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# M M R

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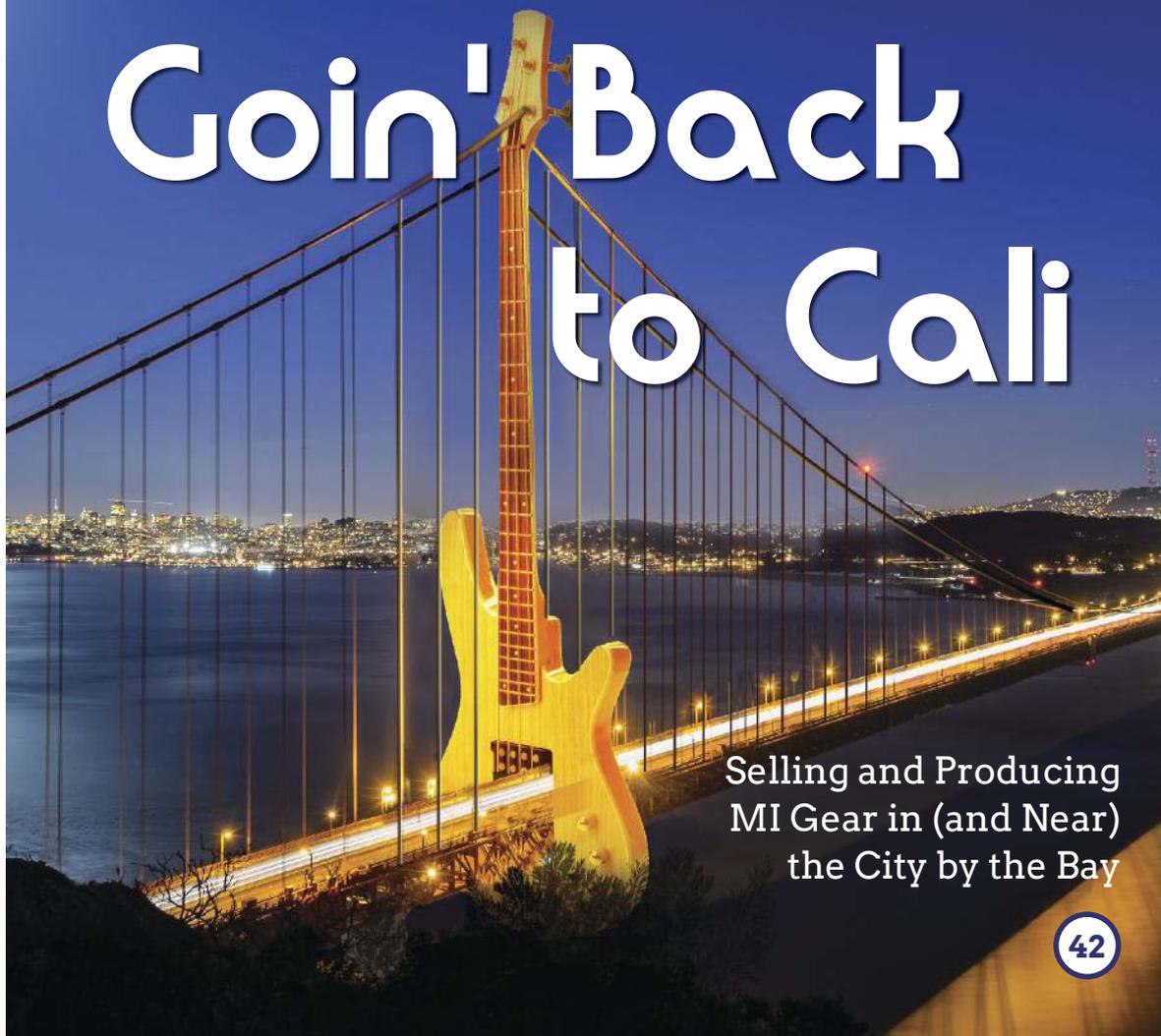
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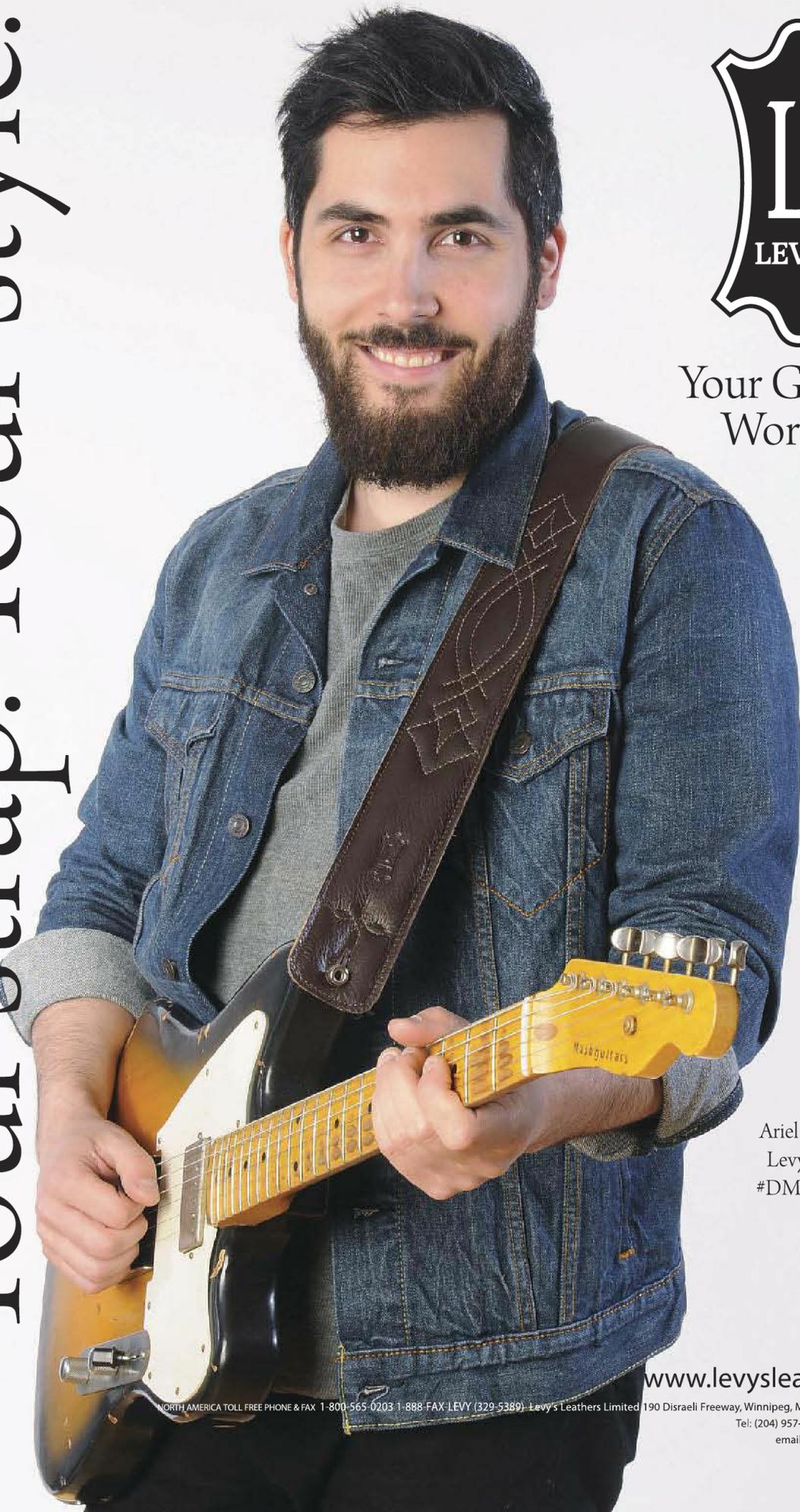
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# C O N T E N T S

# MMR

## MUSICAL MERCHANDISE REVIEW

Vol.174 JULY 2015 No.07

### FEATURES

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This May's Fly-In to Washington, D.C. was the largest yet, including a day of service at D.C.'s Bancroft Elementary and plenty of advocacy.

#### 42 Market Profile: San Francisco/Bay Area

Read on as Bronstein Music, Kala, Universal Audio, Stanroy Music Center, Gallien-Krueger, Ace Products Group, Colton Piano Gallery, EMG Pickups, Saga Musical Instruments, and Lark in the Morning discuss the upsides and challenges that go along with doing business in the Golden State.

#### 50 25<sup>th</sup> Profile of the American Music Dealer

With an increase of 28 storefronts to the country's MI store-count and 27 states in the "gains" category, there are some things to be celebrated this year.

#### 66 Dealer Survey: The Print Music Market

Over 300 MI stores participated in this survey on the state of print music sales in 2015. Read on to learn their opinions on how digital delivery methods affect print sales, what genre of music drives new customer traffic, and which publishers/brands' products are flying off the shelves.

#### 68 Death of Print? – Tredwell Music

Tredwell Music Centre's Peter Sarmatiuk sounds off on the current state of print music sales, and why Tredwell's is closing its doors after 80 years of operation.

#### 72 Fretted: If You Build it, They Will Play – Loog Guitars

Rafael Atijas – founder and CEO of Loog Guitars – believes it's important for kids to build their own guitar in order to develop a stronger connection to it. And those who funded both of his Kickstarter campaigns agree.

#### 76 Small Business Matters: The More Things Change, The More They Stay The Same

Founder and owner of Contemporary Music Center, Menzie Pittman, uses David Bowie lyrics to illustrate four steps one can use to make the most of the changing MI landscape.

#### 80 Anniversary: 60 Years of Capitol Music

As Capitol Music celebrates 60 years in business, James Darby – owner and master repairman – sits down with MMR to discuss MI trends, the importance of quality, and how he gets by on only two hours of sleep a night.

#### 83 In The Trenches: Women Rock! (Don't Forget That)

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“Housing is just horrifically expensive here. A one-bedroom apartment in San Francisco is anywhere from \$2,500 to \$3,000 a month. It's lunacy.”

– Rich Welker, Bronstein Music



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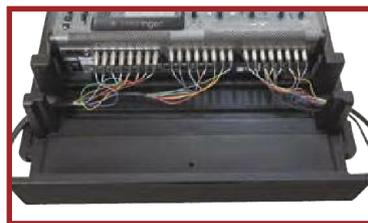
Expanding on the 32-channel Mixer cases introduced at Winter NAMM 2015, SKB announces two new models for the Midas M32 mixer (1RMM32-DHW) and the Yamaha TF5 mixer (1RMTF5-DHW). These cases are the same Military Grade, Roto-molded design like the 1RMX32-DHW, for the Behringer X32 mixer, and the 1RMQU32-DHW for the Allen & Heath QU32 mixer.

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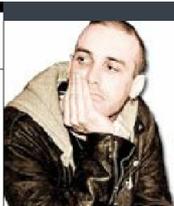


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# A Strength Within Your Reach



by Christian Wissmuller

"It's varied over time, but right now our typical customer is, in fact, a music student taking band or orchestra in school and the parents thereof," explains Bronstein Music's Rich Welker in this issue's Market Profile of the San Francisco/Bay Area region, when asked about his core consumer base. "It's varied over time" is the phrase that resonated with me, as this is one of the most successful and stable independent musical instrument stores in San Francisco – and has been for just under 70 years – and Welker's acknowledgement of just how amorphous their target audience has been speaks to an enduringly wise business philosophy: Adaptability.

It's a concept that's been addressed and advocated for many times previously in the pages of *MMR* and within my own editorials, but one that truly can't be overstated. Be it reacting to or anticipating changes driven by technology, musical trends, local competition, regional or national economic shifts, or any other factors, what is proven, time and time again, is that the organizations that stick around for the long haul are those willing to adapt.

Back to Bronstein's situation, as explained by Welker: "We have some great, great rock n roll stores around us... Why would we try and compete with them? For a long time, I personally accounted for 40 percent of all sales of the business and then we had seven or eight other employees covering the combo [sales]. So they were accounting for 60 percent of the sales, while one guy – me – was responsible for the other 40 percent. We said, 'Something's wrong here' and decided to make a change to focus more on our strengths."

The above makes so much sense that anyone reading it would be apt to think it's obvious, right? And yet, I've read about – or in my own, local area witnessed – MI retailers who stubbornly refuse to make these "obvious" realizations and react accordingly, to the detriment of their own business-

es: "Well, we've been doing this for 20 (or 10, or 30 – fill in the blank) years and it's always worked before, so we're sticking with this model!" I understand the reluctance to uproot long-held, fundamental concepts. After all, it is personal. If I opened a guitar store because I love guitars and then, 10 years later, my fretted sales were down drastically due to emerging competition or other factors, but my (for example) keyboard sales were through the roof, I would probably be reluctant to throw in "the guitar towel" and reshape my store to focus on keys. Similarly, if I had established a brick-and-mortar presence and had successfully run my store without any (or with minimal) commitment to, or understanding of, online retail or other technological advances, I might be loath to (or scared to) completely re-imagine my operating model.

As U.K. strategist and executive director of global industry analysts Competitive Futures, Eric Gartland, notes: "Independent MI retail stores have to become more cognizant of the trends emerging going forward, becoming early adopters of the opportunities the transitional retail marketplace affords them, or risk becoming further marginalized by consumers or, worse yet, going out of business altogether."

Both Gartland and Welker are – be it through postings on blogs (check out [www.ericgartland.co](http://www.ericgartland.co) – lots of interesting and potentially useful stuff) or through actions – demonstrating the strength of adaptability.

It's a strength within everyone's reach and one you are hopefully putting to work for your own businesses.

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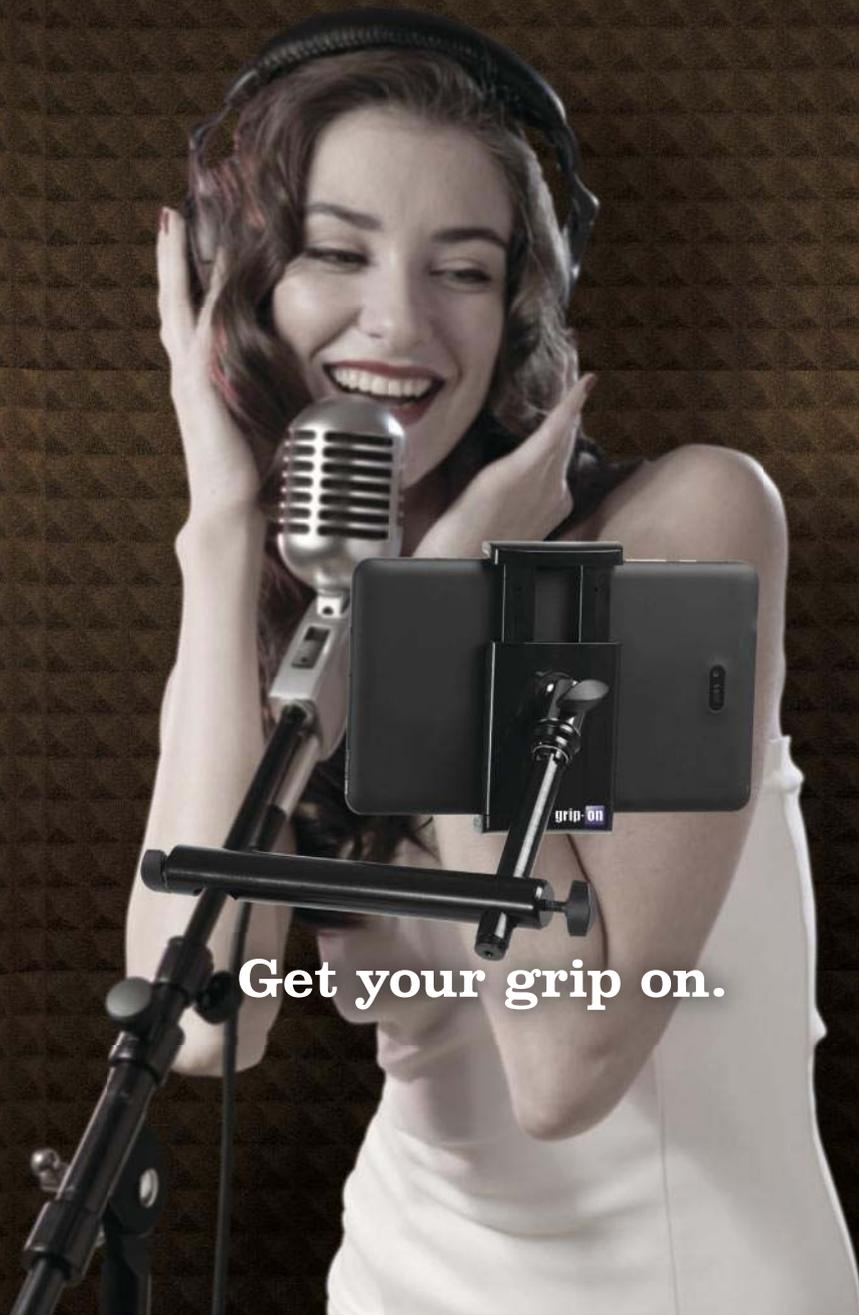
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# Are You Looking For a Miracle In Your Life?



by Terry Lowe

**T**here are a lot of great things about running a magazine publishing company. For one thing, it gives you a medium to engage in discussions when you have an important topic on your mind that you feel is beneficial to share with others. Through the years, when I have penned a publisher's note, it has always been about something in our

industry. However, this time I am going off-script. I want to chat with you about an organization I have become aware of that is doing very good work for sick children around the country that you might want to know about.

Just down the street from our headquarters is the office for Miracle Flights for Kids. As the name implies, the organization is dedicated to providing families with limited financial resources transportation for their children when they are in need of out-of-state medical care. Perhaps you have heard of Miracle Flights for Kids, but if not, here's the 411 on them.

Miracle Flights was founded in 1985 by Ann McGee. As with most organizations, it had humble beginnings. Utilizing private planes and pilots, if Miracle Flights had three flights a month, it was a busy month. However, as the years passed and funding grew, Miracle Flights was able to start using commercial airlines. Today, Miracle Flights now provides up to 600 flights per month for in-need chil-

dren and their families. In fact, Miracle Flights has coordinated more than 90,000 flights and 50 million miles of medical air travel through the years. Obviously, this is an organization that is making a major difference in people's lives.

Here's a story Lance Scott tells about his experience with Miracle Flights: "Miracle Flights helped my wife and me take our three-year-old son to Cincinnati Children's Medical Center for his Eosinophilic Disorder and also for his hypermobility of joints. We live in Southern Utah and from the past four years of medical expenses with our son, it has drained our financial resources. But with the help of Miracle Flights we were able to see the best doctors in the country to help our son." There are thousands of stories just like Lance's. Miracle Flights is helping change lives on a daily basis.

One of the beautiful elements of the organization is that it is not just a one-and-done deal. Miracle Flights will be there for its recipients throughout the treatment process. As Josie Castro explains, "Our five-year-old son Christian has short bowel syndrome and Autism. Our son participates in the Omegaven clinical study at Boston Children's Hospital. A medical team closely monitors my son's chronic medical condition, which requires us to fly to Boston every two months. I have lost track of how many times Miracle Flights has flown my son and me to Boston, but I can assure you that with every medical visit, he has continued to thrive. Miracle Flights has always been there for us and has taken the financial burden off our family."

So I wanted to share this information with you for a couple of reasons...

One, if you have the means, there is not a better organization to make a donation to than Miracle Flights. Here in 2015, they have been awarded a "Top Rated Nonprofit" by Great Nonprofits, an industry watchdog organization ([www.greatnonprofits.org](http://www.greatnonprofits.org)). In 2014, Miracle Flights received a More Than Words award from the Harlequin organization ([harlequinmorethanwords.com](http://harlequinmorethanwords.com)). The list of accolades goes on and on, including from CNN, *People Magazine*, and President George W. Bush's 1,000 Points of Light Foundation. For a full list of the accolades Miracle Flights have received go to: [miracleflights.org/about-us/accolades/](http://miracleflights.org/about-us/accolades/)

While you are there, check out this page: [miracleflights.org/become-a-miracle-maker](http://miracleflights.org/become-a-miracle-maker). This is where you can make a contribution to the organization.

Second, if you have a sick child or you have a friend who is in need of assistance in getting a child to an out-of-state hospital or medical institute, reach out to Miracle Flights for Kids. They are there to help. You can start the process by going to: [miracleflights.org/how-we-help/request-a-flight](http://miracleflights.org/how-we-help/request-a-flight).

Like I mentioned earlier, it is not often we change the subject from our intended purpose. However, this is an organization I thought all of you might want to be aware of in case you or someone you know might be in need, or if the spirit strikes you, may wish to help make these Miracle Flights possible by making a donation.

Thank you for indulging me here and I hope you and your family are never in need of their services, but if you are...

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## Moog Music Now Employee-Owned

On June 10, Mike Adams, Moog Music Inc. president/CEO, stopped production in the factory and gathered the employees for an impromptu meeting. Adams began by saying, "I called you all here to let you know I sold the company." After a brief silence, he continued, "The good news is, I sold it to all of you."

Moog Music Inc., the electronic musical instrument company founded by the late synthesizer pioneer Dr. Bob Moog, announced that as of June 6, 2015, Moog Music Inc. is an employee-owned company.

"The employees at Moog Music Inc. are what make this company successful," says Adams. "I feel the best way to recognize their passion and hard work is to give them ownership."

Adams' decision is in line with the vision of Dr. Moog, who wanted the company to not only be a place that took care of its employees and their families, but also rewarded their hard work by sharing in the company's financial success.

Says Dr. Ileana Grams-Moog, Dr. Moog's widow, "Bob and I consulted an expert in worker-owned businesses in 2001, but weren't able to make employee ownership at Moog a reality. Bob would be thrilled that Mike Adams realized this shared dream 14 years later."

The Employee Stock Ownership Plan will not change company operations. Mike Adams will remain the Moog Music Inc. president and CEO.

Moog Music Inc. has experienced significant growth recently:

- The company has experienced an average of 18% revenue growth for the past 12 years.
- The company's YTD revenue is up 46% over 2014.
- Five years ago, Moog Music Inc. had 27 full time employees; today, there are 62 full time employees.
- Moog has increased its production space by 38% in the last 14 months.

## Fender Appoints Mooney CEO

Fender Musical Instruments Corporation (FMIC) has announced that Andrew "Andy" P. Mooney has been appointed chief executive officer (CEO), effective immediately. Mooney joins FMIC from Quiksilver, Inc. and brings significant experience growing global brands such as Disney Consumer Products (DCP) and Nike, Inc. The addition of Mooney will help drive FMIC brands with an approach that puts both seasoned and first-time musicians at the forefront.

Mooney spent 11 years leading DCP, first as president and then as chairman starting in 2003. During his time at Disney, Mooney oversaw the company's worldwide licensing, publishing and retail businesses and the tripling of retail sales to \$36 billion. He also pioneered the \$4 billion Disney Princesses franchise and established the Disney Fairies brand, and retail lines based on the Pixar Animation films, *Toy Story* and *Cars*.

Before joining DCP, Mooney worked at Nike, Inc. for 20 years in a number of senior roles, ultimately becoming chief marketing officer. Mooney began his career at Nike as chief financial officer of Nike U.K. and then relocated to the United States in 1984 to join the marketing team. Throughout his tenure, Mooney led Nike's footwear product line management team, was general manager of Nike's \$3 billion global apparel business and founded the company's equipment division. Mooney also collaborated on the iconic advertising campaigns, "Just Do It" and "Bo Knows" with Bo Jackson and others.

"Andy has proven success in connecting consumers to brands," says Mark Fukunaga, chairman and CEO of Servco Pacific, Inc. and co-chair of the FMIC board of directors. "His personal passion for Fender guitars and the company's long and storied history makes him a great fit for our culture. We are tremendously excited to have an executive of Andy's cali-



ber at the helm of Fender and we look forward to great success in the future under his leadership."

"Andy's appointment to the Fender executive team is a significant milestone for this revolutionary company that has transformed music worldwide," says Bill McGlashan, founder and managing partner of TPG Growth and co-chair of the FMIC board. "With more than 30 years of experience growing global brands, Andy understands how to drive innovation and introduce differentiated product offerings in the market, underscoring our commitment to propel the Fender brand forward. TPG and the Fender board of directors believe Andy's global business and consumer brand experience make him the perfect executive to lead Fender's next chapter of growth."

Mooney has been a player, collector and student of Fender guitars and amps for more than 40 years, studying classical guitar in grade school and working summer jobs as a teenager to pay for his first-ever electric guitar: a Fender Musicmaster™. He now boasts a collection of more than 30 Fender guitars.

"As a longtime fan and user of Fender products, it's a dream come true to be asked to lead a brand and company that I personally have so much admiration for," says Mooney.

