name	Booth No.
DJ Times	1233
DownBeat	1234
DR Handmade Strings	1519
Drum Channel	1236
DrumMax	210
Erasers by Persona Medical	208
EarthQuaker Devices	1155
Earthworks, Inc.	1111
Eastman Guitars	1512
EDG Guitars	1667
Edwards Audio Research	625
Eighth Note Publications	1236
EKO USA Guitars	1544
El Rey Effects, LLC	1567
Electra Guitars	1159
EMD Music	310
Emery & Webb, Inc. Insurance	1462
Emotiva Pro	1024
Empirical Labs Inc	1104
Empress Effects	1069

Directory Name	Booth No.
Engler Innovations LLC	1523
Enormous Door Audio	1054
Epilog Laser	1039
Equator Audio Research	923
ESP Guitar Company	1044
Essential Sound Products, Inc.	935
Eventide	1107
Faber Piano Adventures	1218
Falbo Guitars	1213
Fantastix Drum Stick Company	108
Fargen Amplification	1154
Farley's Musical Essentials	1236
Fishman	1336
Four Force, LLC	962
Fretlight Guitars	1221
Fuchs Audio Technology, LLC	1631

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Directory Name	Booth No.
Full Scale AV	811
Futhark Guitars	960
FXConnectx, LLC	1124
G-Technology	929
GAMA - Teaching	51
Guitar Workshops	
Garven Guitars	1033
Gatchell Violins	603
Co., Inc.	
Gator Cases, Inc.	1237
GE Capital	52
George L's	1418
Geyer Electronic	819
America, Inc.	
Giannini USA, Inc	1522
Gibson Guitar Corp.	1526
GJ2 Guitars	931
Godin Guitars	1143
Gold Tone, Inc.	1501, 1504
Golden Ark Inc.	1623
Gretsch Co.	1200
GretschGear.com	1200
Griffin Technology	938
Guitar World DVD's	1236
Guitars For Vets	51

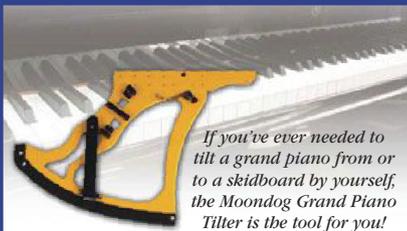
Directory Name	Booth No.
Guitars in the Classroom	51
GWW Group Inc.	1409
H & F Technologies, Inc.	813
Hal Leonard Corporation	1218
Hammond USA	1012
Hanson Musical Instruments, LTD	1531
Harris Musical Products, Inc.	1544
Hayden Amps	305
Hiscox Cases	305
Hiwatt USA	958
Hoffee Cases, Inc.	1630
Homespun Tapes, Ltd	1218
Hosa Technology, Inc.	1219
Howard Core Company	513
Hudson Music, LLC	1218
Humes & Berg Mfg. Co., Inc.	1215
Hunter Music Instrument Inc.	400

Directory Name	Booth No.
IBMA	51
IEBA (International Entertainment Buyers Association)	51
Impact Picks	1624
Imua Ukulele Co.	1505
J. Rockett Audio Designs	1063
JamHub Corporation	1056
Jamie Gale Music	955
Jensen Musical Instrument Speakers	1139
Jodi Head-Guitar Wear	1634
John Marshall Custom Guitars	1500-B
JP Guitar Tool	1236
JP Musical Instruments	525
Kala Brand Music Co.	1511
KAM Instruments Corporation	1000-B
Kanile'a Ukulele	1613
Kay Vintage Reissue	1555
Kelly Concepts, LLC	202
KHS America, Inc.	300
Klops Drums	120
Knilling String Instruments	600

Directory Name	Booth No.
Knowledge Of Music Inc	1326
König & Meyer GmbH	500
Korg USA, Inc.	900
Kremona Trade Inc	508
KSM Guitars	1569
Kyser Musical Products Inc.	1518
La Bella Strings	1300-A
Lace Music Products	1045
Lakewood Acoustic Guitars	1169
Lakland Guitars, LLC	1531
Lakota Leathers	1614
Lanikai Ukuleles	1404
Latch Lake Products Inc.	806
Lava Cable, LLC	919
Lehle Switchers	1169
Levy's Leathers Limited	1318
Little Walter Tube Amps	953
Long Hollow Leather	1300-B
Lotus Pedal Designs LLC	1073
M Music & Musicians magazine	1621
Magic Valve Audio	823

Directory Name	Booth No.
Mapex Drum Company	300
Maple Leaf Strings	607
Marching.com	51
Marshall Electronics	800
MatTea Vocal Luxury	721
Mayas Music Publishing, Inc	1236
Mayones Guitars	1149
Meadowbrook	55
Insurance Group	
Merano Musical Instruments	505
Metalin' Guitars	1031
Mey America	1600
Mighty Bright	1236
Mighty Bright	725
Miktek, LLC	905
Mimaki USA	1206
ModKitsDIY.com	1139
Mogami Cable	800
Mojo Hand Fx	1161
MojoTone	1575
Moku Ukuleles	1200-C
Monoprice, Inc.	712
Morley	1047
MottAudio LLC	814
Mr McGees	207
Music Dealers Resource Group LLC (MDRG)	1167
Music Inc.	1234

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Directory Name	Booth No.
Music Sales Corporation	1218
Musical Distributors Group	1430
Musical Merchandise Review	1335
Musicvox, LLC	1645
Musiquip Inc.	305
MXL Microphones	800
NAMM Foundation	51
Nashville Music Stand Company, LLC	610

Directory Name	Booth No.
Nashville Musicians Association, AFM 257	1605
Naxos	1236
NEMC	1255
Neutrik	1110
New Life Digital Media	928
NewBay Media	1229
Nickel Cigar Box Guitars	1429
Nik Huber Guitars	957
Nova Strings	1204

Directory Name	Booth No.
Odyssey Innovative Designs	1122
Ohana Music, Inc	1604
OMG Music LLC	1201
On-Stage Stands	700
Option Knob, Inc.	1132
P3 Amplifiers	937
Paige Musical Products	1202
Pantheon Guitars, LLC	1309
PartnerShip LLC	53
Paul Jennings Music	225

Directory Name	Booth No.
PDS Equipment	1210
Peak Music Stands	943
Pedal Stop	1330
Pedaltrain	1048
Peerless Distribution LLC	1554
Penguin Group USA	1236
Percussion Marketing Council	51
Percussive Arts Society	51
Percussive Guitar INC	1626
Perri's Leathers Ltd.	1510
Pete Schmidt Music Accessories	1406
Peterson Electro Musical Products Inc.	1049
Peterson Signature Guitars, Inc.	967
Pianokingdom	1225
Pick Punch LLC	959
Pigtronix	950
Pintech USA, Inc	319
PJLA Music Sales & Marketing	621
Pladd Dot Music Playground Sessions	1527 521
PMI Audio Group	519
PocketStrings.com	1236
Portastand Inc	1236
Power Woodworking LLC	1469
Powerfingers System5	523
Praxis Musical Instruments Inc.	944
Precision Pearl Inc.	1200-B
Premier Guitar	1235
Prentice Practice Pads	221
PreSonus Audio Electronics	1115
Prism Media Products	804
Pro Stage Gear	1048
Pro-Active Websites	729
Proel S.p.A.	305
Professional Audio Design, Inc	1106
Q-Parts, Inc.	1135
QSC Audio, LLC	918
Quiet Technologies	1027
Quilter Labs, LLC	930
R S Custom Guitars	1533
Raimundo Guitars	1149
Rain Riser Systems, LLC	808
Re-Axe Products	1636