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# KMC Opens New HQ in Connecticut, Relocates Warehousing and Distribution to Mississippi

Calling it the start of the next great chapter in its proud history of serving the MI and Pro Audio industries, KMC Music ([www.kmcmusic.com](http://www.kmcmusic.com)) has announced that it has completed its transition from Fend-

er Musical Instruments to JAM Industries ownership with the opening of a new corporate headquarters in Bloomfield, Connecticut, the relocation of its warehousing and distribution to the JAM Industries op-



James Tsaptinos, vice president of sales; Mark Terry, president; Roger Hart, vice president of merchandising.

erations center in Southaven, Mississippi, and the implementation of new credit and order processing systems based in JAM Industries' Montreal, Canada headquarters.

"An exciting new chapter in our history of service to MI and Pro Audio dealers is now underway," KMC Music president Mark Terry says. "We are looking forward to bringing to our dealers an unprecedented new array of business building sales and promotion programs designed to help them better meet the needs of their customers."

Effective immediately, the new KMC Music corporate headquarters will be based in Bloomfield, Connecticut in a new campus that includes all executive offices, telemarketing, training, sales, marketing, and customer support functions.

*continued on page 12*

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## Letters

Christian,

I'm happy you folks are diving into the DJ gear discussion – best believe I'll be reading closely to learn how (to make it work).

We try to be hip, we carry the entire Korg DJ-type lineup from the low cost Monotrons to even the zany ARPOdyssey.

Besides the challenges I mentioned last month [*June MMR dealer survey – Ed.*], I'm noticing another drawback: A high rate of returns! Customers are getting built up and excited by gear reviews and videos, but when they buy the products and take them home, they find themselves discouraged by the fact that music takes time to learn. Even if we are talking about simple "plug'n play" products, there is still a learning curve.

Thanks again for covering this issue,  
Anthony Mantova  
Owner, Mantova's Two Street Music



MUSICAL MERCHANDISE REVIEW

on the iPad



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# SLM Purchases the E.K. Blessing Company

St. Louis Music (SLM) has acquired E.K. Blessing from Verne Q. Powell Flutes. Founded in 1906, E.K. Blessing is one America's most historic brands of concert and marching band instruments and accessories.

Mark Ragin, CEO of SLM, comments, "I have known the E.K. Blessing brand for

as long as I can remember, so its gives me great pride to bring this brand into St. Louis Music. Blessing is one of the most well-known, historic brands in brass and we look forward to optimizing its potential and delivering music stores with first class instruments and service on a global scale."

For Steve Wasser, president of Verne Q. Powell Flutes, the transition was in the best interest for a brand he has shepherded and cared for since 2009. "We previously sold our Zonda reed business to St. Louis Music, and were very pleased with their stewardship. They have a national team of sales people which will provide more exposure for the rejuvenated 109 year-old Blessing brand."

Founded by Emil Karl Blessing in 1906, E.K. Blessing produces instruments in both the student and professional levels, with a range of instruments as well as a leading line of mouthpieces.

## KMC Opens New HQ

*continued from page 10*

"When it was time to select a new corporate headquarters we knew we didn't want to stray far from our roots," Terry explains. "We're thrilled to remain in Bloomfield, where our company was founded and where so much of our history resides. Staying in Bloomfield also reaffirms our commitment to maintaining the core values that have made us the leading distributor of MI and Pro Audio solutions – a customer-centric focus, a commitment to exceed our customers' every expectations, and our determination to always provide the broadest range of high value added products, programs, training, and service support."

In addition, all KMC Music accounts payable/receivable functions have now been moved from Fender Musical Instruments to the JAM Industries corporate headquarters in Montreal, Canada. Effective immediately, all credit inquiries should be directed to [credit@jamindustriesUSA.com](mailto:credit@jamindustriesUSA.com). The new KMC Music warehouse will be based out of JAM Industries' 300,000 square foot, state-of-the-art automated operations and distribution center in Southaven, Mississippi.

Amplifying Mark Terry's message, KMC Music vice president of Sales James Tsaptisinos emphasizes that, "All of the changes announced today are designed to enhance the way our dealers do business with KMC Music. We understand the vital role customer service and consistent communication play in ensuring that our businesses run smoothly together. The new KMC Music is ready to do even more business with our dealers and we look forward to sharing with them news about a number of tremendous new business opportunities. We look forward to a great second half 2015!"



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

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



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Photo by Scot Myers

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The Yamaha Disklavier has led the modern player piano category since its introduction over 25 years ago. The perfect combination of refined hand-craftsmanship and breakthrough technology, the Disklavier has continued to make strides and has remained the industry leader. It's no wonder you've voted it the music industry's "Product of the Year" an incredible 13 times! With acclaimed features that foster creativity, including groundbreaking tools for education, as well as technology that allows for innovative new forms of entertainment, the Disklavier Difference is clear. Visit [www.4wrd.it/DisklavierDifference](http://www.4wrd.it/DisklavierDifference) to learn more.

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# Connolly to Distribute Faith Guitars

Connolly Music Company has announced a new, exclusive distribution deal with U.K. based Faith Guitars, a brand of Barnes & Mullins, a U.K. based distributor.

Connolly Music has decades of experience in the orchestral market and growing presence in the Pro Audio and MI/ Combo markets. As a result of those successes, Connolly was inspired to diversify their portfolio of products, and the multi award-winning British Faith Guitars brand was their first choice.

Jake Connolly, president, comments, "The Faith guitar line embodies a fresh & winning combination of exquisite hand craftsmanship, superb fit and finish, all solid wood acoustic and acoustic/electric guitars with alluring looks, accompanied by an affordable price point – not to mention a dedicated and burgeoning community of followers. It's no surprise Faith guitars were voted U.K.'s Best Acoustic Guitar for the past three years. We are proud and excited to introduce them to select U.S. dealers after 13 years of success in the international arena. It is a complete bonus that we are able to work with such a



Chris Rohrecker, Jake Connolly, both of Connolly & Bruce Perrin, Alex Mew of Barnes & Mullins.

respected partner as Barnes & Mullins in the process."

With Faith Guitars enjoying great success in many international markets already, Alex Mew, Faith Guitars' brand manager is looking forward to working closely with the USA.

"The Faith Guitars team is all incredibly excited by this," Mew begins, "We have been building toward this goal for quite some time, and have been working

hard to increase guitar production to a level that can accommodate the demands of the U.S. market. The huge impact that the U.S. has upon other parts of the global guitar market is undeniable, so with our existing strength in the U.K., Europe and Australia plus a rapidly growing presence in China, India and other parts of Asia, Faith Guitars customers, artists and players stand to reap many benefits. Connolly Music's reputation precedes them, and we have every confidence that they will excel in this new and exciting venture."

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Available in black & clear plastic only



## Mutec Mouthpieces

## Sweetwater Expands and Enhances Music Store

Sweetwater has completed a total redesign and expansion of its Music Store, which opened on June 1 in Fort Wayne, Indiana.

Now four times the original size and one of the largest in the Midwest, the Sweetwater Music store is backed by the largest on-site inventory of musical instruments and audio gear of any music store in the country.

Sweetwater founder and president Chuck Surack says, "Our new store features structural, design, and aesthetic elements that make this perhaps the music store of the future. The Music Store adds the 'jewel in the crown' to the Sweetwater campus."

The entire campus, on more than 100 acres, is now more than 320,000 square feet, and, in addition to the Music Store, includes the Academy of Music, a 250-seat Performance Theatre, three recording studios, a service department, the Wavelengths spa and salon, health club, the Downbeat Diner, the new Crescendo coffee bar and a second stage with a lounge area, a gaming area, conference rooms, and many other amenities available to the public, as well as Sweetwater's employees. All in all, the Sweetwater campus is now the biggest music store in the country.

The Music Store layout allows the shopper to see virtually the entire store from the entrance, reassuring customers that they will find what they're looking for.

The Music Store has vastly expanded demonstration areas, including a completely stocked drum room with interactive displays allowing musicians to simply pick up



and play. Unlike most stores, electric guitars and bass guitars have been separated into individual rooms, allowing more space for both kinds of instruments. The acoustic guitar room has also been greatly expanded. These changes now allow customers access to more than 10,000 guitars.

A huge pedal wall has been built for customers to test out hundreds of effects. The live sound room contains numerous demo capabilities for comparing PA and lighting systems. The recording room boasts an extensive, interactive microphone display and a significant functioning collection of state-of-the-art recording gear.

All of these additions and enhancements have been made to make the customer experience second to none in the industry.

Sweetwater is the regional dealer for Yamaha and has created a Piano Store within the Music Store. The space is charming, comfortable, and holds many pianos and keyboards. It also contains a "living room" where the amazing Yamaha Disklavier piano can be demonstrated in a home setting.

"We've worked very hard to elevate the customer experience," store manager Thad Tegtmeier says. "We have more product out than ever before, more space than ever before, and unique features you won't find in any other music store."

For example, if customers can't find what they're looking for in the store, they can find it with the proprietary Sweetwater Digital Warehouse system, an innovation unique in the music retail business, and created entirely

in-house. The customer can now interact with any of nine huge touchscreens located around the store to browse, view, and compare literally all of the gear Sweetwater has in its vast warehouse. Any item that is not in the store can be requested, using the Digital Warehouse touch screen, and will be brought out to the customer in five to seven minutes.

Dave's Music Den, a long-term partner with Sweetwater specializing in sheet music, has also been incorporated into the Music Store.

Sweetwater's Music Store was envisioned and created in only 12 months, thanks to Fort Wayne's premier architects, MSKTD; one of the nation's most-respected retail design firms, Columbus, Ohio-based Chute Gerdeman; and, world-renowned acousticians, the Russ Berger Design Group. Sweetwater, working with these world-class firms, has created a beautiful, spacious, and acoustically superior Music Store that is both comfortable and functional.

## Cymatic Audio Goes Direct for Sales to U.S. Retailers

Cymatic Audio has created its own North American distribution channel. Industry veteran Tom Sailor has been appointed as their head of operations and sales and marketing for North America. Sailor has over 15 years of distribution, sales and marketing experience and relationships and offers a vast amount of technical experience.

"Cymatic Audio is creating next generation audio recording interfaces, and is separating themselves from the crowded computer based interface market by adding functionality found only in much more expensive products. They are de-

livering unparalleled value and feature sets to today's recordists," says Sailor. "The uTrack24 recorder/player/interface is turning quite a few heads with its stand alone recording and live playback capabilities, Wi-Fi remote control and staggering analog channel count at an unrivaled price point." Sailor adds, "Powered by a state-of-the-art engineering team with decades of experience in USB streaming and USB recording, Cymatic Audio possesses a unique opportunity to bring revolutionary firsts to the market technologies that few other manufacturers can"

Arie van den Broek, CEO of Cymatic

Technologies said, "Tom brings valuable know-how to the Cymatic organization and will be an asset to the management team. His knowledge of



Tom Sailor

commerce and experience will be invaluable as we look to implement innovative commercial solutions and deepen our relationships with dealers, installers, and users in the U.S. in order to grow our presence in the American market significantly."

## Supplier Scene

### ZMI Named U.S. Distributor of Los Cabos Drumsticks



ZimMusicInc. has been named U.S. distributor for Canadian manufacturer Los Cabos Drumsticks.

"We can't be more excited to be working with the folks at Los Cabos and making their great drumsticks available in the U.S. market," says ZMI President, Derek Zimmerman. "Los Cabos has done a fantastic job of creating a sought-after product that will be a big hit with dealers and consumers. The addition of Los Cabos drumsticks to ZMI's portfolio of products – that includes Impression Cymbals – is a natural fit, and we look forward to being able to provide these high-quality products to the dealer base and U.S. percussionists."

[zimmusicinc.com](http://zimmusicinc.com)  
[loscabosdrumsticks.com](http://loscabosdrumsticks.com)

## Yamaha Commemorates University of Kentucky Percussion Department's 30<sup>th</sup> Anniversary

Yamaha helped celebrate the 30<sup>th</sup> anniversary of the University of Kentucky percussion program by presenting a new 9300 Series marching snare drum to James Campbell, director of percussion studies at the university and a Yamaha artist since 1993. Over the past three decades, Campbell has helped build the program into one of the nation's premier percussion studies departments in the country.

"A large number of students have come through Jim's program and many of them have become accomplished educators and musicians who have made a major impact on the world of percussion," said Troy Wollwage, marketing manager, percussion, Yamaha Corporation of America. "He is more than a Yamaha Artist, he is a great friend to the company. We value his input into our endeavors and use him as a sounding board for new projects and products."

Campbell first started working with



Yamaha in 1986, when he became active with the company's marching percussion clinic staff. In addition to his work at the University of Kentucky, where he helped build their percussion program three decades ago, Campbell also serves as principal percussionist with the Lexington Philharmonic and plays drums with the Kentucky Jazz Repertory Orchestra. A past-president of the Percussive Arts Society, he became a member of the Drum Corps International Hall of Fame in 2008. He has also published a number of instructional books and percussion compositions that have helped shape the repertoire of the contemporary percussion ensemble.

[usa.yamaha.com](http://usa.yamaha.com)

## Greg Koch Drops by to Jam with Sweepstakes Winner



Sweepstakes winner Mark Mizhrai (left) jams with Greg Koch (right) on his new Fender Stratocaster.

Sponsored by Fishman, Premier Guitar, and Hal Leonard, the "Win Greg Koch" Sweepstakes received over 15,000 entries in eleven weeks. Grand Prize-winner Mark Mizhrai from Los Angeles was visited at home by "The Gristle-man" in person on May 19th.

Greg delivered a brand new Fender American Standard Stratocaster loaded with Fishman Fluence Single Width pickups. Greg then spent time with Mark trading licks, teaching him tips and tricks, talking about gear, sharing a pizza, even breaking into a jam with Mark's daughter on piano.

The "Win Greg Koch" promotional sweepstakes ran from January 12th through March 31st and was promoted

by co-sponsor *Premier Guitar* online and in print. Greg Koch will be hitting the road over the next five months and holding clinics at Fluence dealers throughout the U.S. and Canada. Other prizes included books and other media from Hal Leonard, free subscriptions from *Premier Guitar*, and sets of Fluence pickups from Fishman.

Fishman president Larry Fishman said, "Greg Koch brings a level of excitement and fun that we really need in this business. To be able to partner with two other leaders in the industry and offer such a great promotion made this a slam dunk – not just for the winners, but for our dealers who are hungry for events and promotions that bring some excitement to the brands they support."



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## Fishman Fluence Pickups Gaining Artist Acceptance

Since the winter 2014 launch of Fluence Multi-Voice pickups for electric guitar, artists have been quick to embrace the tone and features of this newest technology from Fishman.

Among the artists who are choosing Fishman Fluence pickups are Stephen Carpenter of Deftones; Joel Stroetzel of Killswitch Engage; Ryan Mendez and Ryan Key of Yellowcard; Gary Hoey; producer Andy Sneap, Mark Lewis, Jon Donais of Anthrax; Timo Somers of Blind Guardian; Lesse Lammert, Buz McGrath and Ken Susi of Uearth; Cameron Liddell and Ben Bruce of Asking Alexandria; Oli Herbert from All That Remains; and Pat O'Brien of Cannibal Corpse.

Joel Stroetzel of Killswitch Engage says, "The first show I played using the Fishman Fluence pickups there was a huge difference going in between distorted and clean sounds, with just having the ease of a push/pull. You get your loud, clear, rock, metal tone with the active sounds. And the passive sounds are killer for clean tone, nice and shimmery."

The Fluence product line has now grown to include 7-String Modern Humbuckers in three finishes, introduced in January at the Winter NAMM Show. New models, including three Artist Signature sets, HSS and HSH configurations, and more are to be released later this year.

Asked about the number of artists adopting Fluence so quickly, president Larry Fishman said, "Artists are looking for solutions that enable them to consistently sound their best. We've got

something here that's never been available for them before, and it solves problems that have plagued traditional pickup design for decades. Fluence is the kind of groundbreaking technology and innovation that people have come to expect from us. It's good for players and another opportunity for our valued dealers."

Direct to consumer activations include a new "Un-wind" online and print ad campaign that features artists Stephen Carpenter and Joel Stroetzel among others. In addition, the company has released numerous artist demo and interview videos, which are all available to link to and share on YouTube. The company is also offering an exclusive "installation rebate" offer to select opt-in customers who purchase a full Fluence set and a rechargeable battery pack at retail.

For retailers, several new programs will be launched, some of which include Fluence demo samples, in-store collateral, a center of influence program, and social media support. Additionally, Fishman will be hosting in-store events throughout the U.S. and Canada featuring guitar phenom Greg Koch. Additional programs will be rolled out domestically and internationally with customized dealer partnerships also available to dealers who fully support the line. For more information on these programs and more, dealers should contact their Fishman sales representative at 800-FISHMAN. For more on Fishman's Fluence Multi-Voice Pickups for Electric Guitar, visit [www.fishman.com/fluence](http://www.fishman.com/fluence).

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## VH1 Save The Music Foundation Chooses Kawai for KEYS+KIDS Program

VH1 Save The Music Foundation has chosen the Kawai CS10 Digital Hybrid Piano for its annual KEYS+KIDS program. This year, twelve K-12 public school music programs have been chosen from scores of candidates to receive a grant of a CS10 valued at \$10,000. The VH1 Save The Music Foundation is a non-profit organization dedicated to restoring instrumental music programs in America's public schools while raising awareness about the importance of music as a part of a child's complete education.

"A piano serves as the nucleus for many arts programs in a school, bringing together students, teachers, parents and community members for performances of all kinds" states Chino Okuizumi Feindler, compliance manager for the VH1 Save The Music Foundation. "We selected the Kawai CS10 because it's the best of both worlds - acoustic sound and technologies of a digital piano! We often hear that schools don't have budgets to tune/



maintain the pianos. At the same time, we also hear that teachers want to have quality acoustic piano sound. The CS10 is a beautiful solution to these problems."

"The CS10 is a unique digital hybrid", states Tom Love, Kawai's senior director of electronics. "It combines our best sound technology and finest digital piano keyboard action with a real acoustic soundboard, and is wrapped in a beautiful upright piano cabinet with an ebony polish finish."

[vh1savethemusic.org](http://vh1savethemusic.org)

## Fender's American Standard Test Drive Promotion

Fender's American Standard Test Drive promotion is taking place June 8 - July 5 at participating Fender authorized dealers in America



and Canada. Consumers who test-drive a new Fender American Standard series guitar or bass can sign-up online to receive a free limited edition Fender t-shirt, plus a chance to win a VIP trip for two to Lollapalooza 2015.

For more information, go to [www.fender.com/test-drive](http://www.fender.com/test-drive)



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8 new products to delight your customers!

# EPIC TOUR. EPIC CYMBALS.

Photo: Craig Renwick



## Celebrate the Rush 40th Anniversary Tour with 4 new Paragon Cymbals!

Designed with Neil Peart, new 17", 19" and 22" Crashes deliver explosive power with super wide dynamic range – and new 15" Paragon Hats are bright, responsive and extremely musical.

Played by Neil Peart on the RUSH R40 tour, these new models will be in demand – so stock up!

### **SPECIAL PARAGON PROMOTION!**

SABIAN launches a North American mail-in rebate promotion: From August 1-September 30, drummers will receive a **FREE Paragon t-shirt** designed by Neil Peart with the purchase of **ANY** Paragon cymbal.



To order, please call 1-888-587-9333 or e-mail [ussales@sabian.com](mailto:ussales@sabian.com)

## Chauvet DJ Intimidator Rocks with Grateful Dead's Kreutzman

A founding member of the Grateful Dead, drummer Bill Kreutzmann is still going strong after playing in all of the 2,300 live performances the band made during its lifespan. Kreutzmann showed a large appreciative crowd that he hasn't missed a beat when he performed at the 9:30 Club in Washington DC with his red hot band Billy and the Kids.

Keeping pace with the drummer and his cohorts was a collection of fixtures from Chauvet DJ. Lighting designer Manny Newman used four Intimidator Spot LED 350 moving fixtures, along with a collection of Rogue R1 Spots from Chauvet DJ's sister company Chauvet Professional, to accent the band's performance.

The intense output of the Intimidator fixtures and crisp gobos worked well against the Rogue's bright output. Other Chauvet DJ products in the rig included the Intimidator Spot LED 250 moving head. Six of these Intimidators were po-



sitioned on top of upstage cases to side-light the performers and cover a large area of the audience.

Also colorizing the stage were 14 Slim-PAR 56 RGB units from Chauvet DJ. The LD used eight of these par-style fixtures mounted on stands as side washes, and positioned six more on crank truss to serve as back washes. For audience blinders, he used Chauvet DJ MegaStrobe FX12 LED strobe lights.

"We were all extremely happy with how this show turned out," said Manny. "I have always used Chauvet – the fixtures are very reliable. They're very affordable, but at the same time their brightness and quality stands up to big house light rigs."

[chauvetlighting.com](http://chauvetlighting.com)

## Yorkville Sound to Distribute Gibson Pro Audio

Yorkville Sound is now the exclusive Canadian distributor for all Gibson Pro Audio brands including Stanton Audio, KRK Systems, Cerwin-Vega loudspeakers, Neat Microphones, and Cakewalk music software.

"We at Yorkville Sound are thrilled with the addition of the Gibson Pro Audio brands to our ever-expanding catalog," explains Jeff Cowling, vice president of sales & marketing at Yorkville Sound. "Our experience and success in the audio industry makes these additions a natural fit for our team."

Yorkville Sound has a long and highly successful relationship Gibson Corporation, having been the exclusive Canadian distributor for the Gibson and Epiphone guitar lines since the late 1980s.

[yorkville.com](http://yorkville.com)

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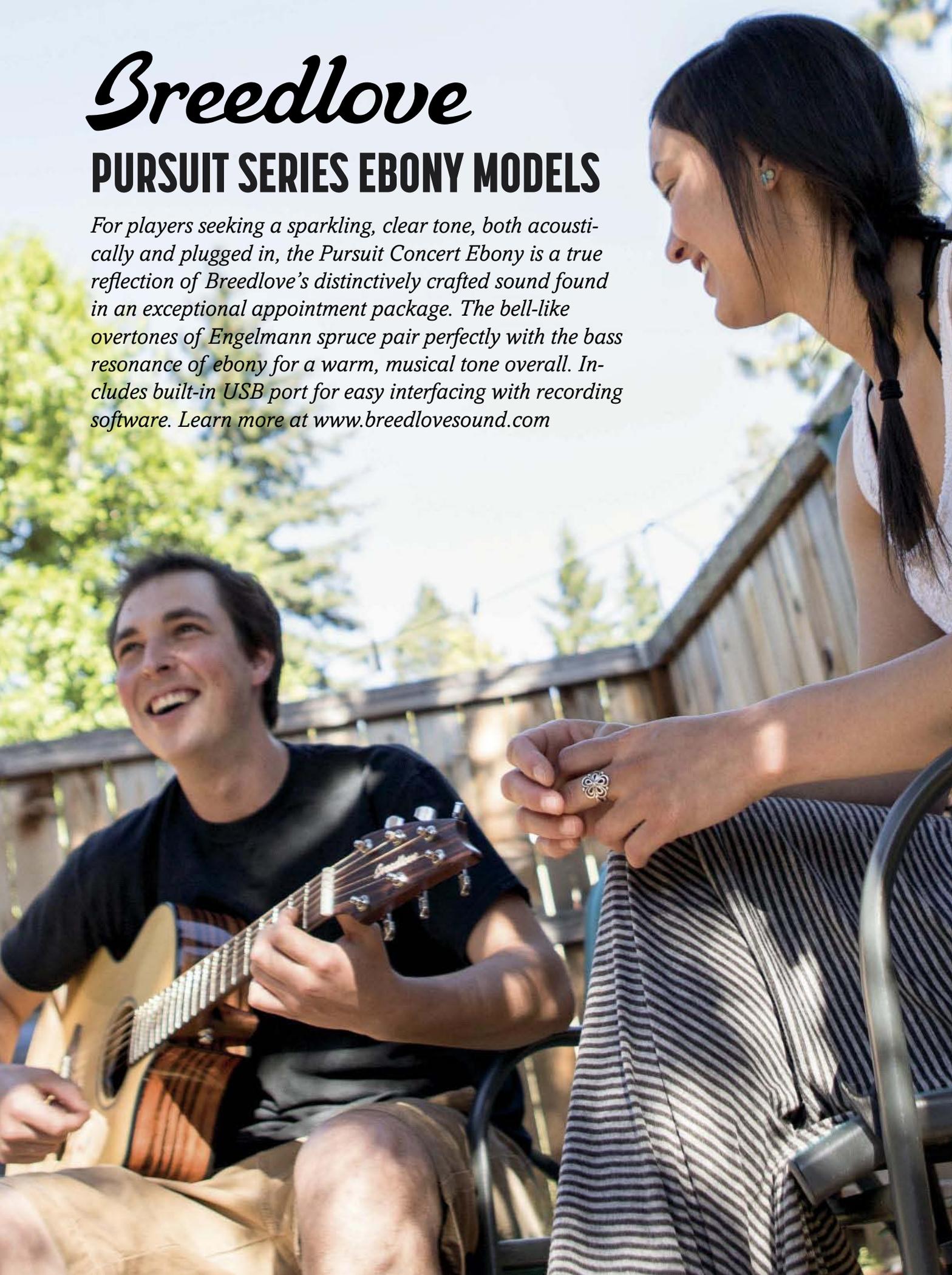
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## Impression Launches Custom Cymbal Program

Impression Cymbals and its exclusive North American distributor, ZimMusicInc., has announced the launch of its new Custom Cymbal Program, accessed through the Impression Cymbals website. Once there the user can begin building the B20 cymbal of their dreams. Users can choose among rides, crashes, hi-hats, splashes, China-types, bells, or something otherwise indefinable in sizes ranging from 6" to 24". Other options include: the cymbal's profile, bell size and profile, hammering, lathing, and a host of possible finishes. Users also have the ability to upload audio examples of the cymbal they want and Impression's master cymbalsmith will make suggestions based on his analysis of the tracks. Once the final design and production schedule are approved, Impression will bang it out and deliver it to a local dealer within 60-90 days. Prices are based on size and complexity.



"This is so exciting for drummers," says Derek Zimmerman, president of ZimMusicInc. "Most customers can totally find their voice with Impression's twelve different series, but let's say you want a cymbal that sounds exactly like your favorite drummer and you just haven't been able to quite find it, or you have a sound in your head that you have yet to find. This program allows you to create that special cymbal!"

[impressioncymbals.com](http://impressioncymbals.com)

## Korg Supports Long Island Cares

Executives, management, and staff at the Korg USA Inc. Melville, NY headquarters participated in Long Island's largest Casual Friday to help Long Island Cares (LI Cares) raise \$50,000 to assist neighbors in need. Each staff member made a monetary donation and wore shorts to work on Friday, June 12, 2015 as part of "Who Needs Pants? Day". LI Cares is one of the region's most comprehensive hunger assistance organizations, serving thousands of individuals and families in need. Their mission is to bring together all available resources for the benefit of the hungry on Long Island. LI Cares provides food when and where it's needed, sponsors programs that promote self-sufficiency and educates the public about the causes and consequences of hunger on Long Island.

[korgusa.com](http://korgusa.com)

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# JodyJazz Completes Major Factory & Office Expansion

JodyJazz, Inc. announced the completion of a major expansion of its premises in Savannah, GA including additional factory space and new offices. Owing to significant growth over the past few years, the company was in urgent need of additional manufacturing capacity and increased office space to house additional staff. The ensuing expansion tripled its overall square footage.

Founded by Jody Espina in New York City in 2000, the company relocated to Savannah in 2008 and moved to its current premises in 2011. Towards the end of 2014, the company was able to take advantage of additional space that became available directly adjacent to its current premises and undertook a major building project to incorporate this additional space in to its facility. In addition to the expansion of the facility, the company also increased its staff and is now up to 12 employees.



JodyJazz has grown to 12 employees, seen here standing next to their newest CNC machine in the newly expanded factory area.

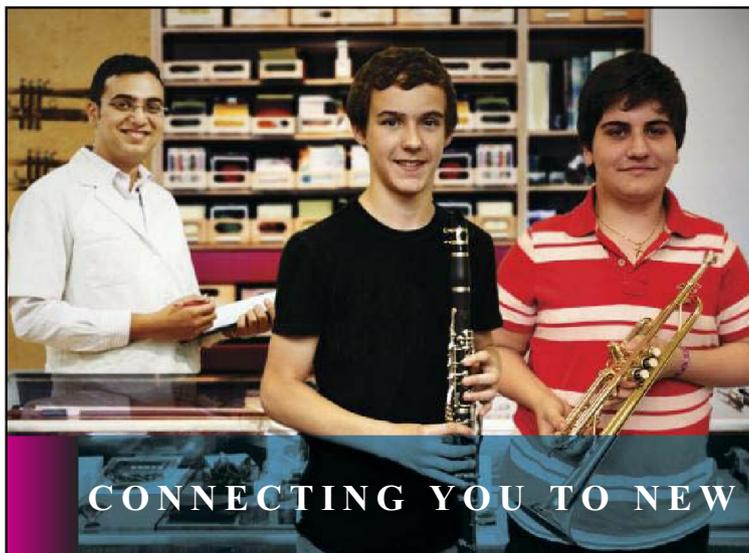
"Establishing this additional manufacturing space now was absolutely vital to ensure our continued growth," said Espina. "We really needed the additional space to house a third CNC machine, which is already on-line. We need the increased production capacity to keep up with the ever growing worldwide demand for our mouthpieces," he continued.

The expansion includes additional manufacturing space, new office space, and a dedicated showroom. The new showroom features a glass showcase with the entire range of JodyJazz mouthpieces displayed, a stage, stage lights, a projector and movie screen and a video studio, as well as a small bar area and a pool table. "It's a really cool space and a great place to come to test out mouthpieces," said Espina.

Now that the expansion is completed, the company will be offering factory tours, video presentations, and the opportunity to test mouthpieces.

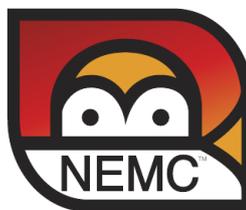
Commented Espina, "Our goal ultimately is to make people think of Savannah as a destination to come to try out saxophone mouthpieces." For more information regarding factory tours can be found on the company website.

[jodyjazz.com](http://jodyjazz.com)



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## KMC Music Rolls Out 'Back to School Sales Bonanza' Promotion

Underscoring its commitment to offer MI retailers the largest array of seasonally-themed promotion programs, KMC Music announced the launch of its "Back-to-School Sales Bonanza," featuring dozens of brands and hundreds of products all specially priced to generate nationwide consumer excitement during the critically important start to the fourth quarter sales season.



"As the largest distributor of MI and pro audio products, KMC Music can and will offer our retail partners the largest selection of specially priced products and promotion programs and our new Back-to-School Sales Bonanza lives up to that commitment," said KMC Music Vice President of Sales James Tsaptsinos. "Every major product category and accessory line is included in this year's programs — guitars, amps, pedals, percussion, microphones, strings, and more. Dealers will find all of our brands featured in exciting new programs that are designed to maximize sell-through sales to their customers."

Brands featured in the back-to-school program include Legere, Vic Firth, Lanikai, Line 6, MBT Lighting, Audio-Technica, AKG, Casio, Belmonte, Denis Wick, K&M, RICO, Herco, Lauren, Lee Oskar, Mooer, Suzuki, Hilo, Innovative Percussion, REMO, Martin & Co, King David, Vandoren, SuperSlick, Mono, Shure, RCF, Dunlop, Jones, Kaiser, Sennheiser, Corpmaster, Players, Stageline, Lauren, Blitz, Bruno, ChopSaver, Kratt, Mike Balter, Becker, Stentor, Barcus-Berry, Seiko, Snark, Wittner, Eldon, Antigua, APM, Vincent Bach, Blessing, BARRI, Selmer, Hohner, Grover, Manhasset, Elixir, Hamilton, and BoomWhackers, among others. The program runs now through July 31, 2015. To learn more, call the KMC Music call center at (855) 417-8677.



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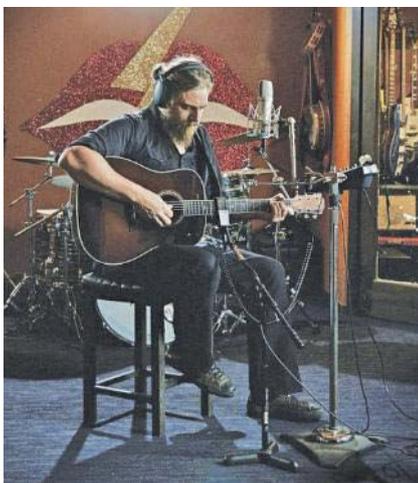
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## Ernie Ball Presents: *Capturing The White Buffalo*

Ernie Ball announced a new original docuseries featuring acclaimed American singer-songwriter and Ernie Ball acoustic string endorsee The White Buffalo. Titled *Capturing The White Buffalo: The Recording of an American Songwriter*, the ten-part documentary series follows Jake Smith (aka The White Buffalo) on his journey to write and record his forthcoming album *Love and the Death of Damnation*. The series will debut a new episode each Friday starting June 19 on [ernieball.com/whitebuffalo](http://ernieball.com/whitebuffalo).



Taking viewers beyond the recording process, the series will touch on the origin of lyrics, melodies and chord structures, the vulnerability of debuting unfinished songs at live shows, and the intimate recording sessions where Jake's words, guitar, and voice come together to be captured and shared with the world. In-depth, personal interviews and exclusive access to Smith's daily life go beyond the music-making process to give viewers an unfiltered look at the life of a working musician. The series shows Smith struggling to balance the responsibilities of the road with the commitment to nurturing his family at home and finding downtime to re-energize.

"Ernie Ball and their cameras have been here from the beginning to witness the spark of lyrical ideas transform into songs and then go on to become recorded works," says Jake Smith. "We're giving fans a look into the layered recording process and what personally drives me and inspires my music."

"At Ernie Ball we feel a responsibility to document artist journeys, because musicians are the lifeblood of our business, and without them, nothing would remain to inspire the next generation of musicians," says Dustin Hinz, executive vice president of marketing and brand at Ernie Ball. "The Ernie Ball fam-

ily is a collective of artists the likes of Eric Clapton, Jimmy Page, Paul McCartney, Metallica, Muse, and The White Buffalo. These artists are as important to our legacy as the products we make, and we couldn't be more thrilled to tell Jake's story."

[ernieball.com](http://ernieball.com)



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## *Note From Joe*

# The NAMM Show—The Year's Most Productive Four Days for Exhibiting Companies

In today's world, business can be done with a click of a button. A host of technology allows us to interact with people all over the world without even leaving our homes. In many ways it would seem that the need to gather face-to-face is no longer necessary. Yet according to the Center for Exhibition Industry Research (CEIR), December 2014 marked the trade show industry's 18th quarter of consecutive growth.

For hundreds of years, from the origins of trade shows in medieval times, merchants have valued the results of conducting business in a centralized location. And as people we are inherently social, seemingly built into our DNA is the need to connect and share.

As a brand leader, The NAMM Show offers the invaluable opportunity to understand industry trends, assess the full competitive landscape, find new partners and form strategic alliances. Teams from across a wide geography can meet in person to exchange ideas, develop sales and marketing skills, and engage with their customers in meaningful interactions.

So why do the world's largest companies—and emerging innovators—continue to invest in The NAMM Show? With the show's global mix of opportunities, connections and ideas, it is still the most effective place to get business done. And, as an exhibitor, this is your opportunity to spend quality time with the people who matter most to your business and connect with customers in an environment where they can see, feel and hear your products.

### **The Buyers**

The industry's most important decision-makers travel to Anaheim each year, including a growing number of retail and corporate buyers. In 2015, NAMM's Top 100 Dealers and retailers from *The Music Trades* Top 200 Domestic Music Stores List were well-represented, and our international numbers jumped by 11 percent, with buyers from more than 100 countries in attendance. With a global retail base—including major stores and independent mom-and-pop shops—there was an estimated purchasing power of \$10 billion present at the show—a consolidated sales opportunity you can't find anywhere else. Exhibiting at NAMM is definitely the most cost efficient way to reach your target audience.

### **The Media**

The show attracts influential media outlets from around the world, offering the chance to review hundreds of full product line presentations and meet directly with executives, marketers and designers to further understand industry direction. When the likes of *Forbes*, *LA Times* and *LA Times Video*, *USA Today*, *Billboard*, *Huffington Post* and *Yahoo* file stories, it isn't just

# The 2015 NAMM Show at a Glance



## Buyers From More Than 100 Countries

Exhibitors reached important decision makers from around the globe.



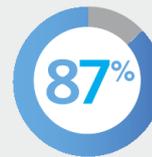
## International Attendance

Exhibitors had even more opportunities to make global connections with an 11 percent increase in international attendance this year.



## Top 100 Retailers

Exhibitors had the opportunity to meet with 84 percent of NAMM's Top 100 Dealers.



## Top 200 Domestic Retailers

87 percent of NAMM members on *The Music Trades* national Top 200 Music Stores List were present at the show.



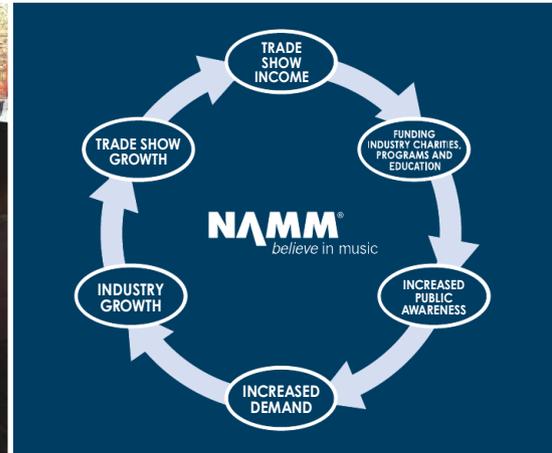
## Buying Power Present

The estimated purchasing power of registered global buying companies totaled in excess of \$10 billion.\*

\*An estimate of The 2015 NAMM Show by The Music Trades magazine

## Media Spotlight

The NAMM Show is attended by industry media, as well as reporters from global newspaper, TV and radio outlets, including:



about the show—their editorial puts NAMM members and their products in the spotlight.

### The Community

The NAMM Show can feel like a family reunion at times, with colleagues and friends united to support music making. The artists and VIPs in attendance add a vital element, shopping the show floor to see what's new and use their influence to extend brand messages to millions of fans and friends.

Being a part of The NAMM Show demonstrates your commitment to the industry and its future, as proceeds from the show are reinvested back into our industry. Our "Circle of

Benefits" business model takes trade show profits and channels them back into music making and music education activities throughout the year, further increasing demand for member products and services.

Join us at The 2016 NAMM Show, January 21-24—a productive four-day experience that will set your business up for success in the year ahead!

*Joe Lamond*  
Joe Lamond

NAMM PRESIDENT AND CEO



## Portman's Music Celebrates Gretsch Connection



Drummer Kent Aberle presented a clinic at Portman's Music Superstore in Savannah on June 9.

June 9 was a special day at the Savannah superstore location of Portman's Music. There, Kent Aberle—current drummer for Sugarland's Kristian Bush—presented a live in-store clinic for drumming enthusiasts throughout the Savannah area. In addition to his work with Kristian Bush, Aberle is also a respected drum educator and author, with a popular instructional DVD titled *Technique And Musicality For*

*The Weekend Warrior* to his credit. He also is a columnist for *Drumhead* magazine.

To make the event even more special, Aberle's appearance was introduced by Fred W. Gretsch himself. Gretsch represents the fourth generation of family ownership of the Savannah-based Gretsch Company, which has been making top-quality drums—as well as guitars, banjos, and other stringed instruments—since 1883. Also on hand was Paul Cooper, who heads up the team that manufactures Gretsch USA drums in the company's Ridgeland, South Carolina factory. Together they delivered a fascinating presentation on the history and current state of Gretsch drums.

portmansmusic.com  
gretsch.com, kentaberle.com

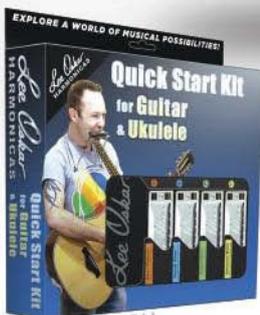
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## KHS Strengthens Combo Dealer Partnerships

KHS America announced the expansion and reorganization of its Combo Sales Division and the integration of the Hohner Inc. sales effort. The KHS America Combo division will now have the added responsibility of managing the sales effort for all brands previously under the Hohner Inc. umbrella. This includes Sonor Drums, Hohner Harmonicas and Accordions, Anacleto Accordions by Hohner, Hohner Airboard, Lanikai and Kohala Ukuleles, A+ and H. Jimenez Instruments, Rockwood, Green Tones, and Hohner Kids Educations Instruments. To accomplish this, KHS America has increased the number of district managers to ten and will also be implementing a new "team" approach by aligning efforts with their inside team. This reorganization does not affect the current band & orchestra sales team or the dealer accounts they serve.

"Our dealer's will now have one customer relations rep plus an outside district manager assigned to their account," states Andy Strayer, vice president of sales for KHS America. "Our inside customer relations rep will be taking care of everyday needs, and our district sales managers will be working together with our dealers to create a business plan to increase sales and profitability in their market. Working together they will be better equipped than ever before to service our partner's needs."

khsmusic.com

## Trade Regrets

**Dr. Alfio Leone**, a well respected luthier of traditional Italian musical instruments, passed away on June 3rd.

Leone learned his craft through years of studying vintage instruments in the region of Sicily where he was born, established his factory, and where he passed away. In 1958 he changed the name of the company to Musikalia, where he worked day and night for many decades.

Leone's daughter worked side by side with her father, eventually taking over the company bringing it into a new era of musical instrument making.



**Gene Fresco**, longtime and much beloved sales rep, passed away on May 26th.

Fresco's innovative and practical sales methods helped establish the Sunn Company as a major player in the early 1970s and, over the next 30 years, he would take on over 20 lines and befriend many in the music products industry. He was also a longtime contributor to *The Music & Sound Retailer*, penning the magazine's "Sales Guru" column through its retirement at the end of 2014.

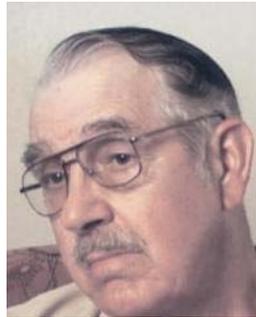


As Dan Ferrisi, editor of *The Retailer*, noted on May 27th, "In a future edition of *The Retailer*, we'll be publishing a remembrance, featuring quotes, anecdotes, photos and memories from Gene's friends and colleagues. If you have material you'd like to submit for this special remembrance, please get in touch with me (dferrisi@testa.com)... *The Retailer* was privileged to host Gene as a columnist for several years. I am honored to have called him a friend. The Sales Guru's wisdom – and his memory – live on."

On June 9th, we received the following message from NAMM's Dan Del Fiorentino:

**Lloyd Fillio**, a witness to some very important history within the band instrument companies of Elkhart, passed away yesterday at the age of 86.

He grew up in the band instrument capital, Elkhart, Indiana. His father worked in the industry, as did his uncle and cousin (Ernie Kenaga who was also interviewed). It seemed natural for Lloyd to work in the industry. He worked for CG Conn for a short time before moving over to Selmer in 1960 where he took part in the relocation of the Vincent Bach trumpet division, which was purchased by Selmer in 1963. Lloyd enjoyed his role as product developer and felt rewarded as the company began to focus on brass instruments from that point on. We were lucky to have had the opportunity to gain Lloyd's perspective on his career when he was interviewed for the NAMM Oral History collection back in 2009.



In mid-June the Violin Society of America announced the passing of **Peter Paul Prier** on June 14th.

As a child in Germany, Prier played the violin and then studied violin making while he was a teenager. In 1959, he travelled to America to open his own violin shop and within five years he formed what is now the Peter Paul Prier Violin Shop in Salt Lake City. In 1972, Prier established the Violin Making School of America followed by the Bow Making School of America in 1998. Additionally, he had a significant role in the creation of the American Federation of Violin and Bow Makers as well as the Violin Makers Society.





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# ON THE MOVE

**Guitar Center Professional** has announced two personnel appointments: **Susan Starnes** has been named senior vice president, Services, Guitar Center (the branch under which GC Pro operates), and **Bradley Johnson** has been named director of Guitar Center Professional. In their new positions, Susan Starnes and Bradley Johnson will work closely with GC Pro strategic development manager Derek Snyder and GC Pro marketing manager Adam Riley to further expand GC Pro's position in the marketplace.

Serving as Guitar Center vice president of Services since 2014, Susan Starnes' appointment to senior vice president of Services will expand her role with the Guitar Center organization. Susan joined the Guitar Center organization after a 12-year career with Lowe's, where she worked in the services group.



Brad Johnson has been in the music retail industry in Southern California since 1994. He ran six Guitar Center stores and worked in the corporate office as an inventory planner and a buyer. Brad was recently a district manager for Guitar Center in Southern California, which included stores in Los Angeles, San Bernardino, Riverside and San Diego counties.



Allen Sides, founder of **Ocean Way Audio**, recently announced the appointment of industry veteran **Rick Plushner** as president. In his new position, Plushner will be responsible for guiding the direction of Ocean Way Audio while capitalizing on his unique skill set of product development, merchandising, vendor relations, distribution, supply management, and direct marketing.



**KHS America** has announced a number of personnel changes.

**Michael Robinson** has been promoted to the position of vice president of marketing. Since his arrival in March of 2011, Rob-



inson has made significant contributions to the success of KHS America in the areas of leadership, team development, and in the establishment of customer-centric marketing principles that continue to differentiate the KHS family of brands within the market. With KHS America's recent acquisition of Hohner Inc., he will expand these efforts to include all the Hohner Inc. brands and team members moving to Nashville from their current home in Glen Allen, Virginia.

KHS America has also announced the promotion of **Christopher Hankes** to the position of school music business unit manager. In this newly created position, Hankes will lead the U.S. marketing and product team for Jupiter winds, XO professional brass, Altus and Azumi flutes, Majestic percussion, and Mapex marching drums.



Hankes joined the KHS family in 2006 as percussion product manager and has been the driving force behind the emergence of Mapex marching drums and Majestic percussion.

The company has named **Gary Ingraffia** combo drum business unit manager. Ingraffia has come to KHS with the acquisition of Hohner, Inc., where he served briefly as SONOR product manager. He is a music industry veteran with over 23 years of MI experience highlighted by his work as co-founder of Crush Drums, his key contributions to ddrum, and his management and real estate experience at Guitar Center.



In his role, Ingraffia will be responsible for strategic and tactical marketing initiatives, product development and line management for SONOR Drums, Mapex Drums, and NFUZD Audio.

KHS America has additionally announced the promotion of **Jeff Mulvihill** to the position of percussion product manager, responsible for Mapex and Majestic Marching and Concert Percussion. Bringing with him 15 years of professional music retail, music industry and music performance experience, Mulvihill joined KHS in 2012 as percussion product specialist and has been integral to the growth of the percussion category. Additionally, he has led their Social Media Marketing efforts for all KHS brands in the



U.S. and has been a part of the NFUZD Audio development team.

**AIMM**, the Alliance of Independent Music Merchants, has appointed **Barry Mitchell** to the position of executive vice president. Mitchell brings more than 20 years of professional experience in the music products industry to the position and he is described as a skilled leader with a passion for building successful business partnerships, sales, marketing, product development, category management, and music education.



In his new role, Mitchell will be responsible for establishing, leading, and representing AIMM's strategic directives and programs for preferred member vendors, member retailers, and the music products industry as a whole.

**Harman Professional** has appointed **Denny McLane** as business development leader, western U.S. and **Saben Shawhan** as business development leader, eastern U.S. Operating in these newly created roles, McLane and Shawhan will provide design support on projects and consultant communications. McLane and Shawhan will report to Gregory Jones and Olivier Roure, senior sales managers for U.S. installation, who made the announcement.

Saben Shawhan joins Harman with more than 20 years of consulting and contracting experience. He previously managed the AV design department at Metropolitan Acoustics, and most recently was the senior audio-visual systems consultant for Marshall/KMK Acoustics. In both positions, he provided consulting, design and project management services in the fields of sound, video, automation and related technologies.



Prior to his new role with Harman, Denny McLane was as a senior consultant at Jaffe Holden Acoustics. He began his career in sound design and sound engineering, and he also founded and operated a Los Angeles-based sound contracting and concert production company. McLane was regional sales manager for Harman's BSS Audio brand from 2002 to 2009, during which time he was instrumental in launching Soundweb London.





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As part of the company's continued growth, **Roland U.S.** has expanded its team with new appointments in sales, management, marketing, support and finance.

**Niko Spanos** joins the Roland executive management team as director of accessories. Based in the Los Angeles office, he will call upon his product design experience and industry insights to oversee the growth and promotion of Roland's guitar, technology and percussion accessories, and offer market and consumer feedback to the product development team. A guitarist and music industry veteran with over 20 years of experience, Spanos worked his way up from retail sales clerk to the Guitar Center corporate offices where he was a buyer/director.



**Jetro da Silva** has been appointed Roland artist relations manager, focusing on developing new relationships and supporting existing relationships in the artist community, on behalf of Roland-branded products. A Grammy Music Educator Award nominee, da Silva comes to Roland from Berklee College of Music in Boston, where he was a professor in the Ensemble Department.



**Kurt Kesedar** and **Jason Williamson** have been named district sales managers. Representing all product groups in their respective territories, they will work with existing retailers on sales programs, develop new dealer relations, and offer training, merchandising, account management and other retail support.