Directory Name	Booth No.
Recording King	1436
Recovery One, LLC	623
Recycled Sound of Arkansas	1162
Remex Collection Services	1471
Remo, Inc.	106
Resident Audio	1126
Retail Up!	1257
Retrospec	1029
Reverend Guitars	1038
Rhoades Audio Designs LLC	815
Riptide Ukuleles	1536
Risson Tube Amplifiers	1034
Riversong Guitars	1508
Rocco Guitars	1369
Roché-Thomas Corp.	1454
Rock House	1218
Rock On Audio	622
Rock Science	1236
Rockbox Electronics	1149
Rowdy Pickers Musical Products	1269
S.I.T. Strings Co.	1408
Sabian Ltd	100
Saga Musical Instruments	1500
Saint Blues Guitar Workshop	934
Saint Louis Music	600
Samick Music Corp.	1444
Schertler	1512
Score Mktg.	711
sE Electronics	800-A
Sensaphonics	1010
Hearing Conservation	
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23rd Profile of the American Music Dealer

By Sid Davis



Store Count Holds At 8,000 – Dealers Expanding Store Size

For the third consecutive year, *MMR's* annual dealer count remained slightly ahead of the 8,000 mark. This year's total of 8,004 operations showed a net decline of 34 outlets. As reported in last year's tally, storefronts are only one measure of the industry's health as Internet sales continue to garnish a larger percentage of music products dollars and Guitar Center and its Music & Arts divisions continue to open new outlets, generally larger in size than dealers who have left the scene during the past 12 months. On a state-by-state count, 22 had net gains and 25 states recorded a loss of units, with three states and the District of Columbia remaining even. The largest gains were in Georgia, South Carolina, and Virginia. States experiencing the biggest losses were Florida, California, Texas, Missouri, and Washington.

While compiling this year's "Profile," we looked backward to our initial report in 1991 with a tally of 9,371 units. During the intervening years, the industry has recorded a net loss of 1,727 storefronts.

The majority of closings took place during the early 1990s with a loss of more than 1,200 units from '91 through '94. In the past ten years there has been a net loss of 418 stores.

Guitar Center and its Music & Arts subsidiary continue their pace of store openings, however. For the past two years, GC has opened 10 and 16 new branches, respectively, and at year-end will have opened an additional 15 in 2013 for total of 255 branches. Music & Arts is set to see a total of eight stores opened in six states this year, and has also acquired three longtime dealers: Anaheim Band In-

"On a state-by-state count, 22 had net gains and 25 states recorded a loss of units, with three states and the District of Columbia remaining even."



struments, Harrison Music (Richmond, Va.) and Maximum Music (Long Island). This brings them to a total of 116 outlets. While Best Buy is not included in our dealer count, many of their 100 plus music departments have been shuttered while, on the opposite side of the ledger, Sweetwater Sound has added 110,000 square feet to its Fort Wayne, Ind. facility and increased its work force by more than 300.

Sam Ash Music gave up its status as one of the last remaining music dealers on New York's famed 48th Street (Rudy's Music is the sole survivor), moving its Manhattan location 14 blocks south to 34th Street nearby to Macy's Department Store and a cluster of retail outlets. The new store has 20,000 square feet of selling area with 10,000 square feet of warehouse space. This past month, Gruhn Guitars moved from the Broadway section of Nashville to new and larger quarters on 8th Avenue South. On the West Coast, Los Angeles' West L.A. Music closed its doors after 58 years in operation. Company assets were sold to Guitar Center and the location has been leased to a non-music tenant. In the Boston area, Guitar Center moved into a former Daddy's Junky Music store location opposite Berklee College of Music. The 6,300 square foot unit is smaller than the traditional GC footprint and will primarily merchandise accessory and fretted instruments.

The long struggling keyboard market showed some signs of resurgence with several dealerships opening and expanding their operations: Long Is-

Miami's Piano Music Center added a second store in Pembroke Park; the four-store Keyboard Concepts moved to a new location in Cupertino, Calif.; and 40-year-old Gist Piano expanded by opening an exclusive Steinway showroom in Louisville, Ky. Venerable Sherman Clay sold its two California outlets to Steinway and continues operating outlets in Seattle and Hous-

ton. Two of the oldest stores to close in the past year were Haverhill Music Centre (Haverhill, Mass.) after 58 years, and Pennsylvania-based Haines Music, which sold to the Robert M. Sides Family Music Centers after 37 years in operation.

Here's how this year's numbers break down.



land-based Faust Harrison opened a third outlet in Huntington Station, N.Y.; West Coast-based Piano Empire opened a new and larger (11,000 square foot) store in Anaheim, Calif.;

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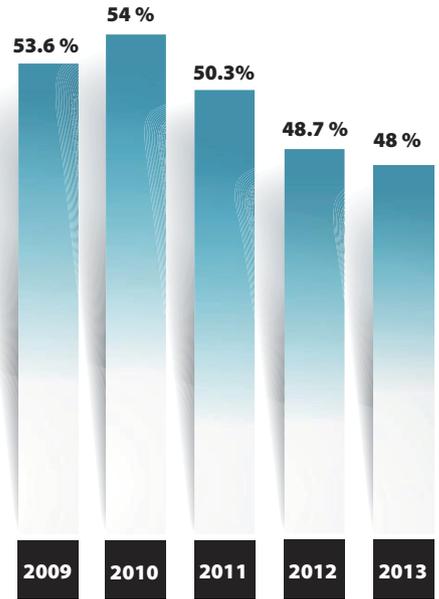
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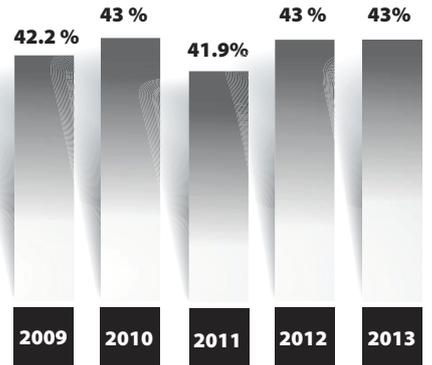
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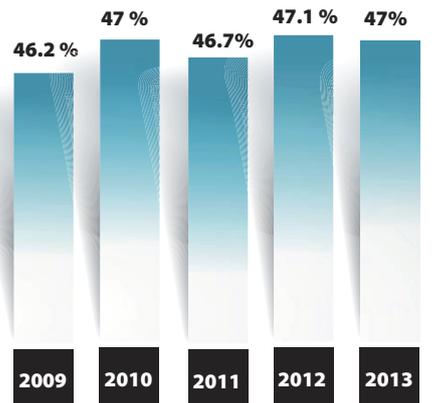
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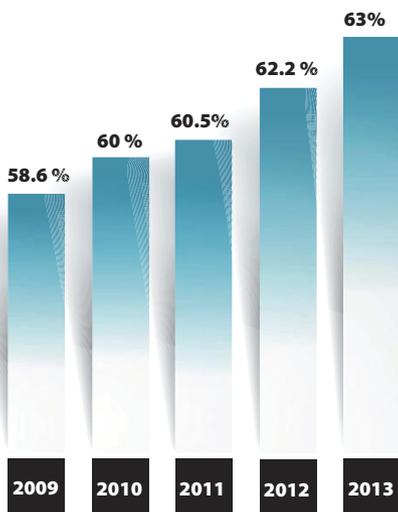
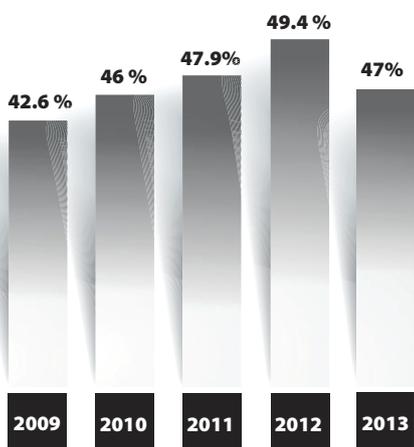
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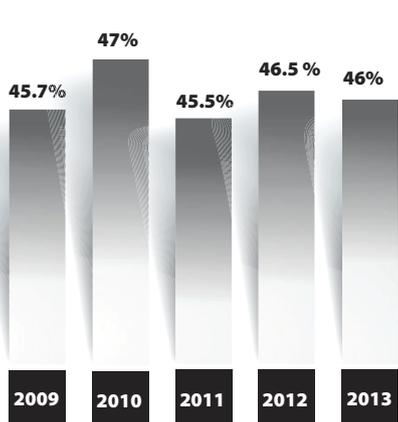
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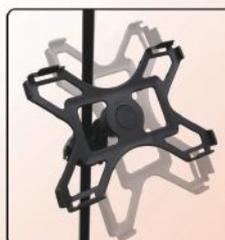
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New Products



Cort EVL-X7

Cort's new X7 compliments the EVL line with upgraded hardware and electronics. Specifications include: Bolt-on neck construction, mahogany body, maple neck, rosewood fretboard, 25 1/2" scale - (648 mm), EVL custom inlay, die cast tuners, Floyd Rose Special Tremolo, EMG 81 & 85 Active (H-H) pickups, Electronics: 1 volume, 1 tone, 3 way lever, Black nickel hardware, and D'Addario strings. Retail price: \$750.00.

cortguitars.com

On-Stage Gear Guitar and Ukulele Capos

The GA100 Guitar Capo and GA200 Uke Capo both feature an elongated handle that fits comfortably in the player's hand. The quick-squeeze trigger design lets players remove instantly, allowing the reposition of the capo for quick key changes. Both models are built with cast steel and aluminum construction with silicone padding to offer true string dampening and help protect the instrument's neck and fingerboard.



The GA100 Guitar Capo provides ample dampening coverage for 6 and 12 string guitars. The GA100 is available in a black powder coat finish. \$23.99 (List) or \$13.95 (MAP). The GA200 Uke Capo is sized for ukulele's, mandolins, and fiddles, and is available in a silver finish. Retail price: \$23.99 (Guitar), \$23.99 (Uke).

www.onstagestands.com

Summer ¹³ **NA**MM **Buyer's Guide**

MMR takes a peek at some of the hottest new items on their way to the exhibit floor at this year's Nashville convention...

FRETTED

Kala Honeyburst Model Classic Arch Top

Kala's arch top series is a tenor-sized ukulele with a design reminiscent of a classic arch top guitar. The Honeyburst features a satin finish that accentuates its vintage appearance while also enhancing the tonal quality. The Kala arch tops come fitted with a custom Active EQ system. Other features include a spruce top, mahogany back and sides, mahogany neck, rosewood fingerboard, white pearloid binding, die cast tuners, and Aquila Strings. Retail Price: \$429.99.



kalabrand.com

MOD Kits Ring Resonator Pedal Kit

The Ring Resonator is an octave-up fuzz effect pedal kit in an all-analog design made to capture late '60s octave-up fuzz tones. Transformer-coupled germanium diodes produce sounds that range from a subtle octave up to thick sonic textures and synth-like tones. Experimenting with different pickups and tone control settings on a guitar with the Ring Resonator can also produce sitar like sounds. All kits use point-to-point wiring. Users must provide only hand tools, a soldering iron, and solder. The effect pedal operates on a 9V battery. A 9-volt adapter can be purchased separately. Retail price: \$64.95



modkitdyi.com

Zexcoil Pickups T-Bucker

The Zexcoil® T-Bucker provides noise-free humbucker and single coil tones in a drop-in replacement for standard T-style guitars. The T-Bucker uses the same tone voicing technology as the company's Juicy Bucker. It comes standard with their Silent Split™ option to deliver a noise-free single coil tone at the flip of a switch. The pickup's design offers no dummy coils or excessive shielding, negligible string pull, and heightened response to string bending. All Zexcoil pickups are designed and built in the company's Delaware facility. Retail price: \$99 (individual) and \$285 (S-style sets).



zexcoil.com



Ventura V19NAT Western Cedar Solid Top

The Ventura is a Western Cedar Solid

Top Acoustic Electric Dreadnought Cutaway (also available as a standard acoustic – V18NAT). The back and sides are laminate Sapele Mahogany and the guitar comes with the Fishman PreSys+ EQ and Sonicore pickups. Some features include an MOP Inlaid Logo on the headstock and black die-cast tuners. The rosette is of inlaid Rosewood and the body binding is multi-ply Mahogany wood. Also included are a synthetic bone nut, compensated saddle, and D'Addario strings. Retail price: \$359.95.

venturasoundideas.com



ChordBuddy Launches First Half-Sized Kids Guitar

ChordBuddy Jr. is a new half-sized guitar for the 4-8 age group. The miniature dreadnaught guitar (from the Perry's Guitar line) comes with the ChordBuddy device attached and allows young players to work on strumming, rhythm and timing skills, build finger strength and dexterity, as well as ear training without worrying about how to make chords. Included are a DVD, songbook, digital tuner, and gig bag. MAP: \$99.

chordbuddy.com

Line 6 Sonic Port

Sonic Port is a compact digital audio interface that connects to an iPod touch, iPhone, or iPad 30-pin or Lightning connector, enabling guitar players to jam and record using CoreAudio music apps such as GarageBand® and gain access to the Line 6 Mobile POD® app. Sonic Port features an all-digital signal path, allowing for 110dB of guitar dynamic range and up to 24-bit/48kHz audio quality throughout.