Kesedar, who will oversee the New York City metro area, has over a dozen years of industry sales experience, having worked for Guitar Center and Peter E. Schmitt Co., as well as previous positions as Roland product and sales support specialists.



Williamson, who will oversee the Northern California territory, has over 30 years of experience as a guitarist, along with over 20 years of sales management experience. He comes to Roland most recently from Guitar Center, where he held a variety of positions, including sales manager, general manager,



and district manager.

**Roland Smith III** joins the company as retail support representative. In his new role, Smith will help focus the newly expanded Dealer Support Department on delivering a high level of dealer support by providing current information about promotions, monthly specials, and training events and webinars. In addition, he will actively support the field sales management team.



**Jeff Silverman** joins the Customer Support team in the role of guitar product specialist. In addition to his guitar knowledge, Silverman is a professional studio/live sound engineer and music technology trainer, having provided computer-based support in the MI industry for such companies as M-Audio and Focusrite.



**Cherie Maciel** is the newest member of Roland's credit department. With over 10 years of business, credit and financial experience, she will serve as credit administrator, working constructively with the regional credit supervisors and Sales team to help Roland retailers further their business goals.



**SABIAN** has announced that drummer/educator/author **Joe Bergamini** has joined the company as an education consultant. Bergamini's main focus will be the design, implementation, and maintenance of a new program aimed at drum teachers called the Sabian Education Network. This program will provide a community for drum teachers to obtain tools and exchange ideas to build their education and business skills. The community will consist of a special members-only website, as well as other online and physical events and programs.



A Sabian endorser since 1994, Bergamini has been the senior drum editor for Hudson Music since 2008, prior to which he was percussion editor for Carl Fischer. Bergamini has been teaching private drum lessons for over 25 years; has performed hundreds of clinics around the world in public schools, retail stores, and drum festivals; is the author of 10 educational drum books; and is co-owner

of Wizzard Media LLC, an independent publisher of educational music books co-owned with world-renowned drummer Dom Famularo.

**Willcox Guitars** has appointed virtuoso guitarist, vocalist, songwriter, producer and author **Marc Cooper (Coop)** as senior product advisory consultant.



In his new position, Marc Cooper will be responsible for technical sales support of the Willcox Guitars product line to the dealer community as well as guitarists and guitar enthusiasts globally. He will also assist and travel with the LWS rep force in the field, helping with sales promotional activities, product seminars, and creating Willcox online video content.

**Premier Builders Guild** recently announced that industry veteran **Chris Fleming** has joined the company as its new VP of design, development and sourcing. In his new role, Fleming will oversee all new product development efforts within the company, as well as develop new resources for all products and ensure top quality standards.



Fleming, formerly chief engineer/senior master builder at Fender Musical Instruments Corp. (FMIC), will bring his 15+ years of experience to work for PBG's family of brands.

Piano sales manager and store co-owner **Keith Heckman** will end his nearly four-decade tenure, retiring June 6, 2015 at **Dietze Music** in Lincoln, Nebraska.



The retail veteran started out repairing orchestral instruments at the store in the '70s while in college and later joined partner Robert Fenton who incorporated the company in the '50s after the founder August Dietze established the full-line music store in 1927 in the capital city. The company increased from a single storefront in the '90s to four locations in eastern Nebraska.

The store chain is currently owned by Tim Pratt (president), and Ted Eschliman.

**MMR GLOBAL**



by Ronnie Dungan

**Green Light for MMR Global**

U.S. trade mag *MMR* has extended its coverage of the international musical instrument market with the launch of its new *MMR Global* news service.

With *MMR's* existing print and online offering continuing its market-leading coverage of the dominant North American market, the daily news service will cover the UK, Europe, and the rest of the world, headed up by former *MI Pro* managing editor, Ronnie Dungan.

"The days of the parish magazine covering small territories are over," says Dungan. "You only have to look at the number of companies around Europe and in the UK particularly that are expanding internationally to realize that the game is changing and we operate in an increasingly global environment. Our coverage will reflect that, while also staying in touch with local market news and issues. We're very excited to be able to offer this service and our intention is to continue to improve and build our product and our audience over the long-term, adding new features and extending the coverage of *MMR Global* as we go."

If you want to receive the email newsletter, you're interested in featuring editorially, or require any further information on *MMR Global*, contact Ronnie Dungan at rdungan@mrmagazine.com or call on 07866 741568. For advertising opportunities contact Matt King or call 001 (702) 479-1879. Follow us on Twitter @MMRGlobalnews



**Huge Expansion for UK Retailer**

Long-established Newcastle retailer JG Windows is currently undergoing a huge expansion which it says will make it one of the UK's destination music stores and possibly the country's largest.

The firm, which has been trading for more than 100 years, is investing £1m over 12 years in an expansion which will see it take over the former call center next door to it.

"Our new store expansion will allow for an even wider range of products to be displayed and the creation of a new roles, the first of which is musical instrument manager, to oversee the huge new instrument floor," says the firm's managing director Rupert Bradbury.

The store's basement, which is currently home to its guitars, will become an expanded acoustic piano department, while the first floor, including its new space, will house all the other musical instruments, alongside sheet music.

It will also feature soundproof rooms where customers will be able to try before they buy, a training area where manufacturers can teach staff and music teachers about new instruments, and a grand piano showroom area housing high end models with price tags of up to £25,000.



"Across the country, in cities like Glasgow and Bath, we are seeing dedicated music shops closing down, but here in Newcastle we are more than healthy, with JG Windows, the guitar shop on Grainger Street and another music shop down on Dean Street," said the company's chairman, Stewart Hindmarsh.

The store is remaining open while the expansion takes place and the new, expanded version of the store will open in September.

"Of that, more than 8,000 square feet will be devoted to instruments – we'll be a kind of department store for music. The stock alone will cost £500,000, and then you have the new job and the rent increase, over the term of a 12-year lease – it's a million pound development.

**Kai Hattendorf Leaves Messe Frankfurt**

Kai Hattendorf, recently appointed with much fanfare to head up a reshaped Musikmesse is leaving the show organizer after only two months in charge.

He has been appointed MD of the Global Association of the Exhibition Industry (UFI) and will leave Messe Frankfurt in the autumn.

"We would like to congratulate UFI on their choice. Kai Hattendorf is an outstanding communication and digital expert with detailed knowledge of the international fair and exhibition industry," says Wolfgang Marzin, president and chief executive officer of Messe Frankfurt.

Stepping into the breach, Stephan Kurzawski has assumed responsibility for the Entertainment, Media & Creation Business Unit with the Musikmesse and Prolight & Sound fairs in addition to his responsi-

bilities as senior vice president of Messe Frankfurt Exhibition.

Hattendorf will continue to work with the Musikmesse team on the restructuring of Musikmesse and Prolight & Sound until he leaves later in the year.

The change comes after the departure of the popular Cordelia von Gymnich earlier this year amid wholesale changes to the format of Musikmesse to include consumer opening on all days, plus the addition of a dedicated trade hall. Next year's show will occupy Halls 8.0, 9.0, 9.1, 10.2, 11.0 and 11.1, as well as the Portalhaus and Galleria buildings.



## Faith Brands Hits Spain

The Faith acoustic guitar brand is continuing its international expansion, with Barnes & Mullins having secured its first Spanish distribution deal.

The firm has struck an exclusive distribution deal with Madrid-based Triana Music for the Patrick Eggle-designed range. Formed in 1994, Triana also distributes Stagg, Tokai, Veracruz acoustic guitars, Tokai, Schlagwerk percussion, Players music accessories, Caline effects, Sandberg electric guitars and basses, Röhema percussion and Movall effects and audio accessories.

Faith's international reach now includes the U.S. (with the recently added Connolly Music as distributor), Australia, China, France, Germany, Japan, Korea, Italy, Switzerland and Poland.

"This is great news", says Faith brand manager, Alex Mew. "The availability and profile of Faith Guitars has been steadily growing across Europe, but until now, we had no partner in Spain. Triana Music comes highly recommended, and I wish them the very best as they work to grow the Faith brand across their territory."



## Luthier Show Back in Berlin

Luthier extravaganza, The Holy Grail Guitar show is returning to Berlin later this year.

The event, organized by the European Guitar Builders body, debuted last year as a showcase for hand-built guitars from all over the world. This year's event will be held at the Estrel Hotel, Berlin from October 31st to November 1st and will feature more than 100 different guitar brands.

Visitors will get the chance to meet and talk to the guitar builders, and try out their guitars in demo booths. The show also has a full program of showcase mini-concerts featuring endorsing artists performing on instruments by individual luthiers, plus an accompanying program of talks on different topics about the guitar by international experts. Exhibitors come from all over Europe, the US, Canada and Japan.



[holygrailguitarshow.com](http://holygrailguitarshow.com)



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## Aussie Deal for D'Addario

Australian brand Cole Clark Guitars has announced that from this month on all its acoustic guitars will be factory fitted with D'Addario's new NY Steel Coated guitar strings.

The deal with D'Addario Australia means the guitars come out of the box with the firm's latest string technology in place.

"D'Addario's new NY Steel acoustic strings have a great tone that lasts. They deliver our Cole Clark sound perfectly and settle quicker than any string we've ever tried. In all of our tests they have come out on top," says Miles Jackson, CEO of Cole Clark Guitars

Introduced in January, Coated NY Steel by D'Addario is a proprietary material engineered for unprecedented strength and pitch stability.



## Gear4Music Floats

Ambitious UK online retailer Gear4Music successfully floated on the London AIM in June with shares opening at 143p.

The IPO, which saw its entire capital of just over 20,000 shares offered, raised £9m for the firm, which it intends to invest in a flagship central London store, pay off debt, and reinvest in its e-commerce platform and brand equity. Initial trading saw the price rise to a high of 143.5p before hovering around the 141p-142p mark, closing yesterday at 142.5p. The firm trades on the AIM under the EPIC code G4M.

Gear4Music CEO, Andrew Wass (pictured), said: "We have been thrilled by the investor enthusiasm and support for our admission to AIM and are very excited about beginning the next chapter in our development. I would like to take this opportunity to welcome our new shareholders and look forward to updating them and the wider market on our continued progress as we look to build on our strong track record of growth."



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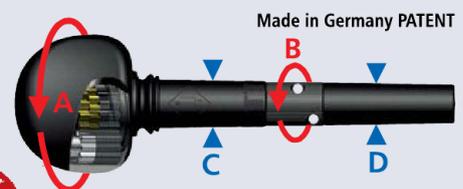
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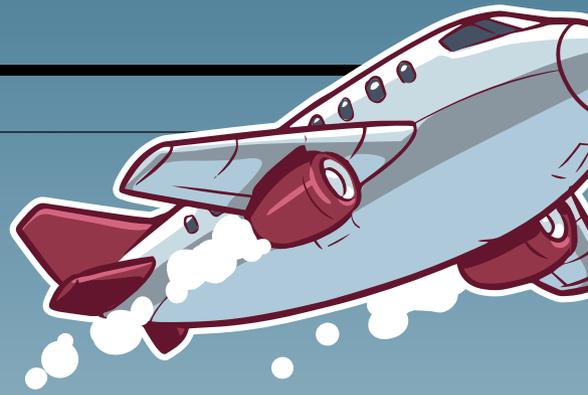


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# 2015 NAMM DC FLY-IN



*Largest Advocacy Gathering Yet,  
ESEA Reauthorization on the Table*

By Christian Wissmuller

Overall, the Fly-In was memorable on several levels," notes NAMM Foundation executive director, Mary Luehrsen, regarding this year's trip to Washington, D.C. "We were thrilled with the number of new NAMM members that participated this year; about half of our 77 total delegates were first-timers. To me, this means that more NAMM members are turning their personal and business attentions to advocating for music education and that it is part of successful business strategy. They choose to be part of the Fly-In to rev up or expand their advocacy 'chops' and the Washington Fly-In has inspired many NAMM members to become more active as advocates in their states and local communities."

Indeed, this May's jaunt was the largest yet, with music industry leaders and musicians joining to encourage congressional support for quality, comprehensive music education for all children. This effort came as Congress looks to reauthorize the Elementary and Secondary Education Act (ESEA). The 2015 Fly-In included a day of service at D.C.'s Bancroft Elementary, advocacy training at the Kennedy Center, and more than 130 meetings with members of Congress.

"There was far more urgency in our meetings with elected officials this year, mainly because of the upcoming reauthorization vote on the ESEA bill (Elementary and Secondary Education Act)," observes NAMM chairman Larry Morton (president of Hal Leonard). "Since the bill is motion in both the House and the Senate, our meetings were perfectly timed in terms of members of Congress needing to hear our views and our advice."

"Right now, Congress is working to update the national education bill. This bill would impact 50 million children, shaping U.S. education policy for years, if not decades to come. A record number of NAMM members took time away from business and family to represent our industry and ensure that music and the arts remain core subjects getting the funding they deserve," says Joe

Lamond, president and CEO of NAMM. "We are grateful for their efforts and believe that their passionate voice in support of music education will help achieve our vision of a world where every child has a right to music education."

77 NAMM members, former New York Yankee and Latin GRAMMY-nominated musician Bernie Williams, actor Doc Shaw, Peter Dinklage, Peter, Paul & Mary, and more fortified the eleventh annual Fly-In to reinforce the importance of music education for all children. In face-to-face meetings with members of Congress, NAMM members and artists urged their representatives to designate core academic subjects including music and the arts in ESEA. The Senate HELP Committee's version of ESEA includes "music" as a core subject. That version now goes to the full Senate.

A new NAMM Foundation-funded, nationwide study of 1,000 teachers and 800 parents finds strong support for music education at all grade levels. *Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States 2015* was unveiled at the National Press Club during the Fly-In. The study finds that strong majorities of teachers and parents say music education is "very" or "extremely" important and should continue to be funded, even at the expense of other programs and classes.

NAMM members presented a SupportMusic Award to Congressman John Lewis (Georgia), who shared a powerful message about music's role during times of change: "Without music the civil rights movement would have been like a bird without wings." The Fly-In culminated with a celebration of music education overlooking the Capitol where NAMM members surprised Bernie Williams with a SupportMusic Award. The Fly-In kicked off with a day of service at Bancroft Elementary. Fifth graders jammed on guitars, drums, and ukuleles with NAMM members, Williams, opera singer Carla Dirlikov, award-winning folk duo Cathy Fink and Marcy Marxer, GRAMMY-nominated music educator Glen McCarthy, and John Fitzgerald from Remo, Inc. **MMR**

## 2015 Fly-In Delegates Chime In

"Many NAMM members continue to participate in the Fly-In and several describe it as an executive training event as they come together with other NAMM business leaders to learn about policy issues and serve as advocacy leaders. Being with our NAMM Members as they learn about and expand their advocacy expertise – and to see them in action as they carry a message to the Hill – is truly an honor, and frankly, it is thrilling. This year was also extraordinary in that we honored Congressman John Lewis, the legendary civil rights leader, with the SupportMusic Award recognizing a shared commitment to assure access and opportunity for all children and for all people..."

"In terms of the legislative process, this was the first time that Fly-In advocacy efforts supported a bill that is headed to the Senate floor for debate having passed with bi-partisan support from the Senate education committee. In this Senate version of the bill, music is designated as a core academic subject, along with the arts and core subjects reading and math. Our Fly-In efforts were supporting a bill that has momentum and this was a significant change from other years.

"As we say in the lobbying field, 'We are monitoring closely' the progress of ESEA re-authorization – both in the Senate and the House. We anticipate that the Senate will take up debate and a vote in the next several weeks and this would be a significant step. The House has to take up their bill so there is a way to go. I have my own version of a best-case scenario that not surprisingly, maintains the current Senate bill language on core academic subjects if and when a bill that passes both the House and the Senate reaches re-conciliation of the two bills that is then returned to both Houses for final passage. There seems to be momentum for re-authorization because of some agreement that ESEA needs to be fixed. It has been twelve years since No Child Left Behind was passed and championed as bi-partisan federal education legislation. And after a period of waivers, targeted grant funding programs through recession and recovery, and debates over national standards and common core, there is some agreement that 'this bill needs fixing!' We urge anyone interested in the progress of ESEA to check NAMM's ESEA Tracker that offers news and updates at: [www.namm.org/public-affairs/articles/track-esea-reauthorization-bill](http://www.namm.org/public-affairs/articles/track-esea-reauthorization-bill)"

- **Mary Luehrsen**, NAMM Foundation

"This Fly-In was extremely powerful because we have the long-awaited ESEA legislation in the works. Our congressional representatives and their staff were very open to meeting with NAMM and understanding why the inclusion of music as a core subject is essential to music education. It is important to note that the success of this year is due to the ten years of previous fly-ins, which laid the ground work for music education advocacy and built important congressional relationships.

"As a music educator I have seen first-hand how music and the arts have been impacted by the last 14 years of NCLB, Race to the Top, and NCLB Waivers. The current strength of music in schools is largely due to community action and advocacy that has kept arts programs thriving through the assessment-focused education landscape. The new *Striking a Chord* research presented by NAMM at the fly-in clearly demonstrates how much parents and teachers value music and the arts. My hope is that our elected representatives pass legislation that reflects the well-documented perceptions and values of their constituency."

- **John Mlynczak**, PreSonus

"This was our biggest and most impactful Fly-In so far, with NAMM members conducting more than 130 meetings with members of Congress. This year's group also had a unique blend of 'veteran' and 'first time' delegates, which I think bodes well for the long-term effectiveness of this program.

"NAMM is strongly supporting the ESEA language that specifically references 'music and the arts' in the Senate version of the bill, which will be debated and voted on during early June. We expect the Senate version to pass and then get brought to conference with the House. Our hope and expectation is that the Senate language will be included in the final version of the bill and will then be passed by the House. A successful passage of this bill would be a great day for music education and for NAMM members!"

- **Larry Morton**, Hal Leonard/NAMM

“This was our biggest and most impactful Fly-In so far.”

- **Larry Morton**,  
NAMM chairman/Hal Leonard president

"This was my first advocacy Fly-In and it was truly like no other trip I've ever been on. I'd always heard that reaching out to one's elected officials can make an impact on the decisions that they make on our behalf, but I never actually experienced it (and in all honesty didn't really believe it). This trip changed my mind. I have no doubt that our voices were heard loud and clear by the members of the House and Senate with whom we were able to meet, and that music as a core academic subject will ultimately not be left out of the language in the final version of the ESEA.

"Mary and her team with NAMM pulled off an incredible feat by providing just the right amount of time, personnel, and resources to make us feel like we could walk right into those Congressional offices and address every issue with confidence and clarity. And that's exactly what we did.

"Lastly, I've never been prouder to be a part of an industry and organization that cares so deeply, not just for its own bottom line, but for the betterment of every child's education and upbringing by trying to ensure that access to music is a part of that education... Now, I just look forward to the day when we can say, 'mission accomplished.'"

- **Daniel Shatzkes**, Gig Gear LLC

"The Fly-In was rewarding and successful. Our message was focused and strong, the materials we had to make our case were fantastic, and the political environment and timing for our work was excellent.

"I had not done NAMM lobbying before, but I have visited offices on the Hill for music and educational advocacy before. This one was better organized and the delegates better prepared. Hats off to NAMM staff and to Nelson/Mullins folks as well.

"I am hopeful that the Senate floor will approve the bill that got unanimous support in committee. I am also hopeful that the House will approve a version of an ESEA bill, though it might not be HR5. I am hopeful that a conference committee will produce a bill that can be signed into law that contains the language we seek, but it may not be until fall."

- **Dr. Tayloe Harding**,  
University of South Carolina, School of Music

# C Goin' Back to CALI

Selling and Producing  
MI Gear in (and Near)  
the City by the Bay

By Christian Wissmuller

**T**he San Francisco Bay Area is one of the largest, most vibrant, and most economically robust markets in the country. While metropolitan San Francisco (San Francisco, Oakland, Hayward) can lay claim to over four and a half million residents – just behind metro Boston and ahead of metro Phoenix – with the entire Bay Area (including Sonoma, Napa, Solano, Marin, San Mateo, Santa Clara, Alameda, Contra Costa, and surrounding towns) added into the mix, that figure rises to over seven million, making it one of the largest in the nation.

“Economically robust” – what exactly does that mean? With a median income estimated at over \$96,000 in a report that aired earlier this spring on NPR, San Francisco is the third most affluent city in

the U.S. Moreover, a 2015 study by HSH, the largest publisher of mortgage and consumer loan information, finds San Francisco to be *the* most expensive American city to buy a home in, with a staggering median sale price of \$748,300(!).

Not surprisingly, all that money is tied into a healthy dose of higher education – *Business Insider* recently shared an analysis of 150 of America’s largest cities, which found San Francisco to be the 14th “most educated.”

Add to all of that a rich musical legacy across all genres – Metallica, Jefferson Airplane, Grateful Dead, Santana, Michael Tilson Thomas, Etta James, NOFX, Sylvester, Sly Stone, and many others – and you’ve got a regional culture and MI retail climate unlike any other.



**Bronstein Music**  
363 Grand Avenue  
San Francisco, California  
Rich Welker



**What are some of the upsides to operating an MI retail store in San Francisco?**

Well, just being the center of rock and roll with all the bands that started here – Santana, Jefferson Airplane, Journey, and all of that – there's a lot of music happening here of all sorts. And then the school band programs here are relatively strong. It's a wealthy, very diverse economy in the area, so even when there's a downturn it's not a drastic downturn.

**As you're noting, it's an expensive area – that's got to have both upsides and downsides.**

It's a double-edged sword. We do have a lot of people with a lot of wealth, but for normal people the discretionary spending is severely curtailed by housing and related costs. The economy has turned around, but it's got to turn around a whole hell of a lot more before Joe Six-pack is going to have spending money on music gear again. Housing is just horrifically expensive here. A one-bedroom apartment in San Francisco is anywhere from \$2,500 to \$3,000 a month. It's lunacy.

**Could you describe the typical Bronstein customer?**

**EMG Pickups**  
PO Box 4394  
Santa Rosa, California  
Rob Turner



**EMG (Initially as "Dirtywork Studios" and then "Overland") has been in Santa Rosa pretty much since day one. What's unique to doing business based out of the Bay Area?**

Actually EMG was started in Long Beach, California. I had come through Sonoma County playing in a band and decided this was a great spot to live. My brother ended up staying in the area, so I decided to partner with him, move the business from L.A. to Santa Rosa and enjoy the good life.

When I moved the business here, the community was very agriculturally driven, not really conducive to "manufacturing." We actually relied on our original L.A. suppliers for the first couple of years, then found suppliers in the Northern California Area. We are North of San Francisco, but in the mid to late '70s Silicon Valley (South Bay) was a hotbed of innovation in electronics, so it didn't take long to fall into the Northern California way of doing things. We are in one of the most expensive areas of the USA for doing business, but re-locating here in the mid '70s kind of put us here on the ground floor before major growth arrived.

I would say the thing that makes our area unique is its broad variety of industry. Hewlett Packard at one time had four divisions in the Santa Rosa area, we had the "Telecom Gulch" in Petaluma, and then there's the whole agricultural side of things that is really flourishing: grapes, wine, cheese, all the artisan growers, brewers, and all the rest. If you like recreation, it's right outside your door. Truly a great area to live.

It's varied over time, but right now our typical customer is, in fact, a music student taking band or orchestra in school and the parents thereof. So we do lots and lots of rentals. So: middle class, the whole "2.5 kids" thing [laughs]. We have changed our model over the last few years a lot. In 2008 we had actually sold our building and were going to move our business down the peninsula about ten miles. We were going to become just a band & orchestra store with lots of studios because rock n roll retail sales had really diminished, but then the sale of the building fell through because of the banking crisis.

We have around us really, really good combo stores. One of the issues with being in California is that there are more music stores in California than any other state [See *Profile of the American Music Dealer* on page 50 – Ed.]. There are so many little Podunk stores that were opened by somebody who wanted to be in the music business and their dad gave them money to set up shop and they all bleed off a little bit of the available business. So there are no stores in California that are big like Brook Mayes or Paige's Music or whatever. So I compete with 40 or 50 stores in my territory. That being said, we have some great, great rock and roll stores around us. We have, of course, Guitar Center in San Francisco, but we've also got Haight-Ashbury Music who is a very good friend of mine and does a fabulous job, and Gelb Music in Redwood City and they also do a fabulous job. Why compete with that? What we do best, and always have, is band & orchestra, so we have a real, good entrenched business there.

**How long has EMG been at the current location and can you describe the facilities?**

We've been in our current location since the beginning of 2005. It's a 30,000 sq. ft. building. Our previous building was purchased by VooDoo Labs, the pedal effects maker. We are basically a factory with offices. We currently employ about 85 people in total with 65 on the factory floor. We build everything here, and are totally vertically integrated. If we need a plastic part molded, we make the mold and produce the part. We do our own surface mount assembly, we even build our own coil winders and controllers, the only thing we don't do is etch PC Boards. The office part is your typical sales & marketing, accounting, documentation, R & D design, et cetera.