Sonic Port provides a 1/4" input and a 1/8" stereo input, as well as a 1/4" guitar/line-level output. The companion Mobile POD app (available as a free download) includes 32 amps, 16 speaker cabinets, and 16 effects, with over 10,000 tone presets created by artists, Line 6 and other guitar players.



line6.com

Towner Down Tension Bar V.Block



The Towner USA Down Tension Bar adds to the in-

tonation of any guitar's after-market Bigsby® tailpiece installation, giving control over the break angle of the strings. Towner's new V.Block allows for the Bigsby B3 tailpiece to be installed on Les Paul guitar bodies, providing the necessary distance of the spring cup on the Bigsby B3 or B11 vibrato tailpiece and stud. The new piece also provides relief from drilling four holes in the tail of the guitar. Retail price: \$49.95 (Nickel), \$79.95 (Gold), \$79.95 (Nickel with Down Tension Bar), \$99.95 (Gold with Down Tension Bar).

townerusa.com

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Ohana 5-String Uke

Ohana's 5-string tenor uses a double-course G in octave to give users extra range and versatility for strumming or finger-picking. Retail price: \$509.

ohanaukulele.com



CASES & BAGS

Gator Custom Fit G-TOUR Mixer Case for Yamaha LS9

Two new custom fitted Gator Cases models are designed to securely hold Yamaha's **LS9-16** and **LS9-32** channel boards. These cases feature heavy-duty plywood construction and a laminated PVC exterior. Specialized EVA foam padding lines the interior. Included is the unique doghouse design that helps secure the mixer inside and provides easy cable routing and full rear access while in the case. The break-away lids are lined with foam and each case includes Gator's signature red recessed twist latches, spring loaded handles, and commercial grade plated hardware. Retail price: \$719.99 (LS9-16), \$879.99 (YAML9-32).



gatorcases.com

ACCESSORIES

Option Knob VKnob

The VKnob is a replacement for the volume knob on electric guitars designed to enable fine-tuned volume control and smooth volume swells. Users replace the factory volume knobs with the VKnob. The "arm" design extends a guitarist's volume control closer to the strumming area, allowing for greater control over the volume throughout any performance. Retail price: \$12.95



vknob.com

Levy's Jimi Hendrix Handwritten Lyrics Guitar Straps

Levy's new Jimi Hendrix handwritten lyrics guitar straps are inspired by the legendary guitarist and feature his images and handwritten song lyrics exclusively licensed from Authentic Hendrix. Each sublimation-printed polyester strap features an original design, song title, and handwritten lyric excerpt on the front, with the full song lyrics printed on the back. Available in six different designs.



levysleathers.com

D'Addario and Planet Waves New Guitar Pick Display

Planet Waves' Large Countertop Display features a wood finish with 30 compartments for loose guitar picks. Each compartment can hold 50-75 picks. The display is available on its own or as a kit with a standard pick assortment for a retail price of \$1,032.00.

Planet Waves' Wall Mount Display will be available in three configurations, on its own, or holding assortments of 10-packs or 25-packs of picks. The mount can be hung on standard slot walls. The Guitar Pick Wall display with 10-packs will retail for \$703.60, and the wall display with 25-packs will retail for \$959.09.



planetwaves.com

String Swing CC37 Guitar Stand



The new CC37 flat-folding guitar stand, developed on String Swing's precision CNC automated bender, allows for quick and easy transport between venues.

stringswing.com

AIM Gifts Travel Tumblers

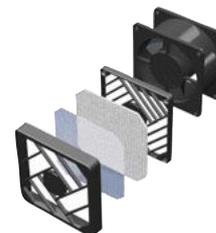
AIM Gifts has introduced its new 16 oz., double insulated, plastic Travel Tumblers, which come in five designs. AIM Gifts offers over 10,000 different gifts to profit from with new products arriving weekly.



aimgifts.com

Keystone Advanced Fan Guard/Filter Assemblies

A new series of superior air-flow Fan-Guard/Filter Assemblies designed to protect sensitive PCs and other electronic parts now available from Keystone Electronics. These durable multi-element assemblies deliver a consistent 24 CPM air flow, greater particle security, and minimized fan noise. The Guards and Retainers are manufactured from high-strength, glass-filled Nylon while the Media filters are made from Polyester foam plus Aluminum screens. Size availabilities range from 1.5" to 4.5" diameters. A "Snap-Fit" Filter and Retainer design contributes to simplified installation, maintenance, and filter media replacement. Retail prices range from \$1.43 to \$7.88 for bulk orders.



keylco.com

DrumFire PercussionMount

The DA-26P Percussion Mount mounts to any round hardware tubing from 16mm to 25mm without the need for bolts and catches, secured with a single oversized thumbscrew. The internal spline allows for 360 degrees of pull-and-turn rotation in 26 locking increments, making a versatile mount for cowbells, electric drum pads, music lyres, tambourines, FX cymbals, and more. Retail Price: \$58.99.



wdmusic.com

Yamaha DTX-502

<http://4wrd.it/usayamaha>

With almost twice the wave ROM and more than 250 additional sounds than Yamaha's previous drum trigger module, the new DTX502 is the first to incorporate drum and cymbal samples from VST developers optimized for DTX. The system lets users import audio samples and MIDI files for further expandability. It also includes advanced features such as cymbal muting, natural swells, and smoother snare drum rolls.



The DTX502 module has a streamlined front panel layout that features plug and play USB connectivity. The new design allows the DTX502 to be mounted to acoustic drum hardware using a standard multi-clamp for use in a hybrid acoustic-electronic drum set.

Models in the series include the DTX522K, which has a three-zone XP80 8" DTX-PAD snare and three newly designed TP70 7.5" tom pads. This kit is the first electronic drum kit ever to feature a three-zone hi-hat pad. The DTX532K uses the same drum pads and rack system as the DTX522K but features an upgraded hi-hat and two large PCY135 13" three-zone choke-able cymbal pads. The top model in this series is the new DTX562K, which upgrades the toms to an all-DTX-PAD configuration with three XP70 7" pads.

Retail price: \$2,637 (DTX562K), \$1,732 (DTX532K), \$1,507 (DTX522K).

Grover Pro Professional Castanet Mounting Frame

Grover Pro's new castanet mounting frame transforms handle castanets and makes them mountable for a table or any standard cymbal stand. This solid oak frame is extra durable, and its large clamping knob adjusts felt-lined jaws

to easily accommodate handles of various diameters. Four hard durometer rubber isolation feet ensure a stable base. Made in the USA. Retail price: \$105.



groverpro.com

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- Trombone: tenor 51D, 6.5AL, 7C, 12C bass 1.5G, 4G, 5G, 6.5AL
- Tuba/Sousaphone: 18, 24AW, 25, "Helleberg" 7b, 120

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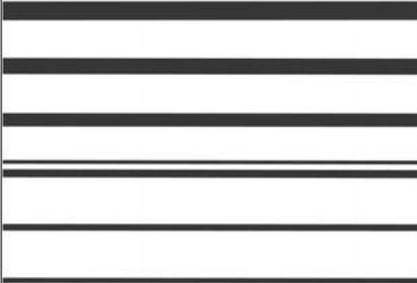
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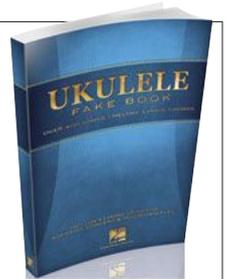
JustKaraoke 2.0 is a digital performance solution for karaoke hosts. It features new functions that eliminate the use of a "paper slip" system. The digital singer rotation can be coupled with the additional product Super Remote Request Kiosk for an efficient request system. The Singer History feature allows recall of earlier performances, song key, multiplex options, and entire venues by filter. The product can stream over 10,000 songs with a subscription or download and play offline over 80,000 karaoke songs. Retail price: \$49.95



tricerasoft.com

The Ukulele Fake Book from Hal Leonard

Featuring more than 400 songs in all styles, this 5-1/2" x 8-1/2" songbook features the melody, lyrics, and chords for ukulele. Songs include "Tip-Toe Thru' the Tulips," "Always on My Mind," "Billie Jean," "Desperado," "Every Breath You Take," "Folsom Prison Blues," "Rolling in the Deep," "Sweet Caroline," "Yellow Submarine," and hundreds more. Retail price: \$39.99.



halleonard.com

Chromatics Music Playing Cards iPhone/iPad Apps

Knowledge Of Music offers two iPhone/iPad apps featuring its Chromatics Music Playing Cards. The apps are designed to encourage solo play of three variations of solitaire: Klondike Solitaire Chromatics, Klondike Solitaire In-Key, and Making Sevenths. In Version One, the Klondike Solitaire Chromatics edition is full-featured and the other two games are in a limited-play mode. The full version offers all three games in full-featured unlimited play modes.

Card rankings are defined by the chromatic scale with the A tone card conveniently filling a role as the starting tone similar to an Ace in a traditional deck of cards. Retail price: Free (V.1), \$5.99 (Full).

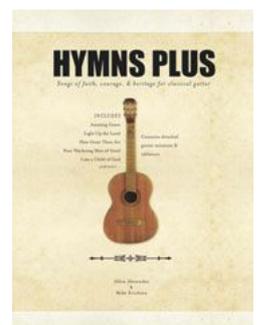


knowledgeofmusic.com

Hymns Plus by Mike Ericksen

Hymns Plus by Mike Ericksen contains 14 songs for classical guitar enthusiasts along with detailed guitar notation and tablature for each. Arranged and notated by Allan Alexander, these hymns contain the popular melodies of many familiar songs with adaptations.

The book comes with an accompanying CD containing performances of all the songs in the book. Songs include "How Great Thou Art," "Amazing Grace," "I Am a Child of God," and "Poor Wayfaring Man of Grief" as well as the title song ("Sojourn") from the award-winning documentary *Walking in Obedience, The Ole Madsen Story*. Retail price: \$24.00.



cedarbreaksband.com

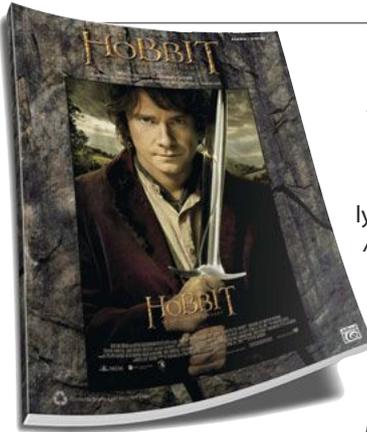
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The Hobbit: An Unexpected Journey from Alfred Music

Alfred Music has released a variety of officially licensed sheet music from the film *The Hobbit: An Unexpected Journey*. These piano songbooks include eight arrangements that expand on the musical palette of Middle-earth, blending familiar motifs from *The Lord of the Rings* trilogy with an array of memorable new themes. Several songs available in *The Hobbit: An Unexpected Journey* are also available as piano sheet music solos. Music folios with an accompaniment

and full performance CD feature 11 selections from this film, available for the clarinet, flute, alto sax, tenor sax, trumpet, horn in F, trombone, guitar, violin, viola, and cello.

Meanwhile, "Song of the Lonely Mountain (from *The Hobbit: An Unexpected Journey*)" has been arranged for SATB and SAB choirs. Also, performance pieces arranged for Concert Band, String Orchestra, and Full Orchestra include "A Very Respectable Hobbit (from *The Hobbit: An Unexpected Journey*)," Selections from *The Hobbit: An Unexpected Journey*, and Suite from *The Hobbit: An Unexpected Journey*. They range from grades 2-3.

Retail price: \$14.99-\$19.99 (songbooks), \$2.00 - \$3.99 (piano solos and choral octavos), \$50.00-\$85.00 (band and string pieces).

alfred.com

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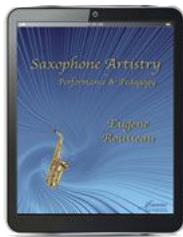


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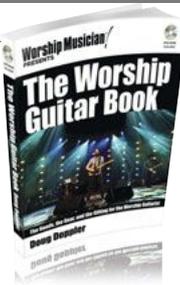
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Saxophone Artistry in Performance and Pedagogy by Eugene Rousseau



This new pedagogical work defines and describes the factors for success in both classical and non-classical performance. Throughout the book, Dr. Rousseau discusses a variety of saxophone topics from an historical view of the sound quality, articulations, learning techniques and many other topics. Rousseau covers such topics as the proper use of the air, embouchure, reed adjustments, articulation, and hand position. He discusses how the mouthpiece and ligature, instrument construction, and pads affect the tone and intonation. Exercises and special fingerings are also included. Retail price: \$25.00.

jeanne-inc.com



Worship Musician Presents The Worship Guitar Book from Hal Leonard

This book offers practical advice on spiritual, musical, technical, and practical topics for beginning worship guitarists and seasoned worship pastors alike. The author demonstrates practice routines and rehearsal techniques designed to mold readers into excellent guitarists while showing them how to blend high musical standards with spiritual practices. *The Worship Guitar Book* also features interviews with equipment manufacturers to provide in-depth information on gear and technology best suited for houses of worship. Retail price: \$19.99.

halleonard.com

Kawai CS10 Hybrid Piano



The CS10's cabinet is the same one used by the Kawai K2 Professional Upright Piano. Borrowing further from Kawai's acoustic piano history, the CS10 employs the exclusive Soundboard Speaker System which uses a real wooden soundboard. For tone, the CS10 relies upon Kawai's signature Harmonic Imaging XL with 88-note piano sampling. This technology accesses a large tonal database, while 88-note sampling preserves the original character of each of the piano's individual keys. The piano offers USB digital audio capabilities, USB data storage, 10-song internal recorder, dual and split keyboard modes, 256-note polyphony and a total of 80 instrument sounds. The Cheekblock Control System provides intuitive operation along with a large LCD display discreetly housed in the left check block of the instrument. Retail price: \$8,195.

kawaius.com

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LIGHTING & SOUND

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The Rain Riser, which debuts at this year's Summer NAMM show, combines elements of a studio partition — absorption, diffusion, decoupling, and bass trapping — all within the form of a non-resonating elevation system. This design provides acoustical isolation for drums, amplifiers, and any other instruments and performers from the stage surface below.