**How important is your location to the overall identity of EMG's brand?**

What's most important to me is not where we do business, but where I (we) want to live. People move to our area for the lifestyle not because they can make a million overnight.

In some markets, a product that "represents" California is a plus. We are where the boundaries are pushed, pulled, challenged, questioned and, all the rest. It keeps things dynamic. I think those attributes are reflected in the products that we make. When you live in paradise, what else are you going to do?

**What's on the horizon for the second half of 2015?**

The sales and marketing team they have plenty of new products completed and more that I am developing, so there's much to talk about. For them the challenge is bringing the right product to market and getting it moving in the various sales channels. For me, on the engineering side, there's development of more products that put the power in the hands of players by giving them tools to improve their tone.

**Ace Products Group**  
3920 Cypress Drive  
Petaluma, California  
Dave Andrus



**What are some of the challenges – financial or otherwise – of being an MI supplier based in Petaluma?**

I don't think our challenges are necessarily unique to the region, and are probably not much different from any MI company doing what we do. You still have the same operational issues – finding and keeping good people, maintaining reliable supplier relationships, and controlling costs. At the same time we are also fortunate to have a vibrant musical culture here that provides a great pool of creative and talented people.

**How important is Ace's geographical location to your brand?**

It's probably more important to the company culture than to our brands, but there's definitely a regional influence in how we market our brands and what we say about them. Reunion Blues was started in San Francisco in the 1970s so we also have deep roots here.

**The whole Bay Area is consistently ranked as one of the most expensive metropolitan areas in the country. What has that meant for your business?**

I think you have to adapt, just like any business. We've developed better systems, we continue to automate where we can, and we invest in our best people. Also, unlike the East Coast or Midwest, we've only had to close once in the last 10 years due to weather... so you could say there is a "sunshine dividend."

**Can you describe the current facility and how long have you been there?**

We've been in Petaluma since 2004. Our office handles sales, marketing, product development, accounting, administration, and planning. But our products are largely manufactured overseas, and we have a 3PL in the Midwest to handle all incoming and outgoing shipments.



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**Kala Brand Music Co.**  
 1105 Industrial Avenue  
 Petaluma, California  
 Michael Upton



**What are some of the challenges that go along with running an MI supply business out of Petaluma?**

Well we almost got flooded during some very heavy storms in December, so that was a challenge! We are right behind the last stretch of the Petaluma River, which connects into San Francisco Bay. Like many companies on the West Coast we had to deal with the recent port closures and delays, which have been going on for months. This was a challenge as getting containers in was, and has been, a very slow process. Things are getting back to somewhat normal now. We currently have facilities here in Petaluma and in Honolulu. We just opened a third location in Ashland, Virginia. This will allow us to receive product into the East Coast and serve our Midwest and East Coast customers more efficiently.

**How important is your location – the Bay Area – to Kala's brand?**

I was born and raised in the Bay Area as many people at Kala were. It's home and we love it here. We use Petaluma locations and landmarks in much of our branding and marketing. We are 30 miles north of San Francisco, so we are close to a lot of what a big city has to offer yet we are really in the country here. Petaluma is in Sonoma County, which produces some pretty good wine – oh, and ukulele, too.

**How long have you been at the current facility and could you describe it?**

We have been at our present location for three years now. We have about 28,000 square feet and we do a lot in that space. We have office, audio/video, warehouse, manufacturing, shipping and receiving all happening right together. We are pretty cozy.

**What are some advantages to being based in the Bay Area?**

It is beautiful here! And there are tons of things to explore and do. Obviously it is a very musical area with lots of musical history. Many musicians and bands call the Bay Area home. We have a very good climate to build musical instruments in. There are many luthiers in Northern and Central California because it has such stable weather. We love it here and are proud to call Petaluma and the Bay Area home.



"When I'm out there setting up and breaking down a show every night, the last thing I need is to be messing with a temperamental stand. That's what I like about K&M stands. They just work. Night after night, tour after tour, they go on and on... like Keith Richards..."

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Bob Gallien



**What are some of the challenges of operating as an MI supplier in Stockton?**

Stockton is removed from the music scene, however so is most of Northern California. In reality to gain benefits from being close to the music scene we would have to be in L.A., New York, or some other major music market. San Francisco used to have a meaningful music scene, but it is not anything like it used to be.

**Can you describe some of the cultural advantages?**

Stockton offers a good supply of workers that are happy to have a good job with benefits. Real estate is reasonably priced so our workers can live in good conditions, many are able to own homes. Because of the cost advantages of being in Stockton we can manufacture all our products in the USA.

**The whole Bay Area is consistently ranked amongst the most expensive metropolitan regions in the country, with prices rising even more so in recent years – how has the**

**changing economic climate affected GK?**

Three years ago GK manufactured the lower-end products in China, we always manufactured the pro products in Stockton. Two years ago we moved all production to Stockton, which was a major cost issue, but the benefits of superior quality control far outweighed the additional costs. Stockton is fairly isolated from the Bay Area so costs here have remained moderate.

**How long have you been at the current facility and can you describe it?**

We built this facility in 2003 and have been here ever since. We occupy 33,000 feet, which includes all warehousing, manufacturing and offices. We also have a small facility in China for purchasing and vendor quality control. Like all electronic manufacturers, most of the electronic parts come from China. We manufacture our own raw frame speakers and assemble all electronics and cabinets in this location. Two years ago, we began utilizing robots for the repetitive operations, which enables our workers to be far more productive and keep quality very high. Currently we have three robots on the speaker assembly line and five automated test stations on the electronic line. An automated test station can make thousands of measurements per minute enabling us to test every design specification in great detail insuring that every unit is performing exactly as it is supposed to.

**Universal Audio**  
4585 Scotts Valley Drive  
Scotts Valley, California  
Greg Westall



**What are some of the challenges involved in operating as an MI supplier in Scotts Valley?**

The main challenge we really have is being in direct competition for talent with Silicon Valley companies, which is 40 minutes away – Google, Adobe, eBay, Netflix – particularly in the engineering field. But I think the people we ultimately end up with are a great fit, because they are passionate about music and audio, and have certain vibe. They're not the type of people who find joy in the venture capital-funded grind, where they might be working on a nebulous piece of code that's invisible to the user. Everyone who works at UA can point at an end product, such as our industry leading Apollo audio interface line, and know they helped create something that helps people make music.

**How important is Universal Audio's geographical location to the company's overall brand?**

The UA brand isn't so much tied to a geographical location so much as an era. UA was founded over 50 years ago and it has always stood for a high level of craftsmanship and quality. With each product we release, we want to keep up to that standard – we want to stay true to our analog heritage as well as have an eye on the digital age. California is a great place for that. We're part of the high-tech revolution here in the Bay Area, but we have deep roots in Los Angeles as well. Our founder, Bill Putnam Sr., designed some iconic recording rooms that are still active today – including Ocean Way Studios and EastWest Studios.

Really, the reason we're located in Scotts Valley is because it's a beautiful place. It's an inspiring place to live and work. We're surrounded by miles of redwood forest, and we're just a 10-minute drive from some of the best surfing in the world. Our CEO Bill Putnam Jr., lives in Santa Cruz, as do many of our employees. And the folks who live in Silicon Valley get a reverse commute – granted, it's over a winding highway!

**The whole Bay Area is consistently ranked as one of the most expensive metropolitan areas in the country, with prices continuing to go up sharply. What has that meant for your business?**

It's made it harder to hire someone from outside of California for sure. People in other places in the country can sometimes get sticker shock when they see how much it costs to buy a house here. With the exception, perhaps, of New Yorkers – prices are comparable, plus you have fantastic weather out here. While prices are rising here in the Bay Area, this isn't just a recent phenomenon. California's always been expensive, especially the Bay Area and L.A. But there's a reason for that... it's worth it!

**Can you describe the current facility and how long has Universal Audio been located there?**

We moved into this building three years ago from another building in Scotts Valley. We're loving it. Between 2010 and 2015, we've grown 30-40 percent. This new place gives us room to grow and we've been able to make some great improvements. We've built a state-of-the-art recording studio, installed eco-friendly solar lighting, built out an espresso bar in our atrium, and carved out a nice employee lounge and some communal couch areas.

The facility in Scotts Valley is not only our headquarters where we have product management, engineering, sales, and marketing, but it also our manufacturing facility for our analog hardware. We still hand build many of our original UA designs – such as the 1176 and LA-2A compressors – one unit a time right here in California.

**Stanroy Music Center**  
 850 Fourth Street  
 Santa Rosa, California  
 Dustin Heald and Steve Shirrell

**What makes the Bay Area different than any other market?**

We are very fortunate here in Sonoma County to have a great density of musicians, schools, orchestras, jazz combos, rock bands, and marching bands. The amazing thing about this community is that in the age of the Internet, they support nine independent music stores in the county! We all have our specialties, and we refer customers to each other when needed. There's a real sense of community in the North Bay.

**Can you describe some of the challenges and advantages of operating a retail store in Santa Rosa?**

The biggest advantage for us is that Stanroy Music Center has been a fixture in this community for 68 years. People who bring their kids in for lessons also remember taking lessons at Stanroy when they were kids. Even grandma remembers buying her first record at Stanroy when she was a teenager. Our deep roots here in Santa Rosa really make this a store for the whole family.

The challenges we face have a lot to do with schools who've lost their music programs, and of course the reality of online commerce. However, thanks to the hard work of dedicated teachers in the area, some of the schools are re-building programs which were lost over the last decade. As for the Internet, we stay relevant by offering comparable prices and a level of customer service and education that can't be found online. It also seems like people are beginning to come around to

realize the benefits of keeping your money in your community. Also, choosing an instrument is a very personal experience which should be done by putting your hands on instruments, not on a keyboard and mouse.

**How have you managed to set yourself apart in this market?**

Stanroy Music Center is home to a legendary brass and woodwind repair shop, which is unlike anything in the area. With four experienced master repairmen who have a reputation for being miracle workers, we even have members of the San Francisco Symphony making the hour drive north for their services.

Another thing that sets us apart is our focus on education. Every music store has a guy who gives guitar lessons in the back, but Stanroy has eleven clean, well-lit teaching studios and a well-respected roster of teachers offering private lessons for trumpet, tuba, trombone, clarinet, saxophone, bass guitar, upright bass, flute, ukulele, banjo, guitar, drums, piano, violin, viola, cello, recorder, and voice. Our instrument rental and service program also helps set us apart from many other stores.

**Who is your typical customer?**

Our tag line says it best: "Stanroy Music Center – serving Sonoma County Musicians and their families since 1947." Our typical customer is the entire family unit: kids, parents, and grandparents. But with everything from Orange amplifiers to Breedlove guitars, we've got the serious players and the garage rockers covered. Still, this is not your average rock shop. We work hard to make sure this is a place where even non-musician relatives can come to pick up accessories for the family and not feel like an outsider.



Dustin Heald and Steve Shirrell

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Two Repair Forms for the Musical Instrument Industry. The first form (**Part# GRP**) is designed for technicians working primarily on guitars and other string instruments. It has services pre-listed in an organized and concise format.

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**Colton Piano Gallery**  
2858 Stevens Creek Blvd.  
San Jose, California  
Dave Gatt



### Can you describe some of the cultural advantages to operating an MI retail store in the Bay Area?

People in the Bay Area have a love for music and the arts, and are very supportive. This combined with the diversity of nationalities and cultures has proven to be beneficial.

Statistical Facts: Music is very mathematically oriented. Students that take up piano, develop the mathematical part of the mind better than those who don't. They learn the discipline of working for the fruits of their efforts. They become more self-confident and more self-expressive. They do better in school, and they generally do better in life. The diversity and sophistication of our market seems to grasp the essence of these values.

**The whole Bay Area is one of the most expensive metropolitan areas in the country, with prices continuing to go up sharply even more so in recent years. What has that meant for your business?**

We are located in the heart of Silicon Valley, and across the street from the number one grossing mall in the United States. It's the old saying: "Location-Location-Location." People in the tech industry have really taken to the latest digital technology in today's digital pianos, and seven out of 10 pianos going out the door, in my market, are digital, although 70 percent of the revenue is still created by acoustic piano sales. The features and educational advantages of digital pianos today are a wonderful place to start, but thankfully there are those who understand a felt hammer striking a metal string, being amplified through a piece of wood, has a soul not fully captured in a digital piano. For those people, only the real thing will suffice. With a market big on music and the arts, comes a level of sophistication that appreciates a truly great instrument.

### Who is your typical customer?

No such thing as typical customer any more, in our market. It used to be the family unit, mom, dad, and 2.3 children, which still occupy the largest percentage, but there has been a large increase of college students looking for a digital piano to continue playing in their dorm, single professionals just starting out, who appreciating the culture of music, and wanting to acquire something of great quality, to the retired person wanting to purchase their last and best piano of their lifetime.

An advertisement for 'The Waterman by Makala' ukulele. The background is a photograph of a man in a white t-shirt and blue jeans sitting on a boat, looking down. In the foreground, a bright yellow ukulele is lying on a wooden surface. The ukulele has a black fretboard and a yellow headstock with the 'MAKALA' logo. In the upper left, there is a logo for 'The WATERMAN by MAKALA' featuring a green canoe and two crossed paddles. In the upper right, text reads 'Available in Multiple Colors &amp; Designs!'. At the bottom, text says 'The durable, water-resistant ukulele. PLAYS PERFECTLY ANYWHERE!' and 'www.kalabrandmusic.com'. In the bottom right corner, there is a circular logo for 'KALA BRAND MUSIC CO. - Fullerton, California - 2005'.

**Saga Musical Instruments**  
 137 Utah Avenue  
 South San Francisco, California  
 Lilliana Urosevic



Famed guitarist Lulo Reinhardt (left) with Lilliana Urosevic.

**What are some of the challenges that come with being an MI supplier in San Francisco?**

There are financial challenges, as we are located in one of the most expensive real estate areas in the world. However, our close proximity to the Oakland port and Northern California's mild climate help ease some of our high expenses.

There are many other MI businesses located in California that face the same challenges we do. One such challenge is shipping products from the West Coast across the country. Therefore, our shipping department is constantly looking for the most economical and efficient ways to get our products into the hands of our customers.

**How important is your location to Saga's overall brand and image?**

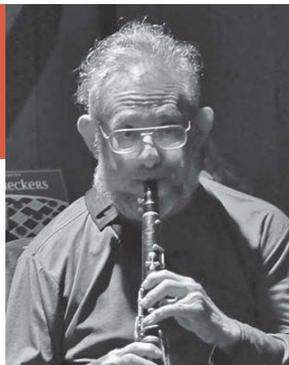
San Francisco is perfectly representative of Saga's image. We are a multicultural company located near a famously international city on the coast of the Pacific Ocean. Saga was one of the first companies in the U.S. to cross that ocean in search of musical instruments in the Far East. Even our company logo is a ship!

Further exemplifying Saga's San Francisco roots is our "Golden Gate" line of musical instrument products. We are proud to be a thoroughly American company with Kentucky, Diamond Head, Boulder, Blueridge, Flinthill, and Bristol lines, named after locations all across the U.S.

**Can you describe the current facility and how long you've been there?**

Saga Musical Instruments is conveniently located in South San Francisco, close to the San Francisco airport, major freeways, and the busy Oakland port. We have been in the area for many years and moved to our current address in 2002. It is a 40,000 square-foot facility with adjoining office and warehouse spaces. Saga encompasses marketing, graphics, product development, purchasing, accounting, and four sales departments, as well as a photo station and fully-equipped instrument set up area. Our warehouse uses state-of-the-art, computerized processes in which new orders are turned around in less than one hour.

**Lark in the Morning**  
 P.O. Box 1176  
 Mendocino, California  
 Mickie Zekley



**What are some of the challenges to operating in Mendocino?**

We are doing strictly mail order at this point. We made that move because retail simply wasn't working. The death of the music industry is spelled "M-A-P." As soon as the manufacturers and suppliers started making those adjustments, it made it unprofitable to have a retail music store. We couldn't even *buy* some of the stuff for the prices that some of the suppliers were selling the same product for online. We're not discounters, we sell online, we sell unusual things.

**How important is your geographic location to your overall brand identity?**

Well, as things stand now, since we're a mail order and online operation, we could be located anywhere in the world.

**Given that, have you considered moving Lark in the Morning to a less pricey area?**

For us, we own our warehouse and we own our home, we don't owe anybody a penny, so it doesn't affect us in the least bit. We're not paying rent, property taxes are fine because we've had our property a long time. However, if I was a renter and I had to operate a store in San Francisco or the San Francisco area right now? We'd be done.

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# 25<sup>th</sup>

## Profile of the American Music Dealer

### Numbers Slightly Up, with Most States Seeing Increase in Store-Counts

By Christian Wissmuller

**L**ast year's iteration of our yearly MI dealer count and breakdown was characterized by numbers that were, in some cases, radically different from the annual Profiles immediately preceding 2014. Far more accurate data collection and analysis tools provided for figures that were more in line with how many dealers currently are in operation throughout all 50 states.

With the same models in place for 2015, though, it's not particularly surprising that the 25<sup>th</sup> Profile of the American Music Dealer has far fewer "surprises," with state and national totals remaining fairly well in line with last year's report. That said, there is an overall uptick in the country's MI store-count. We report 7,678 storefronts in the current year, up 28 from 2014's total – nothing earth-shattering and there's no call to bust out the bubbly, necessarily, but any good news is... well, good news. While (in most cases) the gains or losses, per state, were minimal – usually plus or minus two or three stores compared to 2014 – it's also a positive to report that 27 states were in the "gains" category, even if the gains were (again, in most cases) minimal.

Among the notable openings, closings, and "other" from

the past 12 months... Despite the semi-frequent rumblings of impending bankruptcy and all other varieties of "corporate doom," Guitar Center continues to roll out new retail locations at a healthy pace, having launched 8 new stores in 2014 – including the new 28,000 square-foot flagship store in Times Square – with an additional three already having opened in the current year. Steinway & Sons opened Steinway Piano Gallery – Charlotte, the North Carolina Piedmont region's only exclusive Steinway showroom in August of last year. The 8,000 square-foot Foster Family Music Center closed in late December of 2014 after having served the Mississippi Valley region for over three decades. Mike Green, longtime owner of San Diego's Greene Music, retired in January, after selling the store to Music Exchange. More recently, on June 1<sup>st</sup> of this year, Sweetwater opened its completely redesigned and expanded Music Store in Fort Wayne, Indiana – now one of the largest MI retail locations in the Midwest. And to the north, Tredwell Music Centre – the last print music store in Winnipeg, and by many estimates, all of Canada – closed after 80 years in June of this year.

Here's how the 2015 numbers break down:

### Percentage Shares By Product Type

SELLING CATEGORY	2015	2014	2013	2012	2011
Sell Keyboard/Piano/Organ	64%	55%	48%	48.7%	50.3%
Sell Band & Orchestra Instruments	46%	50%	43%	43%	41.9%
Sell Drums/Percussion	52%	81%	47%	47.1%	46.7%
Sell Sound Reinf./Recording Equip.	47%	53%	47%	49.4%	47.9%
Sell Fretted Instruments	62%	70%	63%	62.2%	60.5%
Sell Print Music	49%	51%	46%	46.5%	45.5%

*\*Percentages listed above are based upon the total number of responses from MMR subscribers who identify themselves as retailers, minus a large number of retailers who did not answer the question, "What product categories does your store carry?" because they were added on from a list source that MMR acquired. The numbers above are much closer to the 2013 number percentages than the 2014 percentages.*

**2015 State-By-State Breakdown**

	Total Stores 2014	Total Stores 2015	Unit Change
Alabama	111	111	0
Alaska	21	23	+2
Arizona	116	113	-3
Arkansas	88	79	-9
California	1052	1054	+2
Colorado	126	127	+1
Connecticut	104	111	+7
Delaware	14	22	+8
District of Columbia	3	3	0
Florida	377	374	-3
Georgia	248	245	-3
Hawaii	37	31	-6
Idaho	54	54	0
Illinois	341	340	-1
Indiana	175	177	+2
Iowa	86	84	-2
Kansas	86	82	-4
Kentucky	131	128	-3
Louisiana	77	88	+11
Maine	36	35	-1
Maryland	108	116	+8
Massachusetts	184	186	+2
Michigan	208	200	-8
Minnesota	156	161	+5
Mississippi	62	58	-4
Missouri	164	162	-2

	Total Stores 2014	Total Stores 2015	Unit Change
Montana	35	36	+1
Nebraska	54	56	+2
Nevada	58	54	-4
New Hampshire	52	55	+3
New Jersey	198	196	-2
New Mexico	46	49	+3
New York	488	481	-7
North Carolina	217	220	+3
North Dakota	23	27	+4
Ohio	301	292	-9
Oklahoma	89	92	+3
Oregon	119	125	+6
Pennsylvania	345	347	+2
Rhode Island	24	26	+2
South Carolina	109	113	+4
South Dakota	18	21	+3
Tennessee	183	187	+4
Texas	453	454	+1
Utah	81	80	-1
Vermont	26	26	0
Virginia	191	186	-5
Washington	168	171	+3
West Virginia	50	45	-5
Wisconsin	141	158	+12
Wyoming	16	17	+1
<b>Total</b>	<b>7650</b>	<b>7678</b>	<b>+28</b>

**State Gains**

Biggest gains by number of units were Delaware, Maryland, Louisiana, and Wisconsin.

**State Losses**

Biggest losses by number of units were Arkansas, Hawaii, Michigan, and New York.

**Even (4)**

Alabama, Washington D.C., Idaho, Vermont.

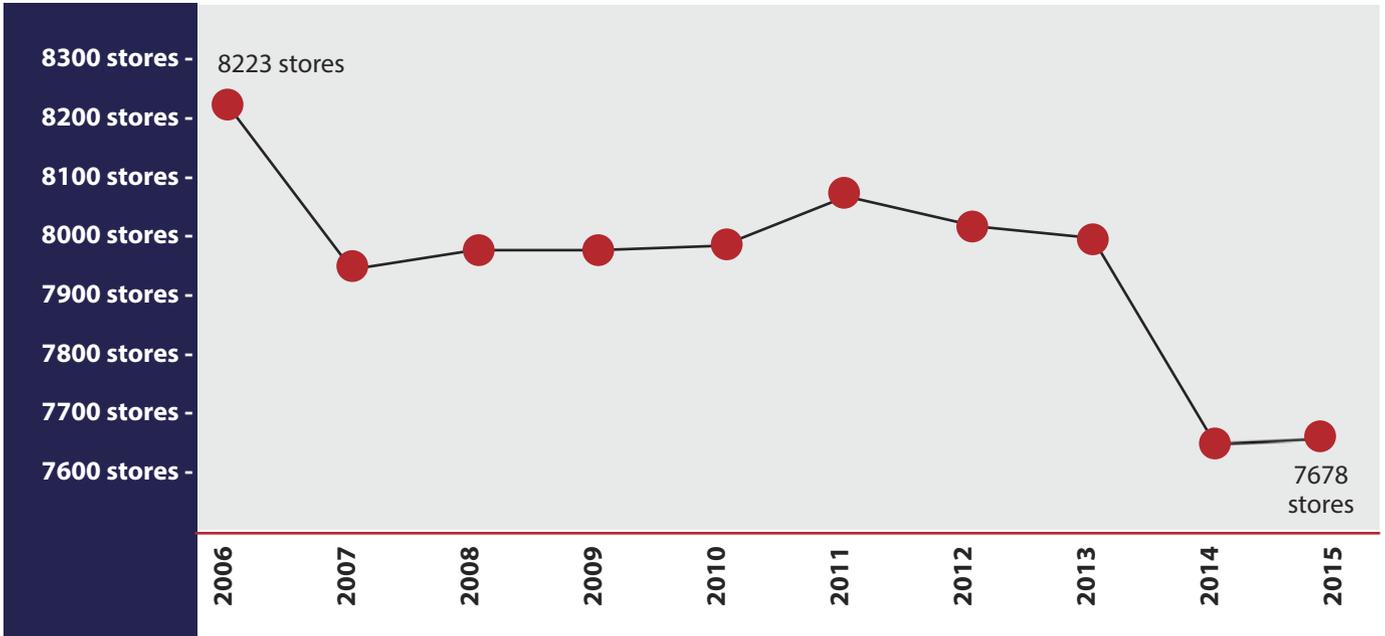
**Gains (27)**

Alaska, California, Colorado, Connecticut, Delaware, Indiana, Louisiana, Maryland, Massachusetts, Minnesota, Montana, Nebraska, New Hampshire, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Washington, Wisconsin, Wyoming

**Losses (19)**

Arizona, Arkansas, Florida, Georgia, Hawaii, Illinois, Iowa, Kansas, Kentucky, Maine, Michigan, Mississippi, Missouri, Nevada, New Jersey, New York, Ohio, Utah, Virginia.