A road case houses this proprietary vibration-reduction treatment. Electronics packages are also available including LED lighting panels with DMX controls, and onboard XLR audio inputs, returns, and a multi-pin connector output. Standard models are available in a variety of sizes and heights, with all Rain Risers employing locking lids and casters for ease of transport.

rainriser.com

American DJ Quad Phase Ultra Bright 32W Quad LED

Powered by a 32W 4-in-1 quad color RGBW LED source, this new high-tech moonflower produces 15 bright preset colors. The Quad Phase HP has an advanced 1.8° long-life stepper motor. The fixture's 65° beam angle lends an added dimension to its sweeping rapid patterns. The Quad Phase HP also offers all the DMX-512 capabilities for programming or linking. The unit features 4 DMX Channels (Color, Rotation, Strobe, Dimmer); Sound Active, Master/Slave and DMX-512 operation modes; and exciting built-in programs. The 4-button DMX display panel on the rear of the unit is an appreciated convenience when programming. The Quad Phase HP may also be controlled with ADJ's easy-to-use UC3 mini controller, which is sold separately. The fixture's quad color LEDs (red, green, blue and white) have a 30,000 hour rated life.



adj.com

Yamaha DGX-650 Portable Digital Grand

yamaha.com

The DGX-650, a Portable Grand digital piano, includes an upgraded piano sound and CD-quality audio recording and playback, as well as the ability to play chords with a single keystroke and interactive learning software. It includes a stand and a sustain footswitch. The DGX-650 uses

PureCF sampling, which integrates the sounds from the nine-foot Yamaha CFIIIS Grand Piano. Yamaha's Graded Hammer Standard means the lower keys are heavier and the higher keys become gradually lighter through the different registers. Extra-large, front-facing speakers provide

a full presence. The XG song file compatible with optional *You are the Artist* series songbooks. Players can practice one hand while the DGX-650 plays the other. Retail price: \$1,299.00, with optional piano-style 3-pedal frame for \$89.00.



Korg Kross Keyboard

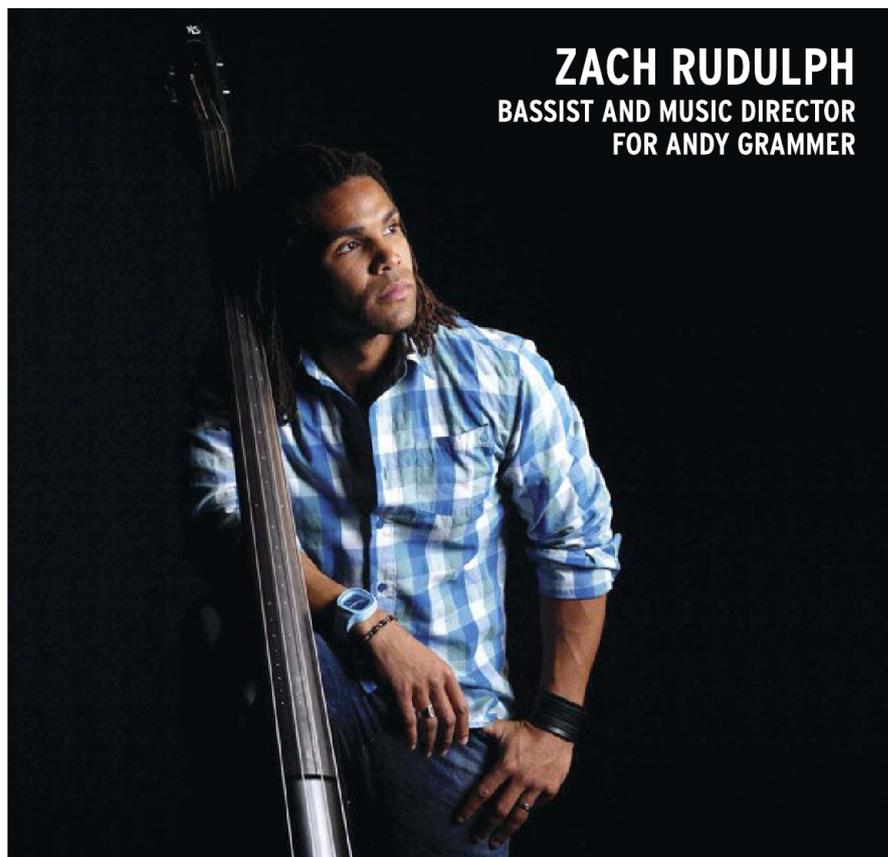
The Kross keyboard is a mobile keyboard workstation with audio/MIDI recording capabilities, AC or battery operation (6xAA), and a wide selection of sounds, available with 61 keys or 88 fully-weighted keys. The piano, electric piano, and drum sounds have been taken from some of Korg's flagship instruments. The sounds from Korg's SG-1D Sampling Grand and M1 Music Workstation are also included, as well as an upright piano.

The EDS-i sound engine is distilled from the EDS/EDS-X sound engines and allows a total of seven effects (five insert; two master) to be used simultaneously. In total, 134 effects are available. Kross also includes a 16-track MIDI sequencer with quantization, copy and paste, and individual note event editing, as well as an analog-style step sequencer inherited from Korg's Electribe series. Both models can operate on an AC adapter or on six AA alkaline or nickel-metal hydride batteries.

Retail price: \$699 (61-key), \$999 (88-key).



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New Jersey's Thunderball Marketing Still Treading Floodwater

The East Coast pro audio mainstay was hit hard last fall by Hurricane Sandy and is still waiting for a helping hand.

By Matt Parish

Like many other residents on the East Coast last fall, Joe Levy found himself on high alert the morning of October 29th. Hurricane Sandy was bearing down on the Mid-Atlantic and cities for hundreds of miles were awaiting instructions from the weather service. Levy is president of Thunderball Marketing, a distribution company that deals in electronics, including DJ and pro audio products like iDance, DJ Tech Pro, Jamminpro, and many other MI wares. His warehouse headquarters are a comfortable distance from the shore in Avenel, New Jersey. Nevertheless, he heeded the warnings of authorities that morning and, at noon, sent the whole company home to safety.

"We got a call at five in the evening later that day," he says. "The power was out. Sandy was here." Levy spent the rest of night literally in the dark, with no access to cameras to monitor the warehouse. He says that he and coworkers returned to the warehouse the next morning to find everything ruined. Much of the inventory was toppled and washed out by the surging flood that had devastated so much of the rest of the coast.

Within four days, Levy was shipping any orders he could, determined to get the business back on its feet as soon as possible. The federal government had promised aid to New Jersey, FEMA was on its way, and the Small Business Association was preparing to make emergency loans.

Now, eight months later, help still hasn't arrived. Though the doors are open and orders are still moving, Thunderball's volume is down from \$60 million to \$6 mil-



Aisles of toppled merchandise with flood-soaked packaging greeted Thunderball workers on their return to the warehouse.



More wreckage from the interior of the Thunderball warehouse.

lion. Manufacturers, Levy says, have been generous with extensions and new orders. But time is running out. "We need help," he says.

Thunderball's warehouse is located two miles from Arthur Kill, the water between Carteret, N.J. and Staten Island, but the storm's 20-foot surge still reached the

"They didn't think we could survive this kind of a beating." — Joe Levy, Thunderball Marketing

warehouse through what's believed to be a drainage backup. When Levy first saw his facility, he says it simply looked as if it had been vandalized. There was no water to be seen.

"It looked like two million gallons went in and two million gallons went out, within a six hour period," he says. "Everything was turned over and looked like someone had ransacked the place. But when you actually put your foot on the floor, it was wet. Everything was destroyed – the desks and offices and the phone system and the computer system were all destroyed by this salt water."

The warehouse suffered a \$7 million loss of inventory that day. Levy and his crew wheeled it all out into the parking lot to dry.

The real troubles started to pile up later, though. FEMA officials stopped by, but told Levy there was nothing they could do. The SBA refused to offer a loan. "They didn't think we could survive this kind of a beating," Levy says. And Thunderball had no flood insurance – after all, the warehouse was well out of the established



Water-damaged equipment filled the parking lot at Thunderball Marketing in the days following Hurricane Sandy.

flood zone.

When Levy has been able to reach his insurance company for help, the results have been disappointing.

"We were in mediation between the insurance company, the state of New Jersey, and us, to pay us for computers, and you should have seen the battle for that," he says. "We have \$418,000 in computers, and they want to pay only \$100,000. They've been getting premiums for 38 years at \$100,000 a year and when it comes down to one claim, they don't pay."

Appeals to state and federal government have so far proven

"Everything was destroyed - the desks and offices and the phone system and the computer system was all destroyed by this salt water."

— Joe Levy, Thunderball Marketing

fruitless. Levy says he's logged months of ignored phone calls and emails to offices of New Jersey governor Chris Christie and President Barack Obama, going so far as to mail multiple copies of the 500-page denial letters that he's received from his insurance company.

"The state got \$1.7 billion [federal funds] for relief from Hurricane Sandy, but again, nobody's helping us," Levy says.

On the other hand, Thunderball's relationship with manufacturers has remained positive, with nearly every one of them staying on board with the company throughout this challenging year. Levy points to loyal suppliers like Peavey, Yamaha, Roland, Boss Audio, Rockford Fosgate, RCF, BNC, Harman Group, and Pioneer as having been big helps in maintaining operations with as many customers as possible.

But with such a loss of inventory, it's still a steep uphill climb. "For a lot of people, if you would have walked in that morning and seen what we saw, you would have closed the door and filed Chapter 7. But we didn't do that to our vendors.

"Someone who's in our position for 38 years doesn't just walk away." **MMA**

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WHERE:
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When:
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... and yet... :

I played the French Horn through college. The rest of the woodwinds I "play" for testing purposes only...

Call of the wild?

...and you really don't want to hear my test pattern. It's not pretty. The guys teasingly call my saxophone test pattern my "saxophone love call."

How many bodies in the shop?

We have 10 employees.

... and at home?

Wife Shirley; Kids Rayna, Ryan, and Sara.

Finish the sentence, "I would not be caught playing..."

"Achy Breaky Heart."

A reason for success:

I hire employees who have good work ethics and are passionate about the jobs they are doing. Everyone in our shop is a musician and is always in a learning mode.



Randy Jones at the workbench.

Career high point:

Successfully launching our current Tenor Madness saxophones and Tenor Madness products.

What gets me out of bed:

Working one on one with people. I have had the privilege of working with some of the greatest jazz players including Sonny Rollins, Michael Brecker, Chris Potter, Joshua Redman, and many more.

The not crazy-about-it part:

Though I dislike talking on the phone, it is something that I have to do. My true passion is restoring saxophones and making them better.

My biggest mistake:

My biggest mistake is taking working vacations. The running joke in our family is that our youngest daughter will think she hit the jackpot when she meets a guy that takes her on a real vacation. When



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Randy Jones (right) hobknobbing with sax great Joshua Redman. Or maybe it's the other way around.

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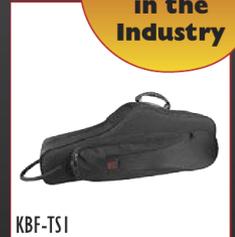
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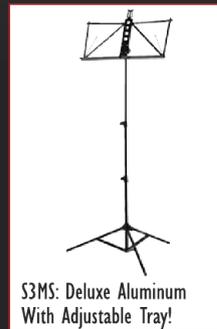
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"I hire employees who have good work ethics and are passionate about the jobs they are doing." – Randy Jones

she was little she thought a vacation week was going to a mall one day and eating one good meal, and then spending the rest of the week reading while I met with customers.

Last great band I heard:

One of our customers, Jake Saslow, the tenor saxophonist for Michael Bubl , gave us tickets to see them play. We thought they were fantastic!

Most important thing you've learned in dealing with manufacturers:

If you work hard promoting their product, they will go the extra mile for you.

Mentors in the business:

The people that I owe a lot to include Progressive Winds' Bob Ackerman and repair icon Saul Fromkin. Saul made me a better repairman and Bob allowed me to work on hundreds of vintage horns early in my career.

"Yes, I remember that 12-digit serial number":

I'm a bit of an absent-minded professor. I may not remember someone's name but once I see their face I can probably tell you what kind of saxophone they play, their serial number range, and their mouthpiece and reed set-up.

It would surprise you to know...

How many hours a day I play guitar. I play along with the commercials and background music on TV shows as well as tunes from the iPod I carry around with me.

They're probably by the phone:

Also, you'd be surprised how many times a day I can lose my glasses!

True or False:

Can you be happy and rich in the music instrument business? Depends on how you define rich. If you're talking money, maybe... experiences, absolutely!



Randy Jones and Sax Player Chris Potter.



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Bob Reynolds of John Mayer's band.



Randy Jones with Craig Handy.



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Piano as a WMD?

We take a look at how we're portrayed in movies, television, online, and in commercials.

MEDIA: The Movie *Iron Man 3*

THE SCENE:

Tony Stark, aka Iron Man, has his Malibu fortress destroyed by attack helicopters sent by (spoiler alert!) the bad guys.

THE INSTRUMENT:

A Blüthner grand piano.



BACKGROUND:

Yeah he sorta crashed through this instrument and broke it during the first *Iron Man*.

WHAT HAPPENS:

So as the piano-loving Stark tries to protect his beloved Pepper and fight off these attack helicopters, he does what any of us would have done: takes the Blüthner piano and hurls it at the attack beast, causing it to explode on impact.

DON'T TRY THIS AT HOME:

We at MMR don't condone grand piano throwing.

REGRETS:

If the bad guys had bad experiences of piano lessons growing up, well... hopefully after this they wished they had practiced their scales.

WHAT WE'RE LEFT THINKING:

Not sure how the firepower of a Blüthner fares against the other wonderful piano makers, but at least Stark doesn't play, say, the oboe. How much damage could that do?

FUN FACT

Robert Downey Jr. is a real live pianist and songwriter, having released an album in 2004 called *The Futurist*. He's also played piano in other movies and plays during the end credits of the wonderfully underappreciated 2005 *Kiss Kiss Bang Bang*.



What the MI industry can gain from this exposure: "You should always have a grand piano in your home — You'll never know when it'll come in handy!" — Kevin M. Mitchell



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A New Lease On Light

Why Renting Lighting Products Makes Sense

By Alfred **Gonzales**
National sales manager, ADJ PRODUCTS

You're probably familiar with rental programs. After all, renting band and orchestra instruments has been a mainstay of the music business for a long time. Now a variety of cultural and technological factors have come together to create an opportunity for music dealers to transfer their "rental experience" to a new and potentially profitable market by renting lighting products to working bands, DJs, schools, churches – just about every customer who walks into an MI store.