### Ten-Year State Count



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~ **Greg Morrison**, Hermes Music

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

~ **Paul Tobias**, Tobias Music

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~ **Robert Strait**, Strait Music

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Summer<sup>15</sup>  
NAMM®

# The 2015 Summer NAMM Buyer's Guide

## FRETTED



### Cupit Travel Guitar

This guitar's unique design joins the end of the neck to the body creating an all around brace removing the need for a truss rod. This makes the instrument virtually free from warping. The three sound holes in the top side create a better listening perspective for the player. The round hole and F hole help to spread and distribute the tones equally along the front of the instrument. List Price: \$500. Sale Price: \$330.

[cupitmusic.com](http://cupitmusic.com)

Booth #1622



### Kala Ebony Ukulele

The first thing you notice about Kala's new Ebony series is the contrast of the light figured reddish-brown stripes against a deep brown body. When strummed, these instruments produce rich and warm powerful tones.

Kala Ebony ukuleles are available in soprano, concert, tenor sizes, and a tenor with onboard EQ. Other features include rosewood fingerboard and bridge, mahogany neck, chrome open gear tuners with black buttons, Graphtech Nubone nut and saddle, satin finish, and Aquila strings. Retail prices start at \$200.

[kalabrand.com](http://kalabrand.com)

Booth # 1115



### Fender Chris Shiflett Telecaster Deluxe

Fender announced the addition of black and shoreline gold to the Foo Fighters lead guitarist's signature model, the Fender Chris Shiflett Telecaster Deluxe guitar. Eminently affordable and modeled closely on Shiflett's favorite '72 Deluxe, the guitar features a pair of new custom-designed high-output humbucking pickups, a 12"-radius rosewood fingerboard for easy bends with low action, and Shiflett's signature on the headstock. The shoreline gold model will be offered with a mint green pickguard and the black model will have a white pickguard.

[fender.com](http://fender.com)

### Godin Electric Model Updates

Electric model updates include the thinline, semi-hollow body Godin Montreal Supreme Lightburst Flame HG, featuring figured flame top, bound headstock and bound Richlite fingerboard with large dot inlays, Seymour Duncan custom humbuckers and vintage style trapeze tailpiece. New solid body models include the Godin Session Custom 59, featuring a Seymour Duncan '59 humbucker in the neck, Godin Custom Cajun single-coil in the bridge, and a five-way switch for a versatile array of tones. The Godin Progression Plus features a new ergonomic, rounded contoured body, three single-coil pickups including two Godin GS-2 pickups in the neck & middle along with a Seymour Duncan JB Jr. in the bridge. Both models feature the Godin High-Definition Revoicer system, Godin Tru-Loc Trem, and new five-ply pearlloid & tortoise shell pickguards.

[godinguitars.com](http://godinguitars.com)

Booth #1024



### Bedell Wildfire Series Acoustic Guitars

Bedell Guitars introduced the Bedell Wildfire Series of acoustic guitars—part of the Bedell Homegrown Collection—built with all American-grown tonewoods with



handcrafted detail and sound. Available in dreadnought, orchestra, and parlor body shapes, the Bedell Wildfire Series combines solid Adirondack spruce and bigleaf maple tonewoods.

Additional features include K&K Pure Mini electronics, maple binding, beautiful figured maple peghead veneer, mosaic pin inlays, and deluxe hardshell case. Retail price: \$3,990.

[bedellguitars.com](http://bedellguitars.com)

Booth #1214

### Willcox Guitars Saber Basses

Saber basses feature the LightWave Optical Pickup System. These pickups use infrared light technology to see string vibration, resulting in a significant enhancement in tone and sustain compared to traditional pickups. This technology allows Saber basses to offer extended bass response with long, natural sustain, and extremely low noise and no inherent coloration. The lightweight, ergonomic design is engineered for high performance. Saber VL and SL are high-performance, professional basses available in four-string, five-string, fretted and fretless configurations, featuring selected tonewoods, and a variety of finishes.



The premium Saber VL models feature swamp ash bodies with resonant chambers, AAA Flamed Maple Tops and maple neck with custom composite fingerboards. Both the Saber VL and SL models are renowned for capturing the tone of an upright bass. The Saber SL models are more affordable, offering the same design and electronics as the VL, with the same high performance sonic characteristics, on a solid alder body with a rosewood fingerboard.

[willcoxguitars.com](http://willcoxguitars.com)

Booth #1432

### Legator Guitars Opus Series and Helio 300 Pro Series

Legator continues to expand their line of guitars and basses with the OPUS Series. Options range from vintage pickup configurations to the 27-inch scale seven-string with dual humbuckers. These guitars feature maple necks, rosewood/maple fingerboards, mother of pearl inlays, Legator Pro Series pickups, and left-hand availability on some models.

Encompassing a range of solid, semi-hollow, and hollow body guitars in single-cut and double-cut models, the Helio Pro Series line offers a vast range of brilliant, warm tones with aggressive punch and clarity. Also available in 200 Special Edition and a 400 Limited Edition versions, this unique guitar appeals to players of all styles.



Helio 300 Pro Series

Opus Series

[legatorguitars.com](http://legatorguitars.com)

Booth #1255

Most delay pedals are good at sounding like other delay pedals. Nothing else sounds quite like a Kilobyte®.



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[www.cooperstand.com](http://www.cooperstand.com)

CASES & STANDS

**Hercules Keyboard Stand Tablet Holder, Smartphone Holder, and Tadgrab Tablet Holder**

**Keyboard Stand Tablet Holder:** This fully adjustable versatile design accommodates 7" to 10.1" tablets and has an extremely stable diagonal lock. Perfectly applicable to all keyboard stands and desks within the following dimensions: 0.62" ~ 1.18" round tube; 0.7" ~ 1" square tube; 0.39" ~ 0.98" thickness.

**Smartphone Holder:** This versatile design fits all devices of width from 1.7"-3.5" wide. It features a 360 degree ball-joint design, and the one-piece clamp fits 0.62 - 1" round tubes and 0.75" square tubes.

**Tadgrab Tablet Holder:** This versatile design fits tablets from 8.9-10.1", features a 360 degrees ball-joint design, and a fully-covered one-piece clamp, which fits 0.62-1" round tubes and 0.75" square tubes. Detachable table support is included for desktop use. This works in both landscape and portrait modes. The EZ adaptor allows the tablet to be attached to top of microphone stands (3/8" or 5/8" thread).



herculesstands.com

**On-Stage Stands Air-Lift Speaker Stand**



The SS7764B is a high-performance, extremely-portable, and highly-affordable solution for production companies, sound contractors, DJ's, and anyone else needing to get powered or passive speakers above the crowd. Its most remarkable feature is an internal gas-charged center piston. With 40 lbs. of lifting power, this piston counteracts the weight of the speaker, automatically elevating the center shaft upward once the locking knob of the mid-point clutch is released. Thanks to this pneumatic force, it is easy, safe, and fast for one person to lift and lower a mounted speaker. Audio providers will appreciate the drastic reduction in effort needed to raise loudspeakers, saving time and labor costs.

The SS7764B features a 1-3/8" center shaft, compatible with most current speaker models, and an overall mounting height is adjustable from 47" to 74". For stability, the center shaft is marked at the exact position where the tripod leg housing creates the optimal 45-degree angle for the legs. These aluminum legs work with the steel center shaft to blend lightweight and strength for a truly portable yet sturdy stand. MAP: \$62.95.

on-stage.com

Booth #537



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ACCESSORIES

**OMG Music Henry Heller Artist Series Guitar Straps**



Henry Heller introduces the new artist series featuring designs by David Hale, owner of Love Hawk Studio in Athens, GA. These 2" deluxe cotton guitar straps with garment leather ends have embroidered and screen-printed designs made by Hale exclusively for Henry Heller.

[omgmusic.com](http://omgmusic.com)

Booth #1416

**Singular Sound BeatBuddy Firmware Update**

Singular Sound announced the latest firmware update providing several new features including external MIDI note support. Other 1.41 firmware improvements include: Count-in intro: This changes the intro to a single rim shot sound per beat. So if the song is in 4/4 time, it will play four rim shots to count in before the main beat starts. Disable default tempo: This will turn off the song's default tempo, so when users are changing between songs, it will keep the tempo settings instead of changing them to that song's default tempo. Disable default drum set: This will turn off the song's default drum set, so when changing between songs, it will keep the drum set settings constant instead of changing to that song's default drum set. Press Drum Set knob to set Default drum set: Easily set the default drum set of a song by holding down the drum set knob, in the same way, users can set the default tempo by holding down the tempo knob. Added 0 percent and 100 percent in the cue fill period: At 0 percent, when the pedal is pressed the drum fill & transition always trigger immediately. At 100 percent the player always waits until the next bar before launching the drum fill & transition. Default is set to 0 percent so that fills and transitions are always triggered immediately. Support of external MIDI notes: For drummers who edit beats in other software and want to test it on the BeatBuddy without having to load it into a song.



[mybeatbuddy.com](http://mybeatbuddy.com)

Booth #1655

**Hohner Red Dragon and White Cobra Tagged Harmonica**

Hohner's newest harmonicas look strikingly different, featuring brightly-colored combs and patterns inspired by street art and skateboard decks. The Red Dragon and the White Cobra Tagged Harmonicas are available in the key of C, G, and A. They are priced for impulse sales at MSRP \$24.99 and suggested street price of \$19.99. It comes with a free Tagged retail POP display, which contains 8 units and is mountable on slat-wall or pegboard and can also be converted into a countertop display.



[us.playhohner.co](http://us.playhohner.co)

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### Jensen Vintage Speakers

Jensen Musical Instrument Speakers announced the newest additions to the Jensen Vintage reissue series of speakers - the P6V and the C6V. Both new speakers are six inch and rated at 20 watts. The P6V features an Alnico magnet and has warm, clean tone with sparkling highs. The C6V is extremely versatile, clean and firm with top-end chime and features a ceramic magnet. Both speakers emanate classic vintage tone and are available in 4 and 8 ohms. Jensen Vintage reissue speakers have the classic look and vintage tone of the original Jensen speakers of the 1950s and 1960s.



[jensentone.com](http://jensentone.com)

Booth #929

### MusicNomad 3-Piece Guitar Care Pack

The three-piece kit consists of a smaller bottle of their Guitar ONE (2 oz.), F-ONE Oil (1/2 oz.), and a 12" x 12" premium microfiber polishing cloth. Guitar ONE is an award-winning, all-in-one spray that cleans, polishes, and protects guitar finishes. F-ONE fretboard cleaner and conditioner is an all-natural combination of oils that cleans while it conditions the fretboard. It's free of lemon oil and petroleum, so it won't dry out the fretboard. The premium cloth is a 12" x 12", stitch-free microfiber cloth. It polishes the guitar without the worry of scratching. It's lint free and safe on all surfaces. The Premium Guitar Care Pack retails between \$14.99 - \$17.99.



[musicnomadcare.com](http://musicnomadcare.com)

Booth #1002

### D'Addario NYXL Extended Line

Adding nine new sets to their strongest guitar string line ever, the NYXL. With this addition available, now, there are now 15 NYXL sets available including: 12-60, 12-54, 13-56, 12-52, 11-56, 11-52, 9.5-44 and Balanced Tension 9-40 and 10-46. This newly-engineered, break-resistant, high-carbon steel core and plain steel alloy delivers a whole new level of freedom, confidence, and power. NYXLs provide more strength, and up to 131 percent greater tuning stability when compared to traditional nickel wound sets. The reformulated nickel-plated steel alloy has greater magnetic properties, resulting in higher output and enhanced mid-range frequency response, modernizing the overall tone without losing that well-loved nickel-plated steel feel. The NYXL won the 2015 MIPA award for "Best Innovative Product."



[daddario.com](http://daddario.com)

Booth #1614

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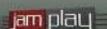
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### Graph Tech Resomax Sonic 1



The new ResoMax One-Piece Wraparound bridge is made with proprietary ResoMax alloy that is known for its strength, harmonic content, and light weight. ResoMax alloy generates purified harmonics, which essentially talk to the guitar top by deciding which harmonics stay in the string, and which ones are transferred to the guitar body. It features a patented Auto-Lock, which magnetically locks the bridge to the posts, keeping the bridge in place during string changes, while supporting the string height adjustment posts when the strings are off.

[graphtech.com](http://graphtech.com)

## Pigtronix Echolution 2 Ultra Pro and Echolution 2 Filter Pro Delay Pedals



The E2 Ultra Pro (E2U) replaces the E2 Deluxe. This new flagship delay processor represents the ultimate realization of the Echolution 2 platform, providing an unprecedented level of parallel delay and filter processing in a MIDI-controllable pedal format. The new Echolution 2 sports 30 individual front-panel algorithms that can be selected in any combination, with even more powerful customization available under the hood. The E2 Ultra Pro ships with numerous firmware enhancements over the original Echolution 2 Deluxe, as well as a double-digit preset indicator—eliminating the need for bank selection—and an improved USB port for connection to the editor software. In conjunction with this firmware and hardware upgrade comes an enhanced PC/MAC editor, which gives this monstrosity deep time machine free access to even greater depth of customization. The Echolution 2 Filter Pro (E2F) replaces the E2 Basic, adding on-board multi-tap / tap subdivision control as well as eight different filter options and pitch-shifted halo sound effects. These core “pro” features give players who want a streamlined user interface the ability to tweak key delay ingredients on the fly. Connecting the pedal to the free Pigtronix Echolution 2 editor software via the newly revised USB port gives the E2 Filter Pro access to the full power of the flagship E2 Ultra Pro. Many of the new sounds, MIDI functionally and deep sound design features found in these new units were requested by Pigtronix

Echolution 2 users around the world and can be added to previous versions of the Echolution 2 via a simple online firmware update process, as detailed on the Echolution 2 blog. The new E2

pedals will ship worldwide in August 2015 and will hit the street at \$449 USD for the Echolution 2 Ultra Pro and \$329 USD for the Echolution 2 Filter Pro.

[pigtronix.com](http://pigtronix.com)

Booth #1349

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Booth 314

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# BUD LIBS

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verb adjective  
enough? (3) Does it have \_\_\_\_\_?  
noun

ANSWER: 1. Yes, 2. Yes, 3. Yes

Fill this out and drop it by NAMM booth #1128  
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### Introducing The Bud, from Henriksen Amplifiers.

This is the the smallest, TRULY GIGABLE guitar amplifier on the market. At 9"x9"x9", 17 pounds and 120 watts of analog power, you won't believe the volume and tone coming from either your electric or acoustic guitar.

### Levy's MSJ1

New from Levy's, the MSJ1. Available in rust, brown and black only. These slim 1 1/2" wide straps are made with a plush and supple suede top, with a ribbon of complementary jacquard weave fabric applique.



levyleathers.com

Booth #1114

### AIM Music Gifts

AIM Gifts continues to add new music gift accessories that offer its retailers high profit margins and rapid impulse sales. The sheet music placemat and coaster set, pencil cup, guitar pen, changing colors drum sticks and music design scarf will keep your customers coming back and asking for more.



aimgifts.com

Booth #905

### W-Music Distribution Rockbag Drum Carpet

The Rockbag Drum Carpet is a compact drum carpet (dimensions: 64.96" x 55.12"), made especially for e-drums. Like all Rockbag drum carpets, the new model RB 22202 is also made from high quality and non-slip materials. For normal drum sets, we offer two different versions of Rockbag Drum Carpets.



shop.warwick.de

Booth #1044

### TC Electronic Polytune Clip

PolyTune Clip is the world's first polyphonic clip-on tuner. It features a fast and accurate chromatic tuner and a strobe tuner mode with an unprecedented +/- 0.02 cent pin-point precision.



PolyTune Clip also features an ultra-bright adaptive display that automatically detects if all strings are strummed at once or if individual notes are plucked. It also automatically flips the screen to guarantee a perfect readout no matter where it's placed on the headstock. Price: \$50.

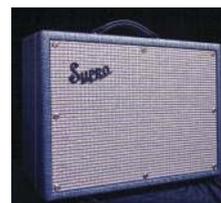
tcelectronic.com

Booth #1537

## AMPLIFIERS

### Supro 1622RT Tremo-Verb 1x10 Reissue Tube Amplifier

Supro is now shipping the 1622RT Tremo-verb amplifier worldwide. This compact, all-tube powerhouse is the smallest amp in the current Supro lineup, cranking out 25 watts of pure vintage American Class-A tone through a single 10" speaker. The Tremo-verb uses 6973 power tubes and features independent treble and bass controls, footswitchable all-tube reverb and output-tube tremolo. Street price: \$1299.

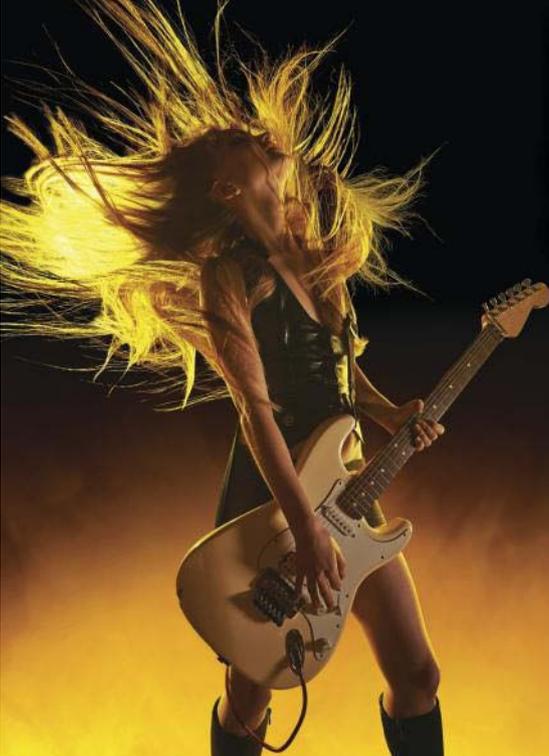


suprousa.com

Booth #1349

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## PIANOS/KEYBOARD

## Casio Privia PX-160



As the successor to the popular Privia PX-150, this 88-key digital piano has an elegant style and includes a redesigned dual 8W speaker system. The speaker system is open to the front, but also ported to the back, which provides remarkable sound projected towards the audience. The Privia PX-160 even features left and right 1/4" audio outputs, which makes it easy for musicians to connect to other devices for external amplification or recording purposes.

Casio's Privia PX-160 comes equipped with Casio's acclaimed AiR technology, which redefines the digital piano experience with more of an expressive and powerful performance quality. The new multi-dimensional AiR sound generation included in the PX-160 features the sound of a 9-foot concert grand at four dynamic levels. The Privia PX-160 also provides newly developed string ensemble and electric piano tones derived from Casio's award winning PX-5S stage piano. In addition, the PX-160 utilizes Casio's remarkable Tri-Sensor Scaled Hammer Action II keyboard which features simulated ebony and ivory-textured keys for an incredible feel. MRSP: \$500.

[casiomusicgear.com](http://casiomusicgear.com)

Booth #432

## Yamaha S Series Arranger Workstation Keyboards



All three new Arranger Workstation keyboards feature two assignable control knobs that offer unprecedented control over a number of voice and style characteristics, innovative DJ Styles that put the focus on real-time style and voice manipulation, a large onboard Flash ROM that affords use of Yamaha's ever-growing library of voice and style expansions, and a number of advanced connectivity options that provide performance and recording possibilities previously only found on the Yamaha TYROS5. Each new Arranger keyboard in the PSR-S Series also has an Audio Link Multi Pad function that lets you link your own audio files, such as sound effects and vocal phrases, and trigger them from the Multi Pads as you perform. The PSR-S970, PRS-S770 and PRS-670 (MSRP range: \$999 to \$2,499) will ship in September.

[usa.yamaha.com](http://usa.yamaha.com)

Booth #644

## Henriksen Bud



The Bud is 17 lbs., 9" x 9" x 9", and boasts 120 analog watts and a feature set designed to cover the basic needs for almost any gig with a single trip from the car, bus, subway, or even walking a dozen city blocks. The Bud is \$999 and is now shipping.

[jazzamp.com](http://jazzamp.com)

Booth #1128

 A black Sadowsky MetroLine bass guitar with a white pickguard and a light-colored wood headstock.
 

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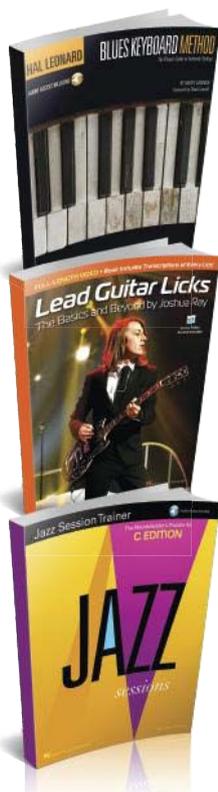
PRINT/DIGITAL

**Hal Leonard Blues Keyboard Method, Lead Guitar Licks, and Jazz Session Trainer**

The *Hal Leonard Blues Keyboard Method* is designed for folks with some basic piano chops who are looking to further explore playing the blues. This comprehensive, easy-to-use guide focuses on teaching the essentials of the style, with lots of fun licks to play and absorb. Sammon covers: blues vocabulary; ensemble playing; intros, turnarounds, licks and endings; piano and organ accompaniment; playing a solo; and much more. He even includes an essential listening list so readers can immerse themselves in the style. The online audio includes Sammon's demonstrations of all the examples in the book. The *Hal Leonard Blues Keyboard Method* (HL00123363) is priced at \$19.99.

Much more than just another guitar lick book, Joshua's rock, blues, and country lick lessons take players deep into the anatomy of each idea through examination of their applications, variations, scale sources, possibilities, and beyond. The accompanying book includes easy-to-use rhythm tab notation for every lick and scale in the video. The video files are accessible online. *Lead Guitar Licks* (HL00122015 / \$19.99) is ideal for beginning to advanced guitarists.

Subtitled *The Woodshedder's Practice Kit*, the *Jazz Session Trainer* is the ideal resource for players who want to hone their improvising skills, improve their chops, and feel at home in a jam session. In addition to a generous dose of scales, exercises, and licks, the book includes a chapter on jam session etiquette, a practice planner, and chord charts – plus accompanying audio – for 50 frequently played tunes.

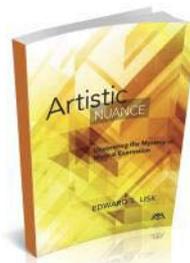


halleonard.com

Booth #614

**Meredith Music Artistic Nuance: Uncovering the Mystery of Musical Expression**

Meredith Music announced the release of Ed Lisk's latest publication, *Artistic Nuance: Uncovering the Mystery of Musical Expression*. Lisk's latest publication presents the art of musical expression in a unique and understandable way that is easy to apply with student musicians. Through music study, students experience the beauty of musical expression – compassion, feeling, sensitivity, warmth, empathy and respect. These are but a few living or life priorities included in music study that no other discipline addresses. *Artistic Nuance* exposes the meaning of musical beauty and the art of expression. \$19.95.



meredithmusic.com

Accessories for the Mobile Musician



**DUO**  
AirTurn's most popular controller with rechargeable battery and removeable hand held remote.



**PED**  
A great entry level low energy Bluetooth page turner and effects controller.



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Everything the mobile musician needs for mic and tablet support. And it all fits in a backpack!

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PERCUSSION

**NFUZD Audio NSPIRE series**

The NSPIRE series I/O Module includes access to a sample library that is virtually endless as well as BFD Eco NFUZD Edition VST software. The NSPIRE Series Advanced Drum Emulation System (A.D.E.) utilizes true WAV sample playback allowing for superior sound reproduction with a wide dynamic range. This technology enables drummers and other music creators to easily adapt the system to best fit their unique creative needs, without the limits imposed by traditional e-drum hardware and software systems.



nfuzdaudio.com

Booth #414 (Hall A)

## BAND &amp; ORCHESTRA

**D'Addario All Natural Cork Grease and Reed Guard**

This premium cork grease is all-natural – made with a unique blend of natural and organic materials. It provides and retains ample, non-greasy lubrication to keep corks at their best and prevent them from breaking down. Ideal for professionals and students of all levels, the cork grease will be offered to dealers and distributors in multiples of 50, as well as special boxes of 12 that can function as a countertop point of purchase display. Consumers will be able to purchase individual tubes from their woodwinds accessories retailers.