There are some important similarities between renting a band instrument and renting a lighting fixture. Parents who rent a clarinet or saxophone often do so because they're reluctant to buy the instrument until they're confident their child has a genuine long-term interest in playing. Similarly, some bands and DJs are hesitant to invest in a lighting system until they see the payback that an exciting lightshow can give them in terms of more and better-paying gigs.

“There are some important similarities between renting a band instrument and renting a lighting fixture.” – Alfred Gonzales

In both cases, the bottom line is the same: once the parent or band/DJ sees that the investment makes sense, they end up making a purchase from your store. In the meantime, though, the rental program has generated a steady revenue stream for your business.

The time has never been better to start a lighting rental program.

- **Lighting Is Everywhere.** When was the last time you saw any form of entertainment for which lighting did not play a big role? Everyone expects good lighting to be part of the entertainment they see today. Bands and DJs are aware of this, which is why they are motivated to make lighting part of their show. Simply put, for many people there is no show without lighting.

- **Lighting Systems Are Sophisticated.** Lighting is more prevalent today because even affordable lighting products are an exciting addition. Rather than working alone, many of today's lighting products have been designed to work in systems. This makes them more impactful, but it can also increase the upfront costs for the end user. That makes renting a more attractive option.

- **Lighting Products Are Reliable.** Today's lighting products are also more

durable, which makes them well-suited to rental programs. Lighting products are more user-friendly, too.

Modern lights also come equipped with preprogrammed, advanced sequences that bring visual excitement and cutting-edge effects with no programming skills required. This not only makes them a time-saving value for working bands and DJs, but also means they can be used by anyone, even beginning users who haven't learned to program their own light sequences.

As a result of all of this, more bands and DJs will be ready to rent and use these lights, even when they're new to the business. Let me give you an example. Let's say "DJ Anyone" runs gigs through the summer, working weekend parties mostly for friends and neighbors. Suddenly he's asked to DJ a

friend's wedding for a much higher payday. Unfortunately, his current setup doesn't include enough flat pars or bars to create a romantic wedding atmosphere with up-lighting. His current party setup won't cover the reception's larger dance floor, either.

Even though he's a positive guy, DJ Anyone doesn't know if this one wedding will bring in a new, steady line of business. Trying to borrow money or take out a loan to purchase these lights upfront doesn't make sense since he's just building his career as a party DJ. This is where you can step in to save the day. While this gig doesn't pay enough to invest in several new lights, it certainly covers the cost of renting. With your rental service as an easy option, DJ Anyone can accept the gig, put on a great lightshow, and still turn a good profit. This, in turn, will lead to more weddings for him – and more rentals and sales for you.

There are easier ways for dealers to get involved in the rental business nowadays, as well. For example, my company, American DJ, has started a new program called "ADJ Rental Center" to promote the concept. Our program gives dealers a manageable way to start their own lighting rental business by offering a variety of rental product packages as well as marketing materials. Dealers who participate in this program or take any step to develop their rental market for lighting products should find it well worth the effort. **MMR**



Alfred Gonzales

Alfred Gonzales can be reached at (800) 322-6337 or (323) 582-2650, or by email at alfred@americandj.com.

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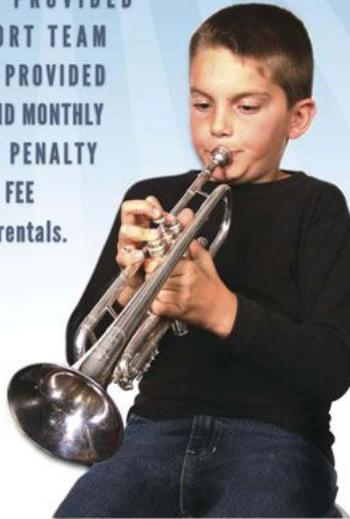
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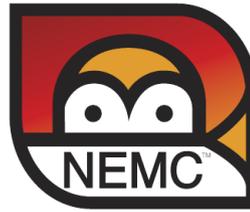
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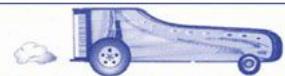
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Nothing Endures But Change

The notoriously dour philosopher Heraclitus issued the maxim from which this editorial takes its title some 2,500 years ago (give or take) and, hey – when you turn a clever, accurate phrase, it sticks around. That grumpy, proto-goth Greek dude was clearly onto something.

There's lots of "change" afoot in the industry these days. Certainly the ongoing evolution of Internet commerce and the continuing battles between the mom-and-pops and the big box retailers are arenas for transformation, as are the never-ending acquisitions, personnel shifts, and re-branding that goes on throughout the MI trade.

"As we navigate through these exciting and ambitious changes, we certainly welcome your feedback."

Specific to this moment in time, however, there are a few significant evolutions that have been on my mind.

Many of us will soon be returning to Nashville for yet another round of Summer NAMM. This time, however, we won't be endlessly roaming the aisles of our old familiar stomping grounds at the Nashville Convention Center. 2013 marks the Show's debut at the brand new Music City Center – a 1.2 million square-foot Silver Level LEED (Leadership in Energy and Environmental Design) certified facility with a 350,000 square-foot exhibit hall and all the bells and whistles you might expect.

New, big building – "Big deal," you may say. Well it is kind of a big deal, in ways both subtle and profound. A couple years ago, more than a few amongst our ranks were wondering aloud whether the Summer gathering, which by that point had many noticeable no-shows amongst suppliers and a dwindling attendance, would

survive at all. The commitment of NAMM to booking at Music City Center was a bold statement of intent and early indicators suggest that the move is paying off. A number of big names are returning to the convention (see Kevin Mitchell's feature on page 46) and pre-Show "buzz" is unquestionably... uh... buzzing.

On a more personal level, while the new Center is only blocks from the old address, it still means that those of us who've been to Summer NAMM so many times that checking into the same hotel as last year (and the year before, and the year before...) felt as familiar as walking into the family home, will have to adjust to some "new" (albeit geographically close) territory.

Another Nashville-related change: Gruhn Guitars has moved. While the legendary retailer's new location on 8th Avenue South will, no doubt, be a wonderful showcase for the many drool-worthy guitars (and other gear) that George and team have collected, it'll nonetheless be strange for me to no longer count moseying down to 400 Broadway to stare slack-jawed at instruments I can't afford as part of my annual Summer NAMM routine.

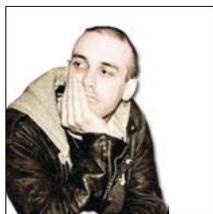
Closer to home, there have been some seismic shifts over here at *MMR*. On the heels of longtime publisher Sidney Davis' retirement this spring came a number of changes: new ownership, a major redesign, a new home office, and new members of the *MMR* team. As we navigate through these exciting and ambitious changes, we certainly welcome your feedback – let us know what you think of our redesign (Let us know what you're thinking about *anything* industry-related, while you're at it). I can be emailed directly at cwissmuller@timelesscom.com.

As for my own take on all this abundant change that's swirling about, I find myself returning to a quote – albeit not one quite as highbrow as Heraclitus' nugget of wisdom – from Mick Jagger: "The past is a great place and I don't want to erase it or to regret it, but I don't want to be its prisoner either."

Right on, Mick. **MMR**



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