To complement their reeds, including D'Addario's new Reserve Saxophone and Tenor Saxophone reeds, D'Addario's new Reed Guard is a stylish, effective way to keep reeds safe and secure. The new reed guards offer a convenient, affordable storage solution for students, educators, and artists. The grooved surfaces prevent reed warping, and the soft elastomer cover is designed to securely yet gently hold any assortment of B $\flat$  and E $\flat$  clarinet reeds or soprano and alto saxophone reeds. The reed guards hold four reeds and are available in black, red, yellow, green, blue, and purple. This product accompanies Rico Reed Guards, D'Addario's current reed storage solutions, and can be ordered in single quantities.



daddario.com

Booth #1002

**Rovner Rectangular Bore Clarinet Barrel**

Rovner's patented Rectangular Bore Clarinet Barrel offers a personalized playing experience for any clarinet player. Woodwind "doublers" will find it particularly supportive of their intonation when switching from saxophone to clarinet. Band directors, too, will find it improves intonation for their students, who can adjust the barrel to suit their needs. Experienced players will notice increased clarity of throat tones, more even scales, better articulation, and improved altissimo response. The barrel can adjust to any new set-up with a simple rotation, and is made of a durable, high-performance polymer that is stable in all weather conditions. Available in sizes 64, 65, and 66 for optimal tuning. MSRP: \$119.



rovnerproducts.com

## PRO AUDIO

**Audix HT7 Single Ear Headworn Microphone**

Audix announced the release of a single ear headworn miniaturized condenser microphone for vocal applications, the HT7. The professional-grade omnidirectional HT7 features a comfortable ear piece that can be worn around either the left or right ear. The durable and adjustable length boom arm is easy to position. The microphone can be used wireless or wired with optional phantom power adapter. Engineered for use with wireless body pack systems such as the Audix RAD360, the HT7 can be used with other brands of wireless body packs. A selection of input adapters is available. MSRP: \$345.

audixusa.com

Booth #1067

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**Yamaha TF Series Digital Console**

The TF series (which stands for TouchFlow Operation) comprises three compact, performance-packed digital mixing consoles, the TF5, TF3, and TF1, which feature 33, 25, or 17 motor faders, respectively, along with 32, 24, or 16 rear-panel analog inputs. Each console includes recallable Yamaha D-PRE preamplifiers for the first time in a digital console, which facilitates support for live music and events where full setup changes need to be made on the fly.



There are a total of 48 inputs on the TF5 and TF3, with 40 on the TF1, including dual stereo analog/USB digital inputs and dual returns. Advanced live recording features include up to 34 x 34 channel recording and playback via USB 2.0 and 2 x 2 with a USB storage device. All of this, plus seamless operation with high-performance I/O racks, makes the TF series an outstanding choice for a wide range of applications.

usa.yamaha.com

Booth #644

DJ & LIGHTING

**Harman RUSH FiberSource 1 and RUSH PAR 2 CT Zoom**

The RUSH FiberSource 1 is a powerful automated color-changing luminaire that can illuminate up to 300 1 mm fiber optic cables. With a new 78W LED engine, the RUSH FiberSource boasts improved efficiency and reliability. It comes backed by a color wheel with nine interchangeable colors and a twinkle wheel for variable-speed sparkling effects. The luminaire also features smooth, full-range electronic dimming.



The RUSH PAR 2 CT Zoom is a single-lens LED PAR Can with fully pre-mixed white color temperatures for a range of applications. The luminaire uses twelve 10W warm white and cold white LEDs for white color washes that can be pre-mixed from 2,700K to 7,800K. A motorized zoom of 10 to 60 degrees ensures beams produced by the fixture maintain a hard edge without sacrificing lumens.



harman.com

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DJ & LIGHTING

**Chauvet DJ's Mini Kinta IRC**

With 48 lenses and 4 high-power LED light sources packed into its ultra-compact (7.5 x 9.1 x 7.25 inch/191 x 241 x 184 mm) case, the Mini Kinta IRC unleashes an explosion of visual excitement. This petite new party/club light from Chauvet DJ produces a roomful of razor-sharp multicolor RGBW beams bright enough to punch through virtually any ambient lighting and fog; yet the unit itself barely registers on the scale, weighing a mere 3.4 pounds (1.6 kg).



The Mini Kinta IRC derives its brightness from four 3-watt LED sources (1 red, 1 green, 1 blue, 1 white), each of which is rated at 50,000 hours for minimal maintenance requirements. Multiple units can be power-linked together (up to 29 units at 120V and 53 units at 230V), saving users the work and time required to run cables and extension cords.

chauvetlighting.com

**ADJ AV6 and Vizi Beam 5Rx**

The AV6 is the company's first ever modular LED screen system. Users can easily link multiple panels together to create large screens of any shape or size. The product has a 6mm pixel pitch, pixel density (27,777 pixel/m<sup>2</sup>), and low weight (23 lbs.).



The Vizi Beam 5RX utilizes motorized focus, allowing its beam to stay in focus even when moved to project over different distances. The fixture also offers an ultra-tight 5-degree beam angle as well as a much lower price point, enabling users to create powerful concise beam effects without spending big bucks. The fast-moving new fixture is powered by the Philips Platinum 5R 189W discharge lamp, co-engineered by ADJ and Philips to offer a light output comparable to a regular 575W discharge lamp-powered fixture. It also features independent GOGO/color wheels and an 8-facet prism too.

adj.com

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# 'Be Sure to Read the Fine Print'

## Retailers Discuss the State of Print Music Sales in 2015

By Christian Wissmuller

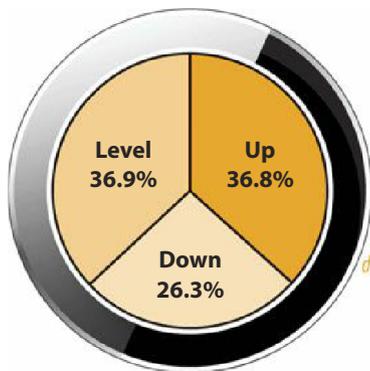
**P**erhaps no single MI product segment has been as radically transformed by the Internet age as print music. With the advent of new avenues of delivery for sheet music and tablature, and with the gowing proliferation of tablets, smartphones, and YouTube tutorials, the very notion of a humble piece of paper with notes and charts can seem like an artifact from another age – and, indeed, it is, but one with enduring appeal and upside for many end users.

In this month's retailer survey, which went out to over 300

MI stores, we sought to see how the fast pace of technological advances are impacting the world of print music. While opinions were decidedly mixed with respect to digital downloads and the like, one very positive takeaway – a somewhat unexpected positive, at that – was that print sales are, at least according to these folks, doing pretty well. Over 70% of respondents reported that print sales for their retail operation are either up or level to numbers from last year.

Read on for all the news that's fit to print (get it?)... **MMA**

### Compared to this time last year, your store's print music sales are...



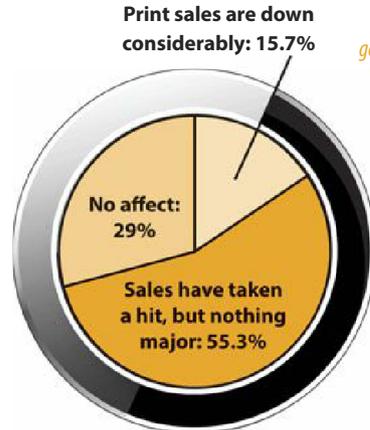
*"Comparing yearly total as of May 31st to a year earlier, print music sales are down 32.4%."*

**Drew Parker**  
Separk Music  
Lewisville, N.C.

*"Piano and band methods are doing well, but sales of guitar folios are down [due to competition] from the Internet."*

**Cheryl Kuhaupt**  
Hartford Music Center  
Hartford, Wis.

### How have digital delivery methods of sheet music and folios affected your print sales?



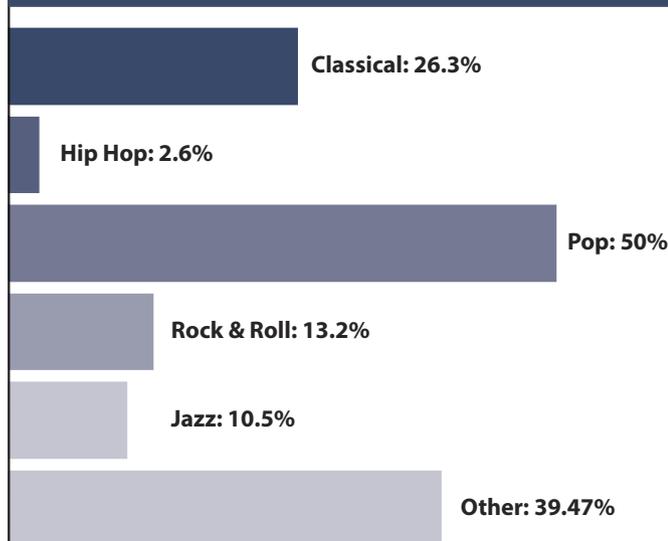
*"Nobody really tells me they're getting their [sheet] music digitally."*

**Dan Yadesky**  
Yadco Music  
North Versailles, Pa.

*"It is a wonderful addition to our offerings, as it helps us keep a closer eye on high velocity SKUs, but being able to offer basically all titles all day, everyday."*

**Kristin Masarik**  
Heid Music  
Appleton, Wis.

### What genre of music is driving the most "new customer" traffic to your print music department?



*"Method books are still very big."*

**Dana Treidel**  
Bethel Music Center, LLC  
Bethel, Conn.

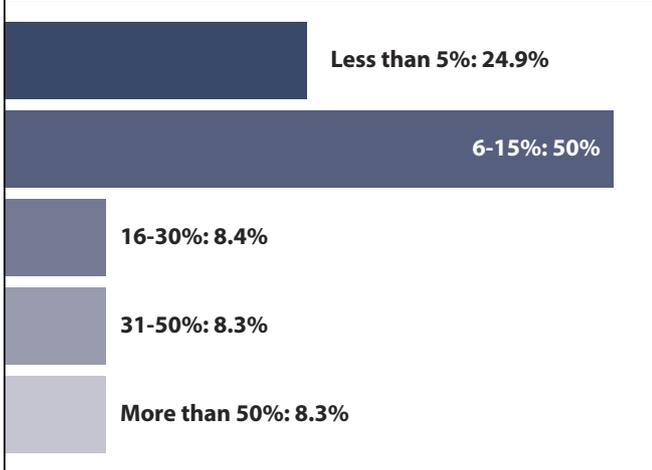
*"Our classical inventory is extensive, with multiple editions of many popular works, but ukulele books have to be the quickest growing segment of our print music department."*

**Jeff Simons**  
Watermelon Music  
Davis, Calif.

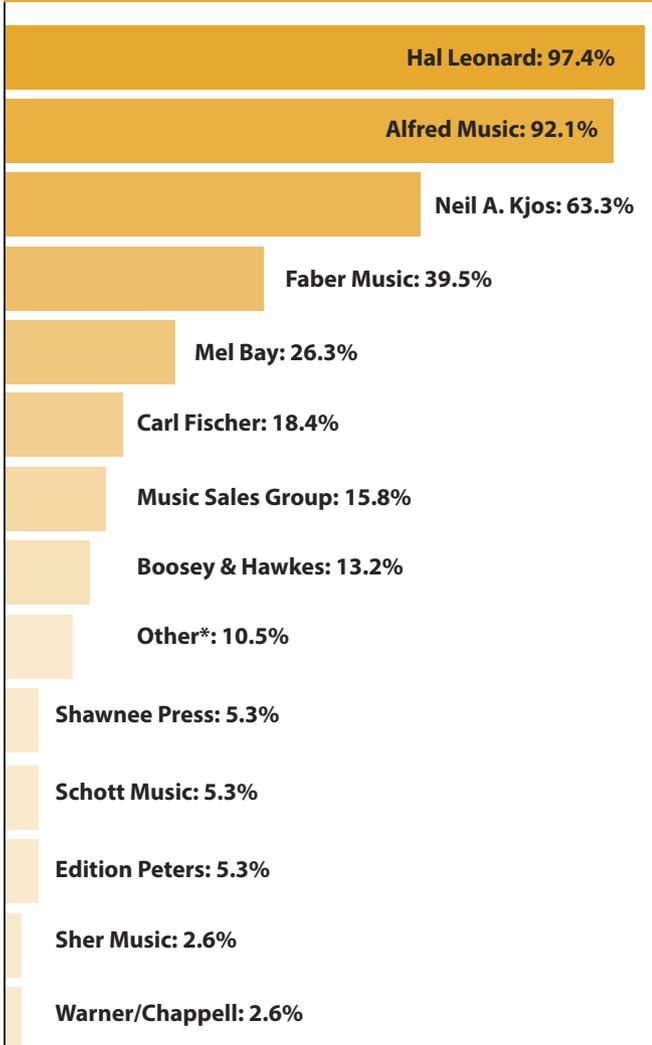
*"Beginning books are [doing] OK – band, orchestra, piano, anything for beginners. From that point on, customers buy from the Internet."*

**John Handley**  
Roper Music  
Grand Junction, Colo.

**What percentage of your overall business does print music sales account for?**



**What publishers/brands sell the best for your store?**



\*The majority of responses in this category, in order, were: Henle Urtext, Kendor, and Frederick Harris.

**What larger trends have you been noticing in the market with respect to print music and digital/online avenues for sheet music?**

*"We utilize the Hal Leonard digital sheet music system for our customers. This eliminates the need for us to carry thousands of dollars in sheet music in stock... It also eliminates the dreaded 'special order' fiasco."*

**Tim Bascom**  
Morgan Music  
Lebanon, Mo.

*"At our store we get a large call for method books for various instruments, as well as instrumental play-along. With the digital music, the trend runs towards popular songs from movies."*

**Grace Schweizer**  
Martin Music  
Newark, Ohio

*"Publishers attempting to fuse printed music with online components. For example, instead of including an audio CD with a printed book, including a code to access online audio files and other expanded features that create a second way to experience and utilize the book."*

**Eric Downs**  
PM Music Center  
Aurora, Ill.

*"I believe that – like with recorded music – people are willing to pay for music, provided it is high quality, convenient to search and print, and reasonably priced. Digital downloads have grown tremendously for us. Our biggest issue has been people coming in to browse our huge selection and then checking Amazon and other online sites once they find the edition they like to see whether they can get it cheaper."*

**Jeff Simons**  
Watermelon Music  
Davis, Calif.

*"[Trends]: Self-publishing, direct to end user, band composers. Big publishers selling direct to end users, cutting the throats of loyal dealers. Online discounters being encouraged by drop shipping publishers."*

**Dennis Adcock**  
The Bandstand Ltd.  
Edmonton, Alberta  
Canada

*"The trend I'm noticing is the PDF sharing on 'secret' Facebook groups. I'm a member of these groups, and when I see an opportunity, I post a link to our website. Since the big boys seldom had the selection I needed, I built my own website to deliver our own publications by PDF download. Social media is driving my business now. If I cannot show up to deliver the product in seconds then someone's friend will."*

**Glendower Jones**  
Classical Vocal Reprints  
Fayetteville, Ark.

*"Most of our older customers do not trust the Internet enough to download digital sheet music. Teachers still account for the majority of our print music sales."*

**Terri Miller**  
Kudzu Music  
Boone, N.C.

*"Sales have remained strong with a slight increase. Having the digital music available has been a plus. We can satisfy our customer very quickly, impress them with our level of sophistication, and we don't lose sales that we may have lost due to not having items in stock and the customer being not willing or able to wait."*

**Mike Guillot**  
Mississippi Music, Inc.  
Flowood, Miss.

*"I see the decrease in artist folios as more customers use the Internet to get the music they need. Guitar Tab books, for the most part, have been replaced by YouTube tutorials."*

**Spidey Mulrooney**  
The Music Shop  
Southington, Conn.

*"More and more stores do not want to handle print because it is time consuming and often difficult to merchandise. Competing with print requires large inventories and financing is difficult to obtain – something most publishers do not really appreciate."*

**Mark Benassi**  
Lafayette Music  
Lafayette, Colo.

# The DEATH of Print Music?

Tredwell Music Centre, the last printed music store in Winnipeg, closes its doors after 80 years of operation.

By Paige Tutt

“ This generation has no Elvis, no Jerry Lee Lewis, no Buddy Holly... All these artists and groups, and scores more like them, inspired generations to pick up guitars, and keyboards, and drums, and horns to make music... You can't play rap or hip hop on any solo instrument; it's impossible. ”

Daily newspapers, magazines, works of literature printed on paper, greeting cards, graphic artists, the corner quick print shop – these are just a few areas being adversely affected by the age of the Internet. Also struggling to maintain a foothold in today's climate? Sheet music. Tredwell's Music Centre of Winnipeg, Manitoba – which was referred to by the *Winnipeg Free Press* as “perhaps the last retailer in North America to sell strictly sheet music for instruments of all kinds” – closed its doors on Friday, June 26. The brick and mortar location has closed, however their online presence remains intact. Tredwell's connection to Winnipeg, according to current owner Peter Sarmatiuk, can be traced quite clearly to 1933, when Western Music of Vancouver established a branch store managed by Tom and Sadie Tredwell. “They had recently arrived from England,” explains Sarmatiuk. “Tom and Sadie bought the branch in 1956 and renamed it at that time. The Rennie family owned the store for a brief period from 1970 to 1975 and the Sarmatiuk family has owned and operated it from 1975 to present.”

Sarmatiuk has quite a few accomplishments that he's proud of achieving over the past 40 years. He has spawned three successful music retailers across Canada: Canadian Choral Centre in Winnipeg; Grenata Music in Ottawa, Ontario; and Cobb/Swanson Music in Regina, Saskatchewan. Tredwell's was the first Canadian music operation, either retail or wholesale, to use toll-free phone ordering in 1978, and was also the first retailer to offer snake-coil book-binding as an option to customers. Tredwell's has been the only Canadian music retailer to offer customers the option to trade in an old book for a new one, and has a unique website devoted solely to out-of-print music books and sheets.



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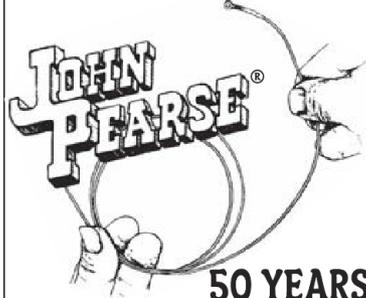
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## Profile: Tredwell Music

70 JULY 2015 • mmmagazine.com

At the heart of the matter, one can only wonder what was it that damaged the print music industry so pervasively? "I think it's impossible to answer this without sounding whiny," says Sarmatiuk. "Starting in the '60s we all thought photocopying would be the death of the print music industry... little did we know what lurked in the ether. Photocopying was just a body blow. The Internet was the knockout punch. Keep in mind that print music is dying alongside others in the world of the printed word/note; daily newspapers, magazines, literature, greeting cards, graphic artists, the corner quick print shop."

“ Photocopying was just a body blow... the Internet was the knockout punch. ”



Peter Sarmatiuk

While Sarmatiuk doesn't have a solution, he does have some sort of an idea of another culprit to blame for the slow death of print – rap and hip hop. "I love rap and hip hop," says Sarmatiuk. "The problem for the music industry as a whole is that it has turned music into a spectacle. The auditory side of things, the actual music making, has become a very secondary factor to all the visual effects viz. fireworks, laser light shows, dancing, video screens. As a result kids are not being triggered into wanting to play actual musical instruments. This generation has no Elvis, no Jerry Lee Lewis, no Buddy Holly, no Chuck Berry, no Eric Clapton, no Chicago, no Elton John, no Billy Joel, no Beatles, no Eagles, no Phil Collins. All these artists and groups, and scores more like them, inspired generations to pick up guitars, and keyboards, and drums, and horns to make music. The impact of rap and hip hop on print music specifically is even more drastic. You can't play rap or hip hop on any solo instrument; it's impossible. Here is a huge area of the pop music world that translates into absolutely zero sheet music or music book sales. Sorry, I don't have a solution, only an observation. It is my belief, however, that evolution will take care of it. It's just a question of how many millions of years it will take."

The closing of Tredwell's marks the end of an era, but Sarmatiuk has plenty to keep him busy. "To date, we have 5,800 books and sheets logged on our website," explains Sarmatiuk. "There are about 100 banker's boxes containing tens of thousands of out-of-print books and sheets to be added. This will occupy some of my 'downtime,' but I am advised by absolutely everyone who has retired before me that my time will be filled with all sorts of non-musical things... more time with my wife Gwen and our new granddaughter, London, will definitely be a must." **MMR**



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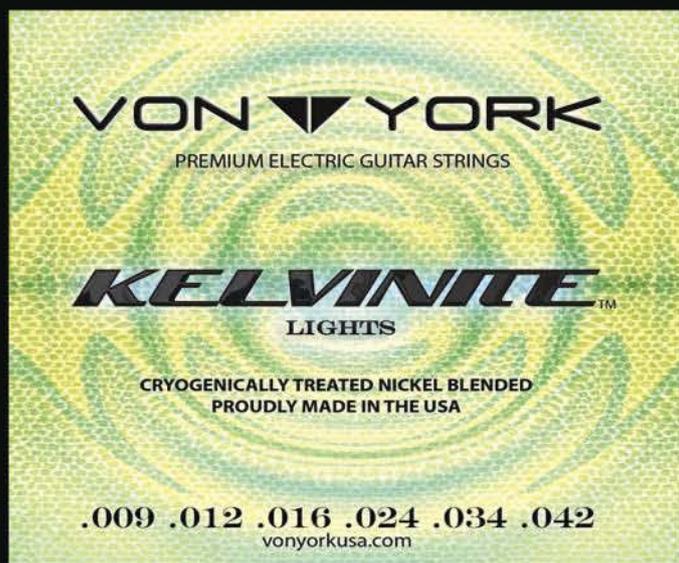
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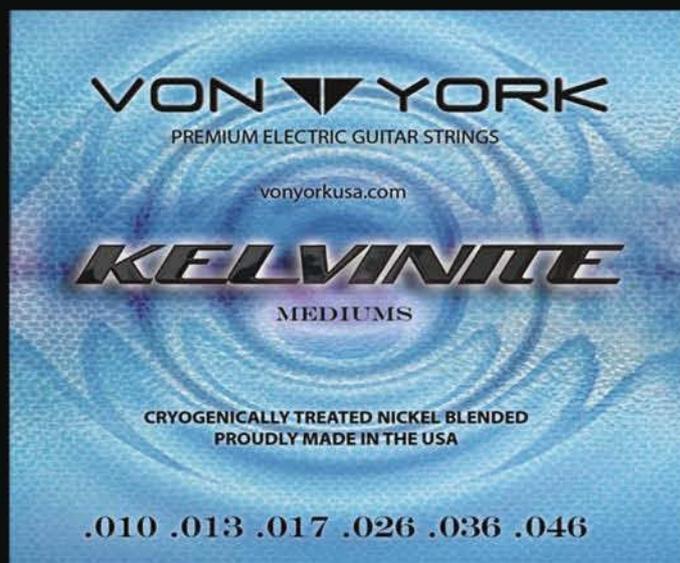
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# If You **Build** It, They **Will** **Play**

By Paige Tutt

Rafael Atijas, founder and CEO of Loog Guitars, explains how he came up with the idea of the DIY guitar, and why it's important.

**"If you build it, they will come."**  
– *Field of Dreams*, 1989

**I**t sounds pretty simple in theory, at least it did to Rafael Atijas, founder and CEO of Loog Guitars. He created a concept, drew up a design, crowd-sourced funding through Kickstarter, and lo and behold – Loog Guitars was born. This idea came to Atijas years and years ago, back when he was 13 years old. "I decided I wanted to play in a band, I thought that I was too old to learn how to play guitar," explains Atijas. "I thought it might be better for me to pick the bass. I figured out that if it had less strings then it should be easier to play. And that's how I started playing. Along the way, I did learn to play the guitar, but that was my rationale for picking the bass, and I think it wasn't an entirely crazy reason. 20 years later, I find myself having to pick a subject for my master's thesis, and the only thing I knew was that it had to be something I'm passionate about, as I knew I would spend the next few months absorbed by it. So nailing it down to music was easy and somehow I came back to the idea of using fewer strings to make it easier, faster, and less intimidating to play music."





“...we believe that when you get to build your own guitar, you end up developing a much stronger, emotional connection to it.”

– Rafael Atijas, CEO of Loog Guitars



Atijas was able to bring his project to Kickstarter not once, but twice. “I learned about Kickstarter in 2010 through one of these technology blogs and I immediately realized that apart from being a funding tool, it was also a platform that could give us great visibility,” he says. “Very valuable for a project that had absolutely no budget for marketing, PR, or things like that. I was lucky enough to run two successful campaigns: the first one in 2011 for the original acoustic models and the one for the Electric Loog in 2013.” Because this all started as a school project, Atijas and his team approached design with only one true goal – to make the best possible guitar for kids and beginners. They had an advantage of being able to design a product without being influenced by commercial factors. It took nine months from idea to first prototype where Atijas says they put their best effort into every single aspect of the design. “Every material, screw, angle, radius, everything was decided with only one goal in mind: to make it better for children to use,” says Atijas.

Loog started off simple with three acoustic models, The Loog I, II, and III. The switch to making electric guitars has created an entire new market for the company. “We started with

our acoustic guitars because that’s usually the starter’s guitar,” comments Atijas. “But when we realized we had a company and not just a project, we knew we had to expand and start thinking of new models. Making electric guitars was a natural next step and the response has been very positive. From the beginning we had many adults buying Loog Guitars for themselves, and now with our Electric Loog that percentage has increased even more.” Atijas believes the core demographic that Loog targets is comprised mostly of parents. “It’s usually parents who really like music and want to buy a guitar for their children, and don’t really feel comfortable buying a guitar that’s just a cheap, downsized replica of an adult’s guitar,” he explains. “They value design, not just for the aesthetics, but also because of functionality: our guitars really make it easier, more fun, less intimidating for children and beginners to play music, and that’s important to them.”

Loog now has the same three acoustic models they started with – a rectangular one, a triangular one, and a two-cutaway offset shape – in addition to the electric version of the Loog II, which comes in a fresh vintage palette: green, light blue, pink, yellow, white, natural, Lucite (made of acrylic), and two new colors they are introducing at Summer NAMM: red and black. Each guitar comes with a lipstick-style pickup and a rosewood volume knob, as well as a maple neck and rosewood fretboard. But the most unique quality is that all guitars come unassembled as kits. “We do this because we believe that when you get to build your own guitar, you end up developing a much stronger, emotional connection to it,” says Atijas. “It’s also a bonding thing between parents and their children: they build the guitar together, they share their love of music, and they also end up understanding more about the guitar, its parts, et cetera.”

If you're a fan of Jack White, The White Stripes, or Third Man Records, there is also a Third Man Electric Loog, which was made in collaboration with Third Man Records. "I am so proud and happy about the Third Man Loog," says Atijas. "I think that Jack White is a hero: he rescued music with the White Stripes, he did it all over again with his other bands and with his solo albums, and on top of that he is rescuing the romance in business too: releasing unique products, selling them in an amazing store, communicating with fans in such a natural, honest way... I once read that he said that he created Third Man Records so that he could release things that otherwise would not exist. I read that and I felt so identified. With that and also with that strange balance between being childish and very serious at the same time; I reached out to the folks at Third Man Records, explained what we



were doing and proposed making a Third Man Electric Loog. We worked together for a few months on the design specifics (that vinyl pickguard, the packaging, et cetera.) and I'm thrilled they released it last April for Record Store Day."

Though Atijas thinks it will be a while before Loog can top the milestone of collaborating with White and Third Man Records, they sure are actively trying, and learning along the way. "We have a lot of ideas and new projects on the pipeline," he says, "but we also learned to pace ourselves. We are constantly trying to improve the things we already do: trying to be more efficient in our manufacturing processes, getting better at logistics, and trying to catch up with backorders! We want to say thank you to all our customers, backers and to MMR for the opportunity to share our story. This is a tough industry and we really feel grateful for the privilege of working on something we are so passionate about."

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# The More Things Change, The More They Stay The Same

Menzie Pittman, owner of Contemporary Music Center, outlines four steps to making the most of the changing MI landscape.

**I**t's a new time and a new landscape for the music retailer and musicians as well. Every aspect of the music business is changing, but changes are not just in the music business; comedians, actors, teachers, news outlets, magazines, and even politicians would tell you their worlds operate completely differently ever since the advent of the smartphone. So where does that leave retailers, skilled musicians, music teachers, and the up-and-coming musicians who need professional guidance with gear and product information and education?

I say, to find the answer, we go back and recall a few lyrics from David Bowie's "Changes."

## 1. Start by admitting the truth

**"Ch- ch- ch- changes. Turn and face the strange changes."**

— "Changes," David Bowie

I think most would agree that the music retail business landscape is changing faster than the weather. What we thought we could always count on and trust has vanished into thin air. Being a qualified channel partner who has worked to earn the rightful place to represent the supplier's product line is becoming yesterday's thinking. What was once territorial is now "smartphoneable."

As much as some retailers want things to always stay the same, the truth is that they are gone forever; but this may be a good thing. The first step is admitting that things have changed.

## 2. Find your store's vision

**"Every time I thought I'd got it made, it seemed the taste was not so sweet."** — "Changes," David Bowie

Maybe we were too complacent as the gear gods... Maybe people believed that a customer having ten of every make and model was sustainable. Or maybe, just maybe, we lost the point of why we are doing this in the first place – to make music.

Could it be that selling became the motivation instead of educating the buyer and letting them know that playing music is why we buy, or that music itself is a lifestyle brand?

The best independent retailers have a vision, and that's why they have survived. Great brands and retailers have someone at the top that is experienced, passionate, and proficient; like all great musicians, they are patient and perceptive. To quote Jimi Hendrix, "Are you experienced... Have you ever been experienced?" My question is what musical experience are you as a retailer providing your customer? And how can you best use that to serve them?

## 3. Make use of your strengths

**"So I turned myself to face me, but I've never caught a glimpse..."** — "Changes," David Bowie

Music is best when shared, discussed, and played in real time. Although arguing with Siri can be entertaining, it's not hard to realize that if there is no congruent dialogue available for someone desiring to learn how to play music, they quickly become disenchanted.

From product reviews online (intended mainly to drive search) or a "hot lick" explained by someone other than the originator – I

believe that because of the online "faux factor," there is a new opportunity in front of the independent retailer to have newfound success: That opportunity is human interaction.

Because of the latest trend (digital distraction), human interaction is becoming rare, and therefore, it has a new "value add," and that value add brings a premium. Because of its rarity, human interaction is akin to a vintage guitar, and everyone knows the purpose of that guitar should be to play it in front of people, and you can't do that on a computer. Service and human interaction are now the new hip product. Our job is to get customers playing in an environment that allows real time interaction, one that is based on them, not just us, and not just a sale. If we do this right, the sale will fall into place naturally.

## 4. The more things change, the more they stay the same

**"I watch the ripples change their size, but never leave the stream"** — "Changes," David Bowie

Consider a few thoughts: When it was too expensive to take a tour on the road, people would put shows together with multiple acts. Have you noticed the way tours are working lately? Just like 1963. When it costs too much to put a big band together, the acoustic scene explodes; if I asked if you are selling more electric or acoustic instruments, how would you answer?

What is the top coffee house hangout in our current urban settings? Starbucks! What's on the counter in front of you when you order your Frappuccino? Music. Where do you go to play when you're first starting, and you're trying out your ideas? A coffee house or a small room. Realize it's 1963 all over again!

Face it: "big with no service" is generic. You can take advantage of your uniqueness as a retailer. It seems like everyone is in a race to zero, and not just in the music industry. "Greed" is their mantra, and the consumer is exhausted because service and knowledge are nonexistent... The "new yoga," the new "next big thing" is performance and personal interaction. Our job is not just to sell, but to provide an opportunity for the consumer to truly experience music and the lifestyle it offers. **MMR**

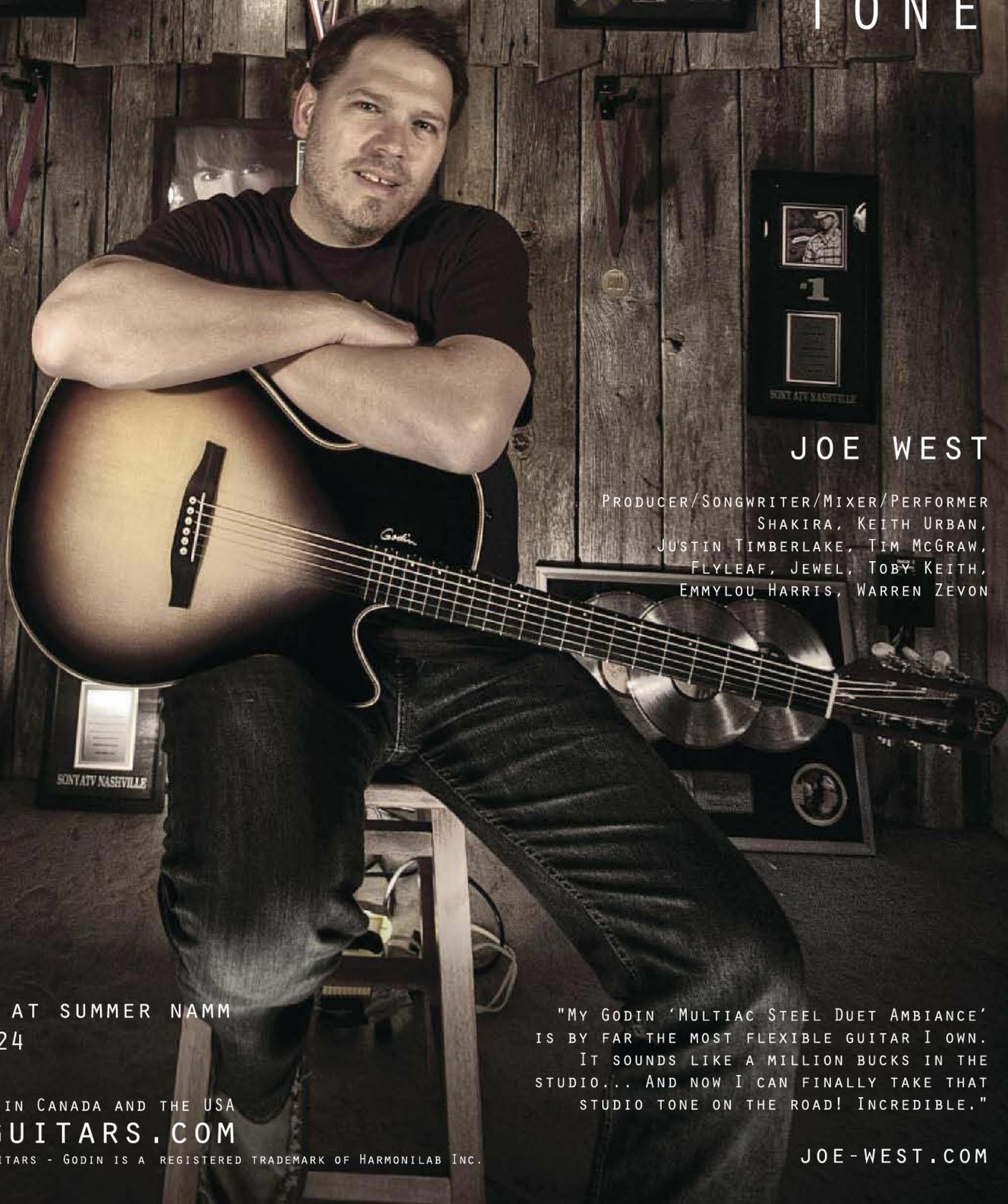


*Menzie Pittman is the founder and owner of Contemporary Music Center. Since 1989, he remains CMC's only director of education. Contemporary Music Center has two locations in Virginia – one in Chantilly and one in Haymarket. CMC has won NAMM's Top 100 Award four consecutive years since 2011. Pittman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

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

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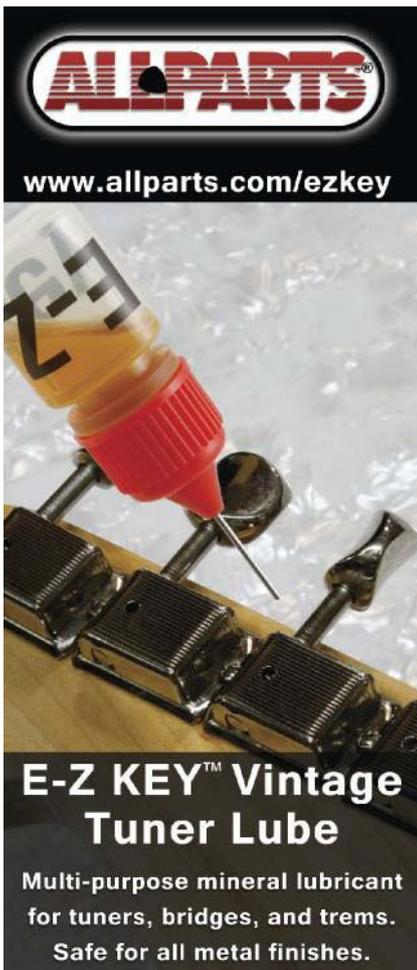
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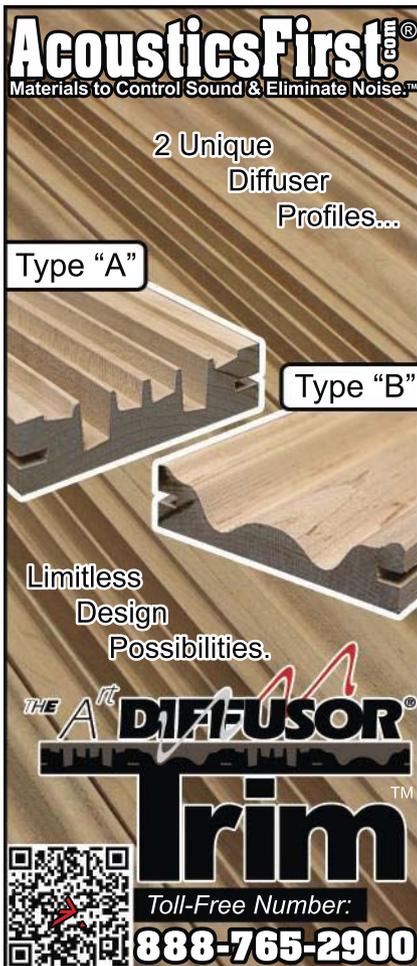
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## The Good Fight

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# Springtime School Budget Season – The Most Complicated Time of the Year

By Mary Luehrsen



As a music education advocate and strategist, I find the spring school budget season my most worrisome time of the year, because this is when districts lay out budget proposals for the next school year (my next most worrisome season is late summer when districts that have discretion to adjust expenses sometimes reduce funding to music education programs). Since it is now officially summer, we are almost out of the woods in terms of the preparation, review, and voting that occurs on school budgets for the upcoming school year. During school budget season, spreadsheets are a-humming with calculations of where to allocate funds – and how much is available – from federal, state, and local sources. Planners must consider what the costs of all education expenses will be, including building improvements, maintenance, salaries (administrative and teachers), and other costs for meeting education needs in the district. If there are any weaknesses in support for music education and the importance of its place in the core curriculum, it will show up during this process. Of course, this isn't the only time that deficits in support for music education are revealed; changes in provisions for music education can happen with individual school principal shifts or adjustments to district management policy (i.e. from district-wide to site-based). But the spring school budget preparation and review process is telling, because it is an annual check on how solid the support for music education actually is, because like it or not, education policy and priorities have a direct relationship to what is supported financially.

At the same time this important school and community fiscal accounting and planning takes place, music education programs are peaking with spring concerts and student festivals. These events highlight the culmination of students' learning in music education as performances are shared with schools and the wider community. These are highly anticipated and well-attended events where student accomplishments are embraced and celebrated. The output of many, many school music, theater, visual arts, and dance programs at these springtime events illicit awe, praise, tears of joy, and pride from parents and the larger community. I've attended many of these events over the years, as I know many NAMM members have, and the demonstration of outstanding music curriculums can

literally bring one to tears.

So, why do I get so nervous each spring? Even with all of the remarkable concerts, festivals, and musical events that demonstrate the benefits of music education, a budget-solution short cut remains in play to save funds by reducing school music and arts programs. This is a very old play and outdated when the needs of students are considered. Many forward-looking district and community leaders, school administrators, teachers, and parents are expanding and redeveloping music education curriculum based on their convictions that music education is not optional, but essential for all students; that its inclusion in the core curriculum is what is best for students.

As the spring budget season comes to a close here are a few advocacy pointers to ponder:

If you learn about potential cuts to music education funding during spring school budget time, you are too late! Local music education advocates must be vigilant about school budget funding all year long by attending school board meetings and working with other school music supporters to make sure that access to music education is available to all children in your school or district.

Share and celebrate music education in your district and community all year long:

- **Host beginners' first concerts** (have a school board member serve as narrator for "First Performance" – a remarkable celebration of beginning instrumental music students available through the Music Achievement Council at [www.nammfoundation.org](http://www.nammfoundation.org)).

- **Host back-to-school music class demonstrations** where parents engage in hands-on music learning and experience the depth of music learning available to their children.

- **Share student outcomes** and celebrate student learning in music with friends, family, and customers at every opportunity all year long – the greater community craves this good news!

- **Form a local music education support network;** start where you are and work as a school and community coalition that monitors, celebrates, and supports music education. A relentlessly positive and proactive advocacy effort all year long will help all of us be less nervous during spring school budget season.

For more music education advocacy pointers and to share what you are doing to support music education programs, send me a Tweet @MaryLNAMM **NAMM**

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By Paige Tutt

**T**he band instrument repair shop at Capitol Music in Montgomery, Alabama, is open 24 hours a day, seven days a week. If you were to make an appointment to have your instrument fixed at 3 am, that's fine by James Darby, owner and master repairman. "When in college I read the book *Two Lifetimes in One or How to Never Get Tired* by Paul V. Nutt who contended that you only have to have two hours of sleep. So, for two years when in college I slept only two hours each night. The key is to keep yourself excited about what you are doing. After repairing instruments since 1947 it is sometimes hard to maintain that excitement. Back in my playing days, I was lead trumpet on *Holiday on Ice*, Ringling Brothers Barnum Bailey Circus, Beatty Circus band, and a number of top dance bands. Today at 86, I still make it on two hours sleep, but four hours feels a lot better."

Darby in his college days received a scholarship to play lead trumpet on the Auburn Knights, as well as a scholarship to play lead trumpet on the University of Alabama Cavaliers. "I love to create things in life," says Darby. "So I used the music scholarship in engineering. After working for the U.S. Corp of Engineers I realized my love for music and went back to college in marketing and retailing. My first foray into retail was with the Ryan Piano Company in 1947 and then I went with Forbes and became manager of Forbes. In 1955, I left Forbes to go into business for myself. I debated between Montgomery and Huntsville. For 33 years I stayed in a very small location in downtown Montgomery, eventually with four warehouses. The store was very profitable, then I moved Capitol Music to our present location, which was previously a huge supermarket."

**Capitol Music**  
*Threescore*  
**ANNIVERSARY**

**60**  
**YEARS**

James Darby, owner and master repairman at Capitol Music, reflects on 60 years of Capitol Music



Rudy Abbott, sales manager, with blues musician Joe Bonamassa.

This year, Capitol Music celebrates 60 years of operation, and quality is the most important thing to Darby after all these years. "I preach to my employees, you can be an artist or you can be a butcher in everything that you do," explains Darby. "If you try to do something perfectly, you will be lucky if it comes out passable. Quality is remembered long after price is forgotten." Capitol offers a multitude of unique services including different types of long- and short-term rental programs – none of which have any type of finance charges or services charges – music lessons, and the opportunity for a student to change from one instrument to another. "As long as it is not a new instrument, the student can change from any instrument to another and all the money paid can be transferred from one instrument to another as many times as the teacher requests," says Darby. "We sell the value of music and what it will do for the player. All instruments go through the shop repaired and play-tested before leaving the store. The main thing is to get a playable instrument in the students' hands and good instructors."

In terms of what brands they carry, Capitol has a unique situation. "People are buying cheap unplayable junk from Internet-based companies and bringing it to us in hopes that we can make it playable," says Darby. "Because of the Internet, we are not stocking new instruments that the customer can buy literally at our dealer cost. We have thousands of instruments in inventory and usually can locate what the customer is looking for or an equivalent. Our huge amount of used instruments differentiates us from most other music stores." Capitol is home to the Darby Trumpet, an instrument of Darby's own making. "What I was after



in designing the Darby Trumpet was to have the features of the \$3,000 horn at student level pricing," Darby explains. "Randy Johnston, then president of Blessing, went along with my plan and I was surprised at the number of Darby products that we sold. I was shocked at

the number of pro musicians that bought the Darby products. Not because of price, but they liked the way it played. Especially with modified lead pipes and modified bracing... the Darby horns are not being made at this time. I hope to be able to change that."



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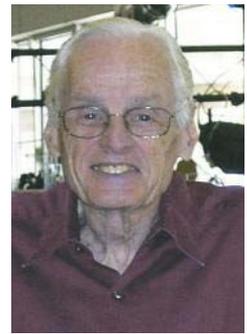


Capitol's top sellers in the strings department are low-end acoustic guitars, violins, and ukuleles, while their top sellers in band instruments are used rent-to-own instruments. "Over a period of time I have now purchased 35 other music stores that could not make it," says Darby. "We have five large warehouse areas loaded down with instruments. In years past I never worried about inventory. If it does not sell this year, because of inflation, it will be worth more the next year... with the downturn in the economy it is like I have bought stocks and bonds and the bottom has fallen out. One of our top high schools used to have over 400 in the marching band. Recently the new band director came in, only seven students... he has now built the band up to about 50. The second biggest school did have over 300, but recently only 12 students."

Darby thinks the declining numbers in middle and high school bands can be attributed to an increase in technology use. "Computers have changed everything," says Darby. "The fourth, fifth, and sixth graders that the bands draw from for beginner programs are not in music now as they were years ago. Most of these students are not out there exercising or reading books. Most of them in large measure do not relate to the kind of music being played by the school band programs. 'That's one of those old fashioned things my granddad used to

“ The main thing is to get a playable instrument in the students' hands and good instructors. ”

-James Darby, owner, Capitol Music



play. This is all the music I need right here' on a little iPod in their hand. The universities have to teach these future music teachers and band directors how to make music more fun and exciting. More than computers... A real challenge. We still have a few bands left where the teachers know how to make it more fun than computers."

As for what's next for Darby and Capitol Music, Darby says he would be open to selling the store. "People say 'Darby, at 86 years old and with everything like it is, have you ever thought about selling the store?'" he says. "Yes, I could sell it if the right person came along. It's still a great store, but no longer a family operation." After over 60 years in the business, Darby has a deep and true appreciation for music and its power. "When you boil it down in this old world, it's all about giving of yourself to others and simply showing love to others. Through music we touch a lot of lives and we leave the world a better place." **MIMR**

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# Women Rock!

## (Don't Forget That)

By Tish Ciravolo, President and Founder, Daisy Rock Guitars

**W**e've all heard the phrase "Behind every great man there's an even greater woman." Well, ain't that the truth!

Perhaps this is best demonstrated by looking to the music industry where countless male musicians would arguably have not been able to create their iconic sound, had they not been influenced first by a female musician. For example, it's been said that Led Zeppelin vocalist Robert Plant often sings "Joni [Mitchell]" after the line "To find a queen without a king, they say she plays guitar and cries and sings" during live performances. British folk singer Frank Turner and singer-songwriter John Mayer indicate they were heavily influenced by Joni Mitchell by referencing her in their music. Debbie Harry, front woman for Blondie, had a huge impact on many male-fronted bands, including Smashing Pumpkins. Led Zeppelin guitarist Jimmy Page uses a double-dropped D guitar tuning similar to the alternate tunings Joni Mitchell has become synonymous with.

**But let's take a step back and rewrite that popular statement of "Behind every great man there's an even greater woman" to "Behind every great person there's an even greater woman."**

Because let's face it – it's not just men being influenced by these great female artists. Women inspire other women, too. Joan Jett showed the world that a girl could rock in what we know to be a male-dominated industry. She was a huge inspiration to the Riot Grrrl movement in the '90s, which led to the development of many new groups such as Slant 6, The Need, The Frumpies, and Bangs. Janis Joplin stood out in the male-dominated rock era of the '60s and influenced future female musicians, including the great Stevie Nicks. And many contemporary guitar-playing female artists, including Taylor Swift and the sisters from Haim, have made it a point to call Joni Mitchell a significant influence on their musical development.

**We can take an additional step back and change the statement to "Behind every great society there's a greater woman."**

Where would we be as a culture if we didn't have songs like "Magic Man," "I Love Rock 'n' Roll," or "Teardrops on My Guitar?" The scene in *Love Actually* where Emma Thompson discovers her husband's infidelity would certainly be less heart wrenching without the music of Joni Mitchell playing in the background. The majority of Americans may not be familiar with the guitarist from The Go-Go's, Jane Wiedlin, but every adult in

America who has not been under a rock for the past 30 years is probably familiar with the hit song "We Got the Beat."

When we look at the market share of guitarists within our industry and take into account that it still only one in four are women, we understand why the majority of marketing dollars are focused solely on men. But when we look at the amazing artists and music that arguably wouldn't be in existence without the contribution of the minority of female guitarists, it's clear that to ignore women in music would be a tremendous error.

Let's stop using scantily clad females in guitar advertising and promoting the objectification of women. I can't tell you how many women tell me they will never buy or subscribe to a guitar magazine because of the biased advertising. By ignoring them – and worse – turning them off to our

industry entirely through offensive content, we are missing out on a huge opportunity as business owners and doing the artistic community a huge disservice. What we should be doing, as an industry, is directing equal attention to women in our marketing efforts and finding new and creative ways to encourage women to learn fretted instruments. **MMA**

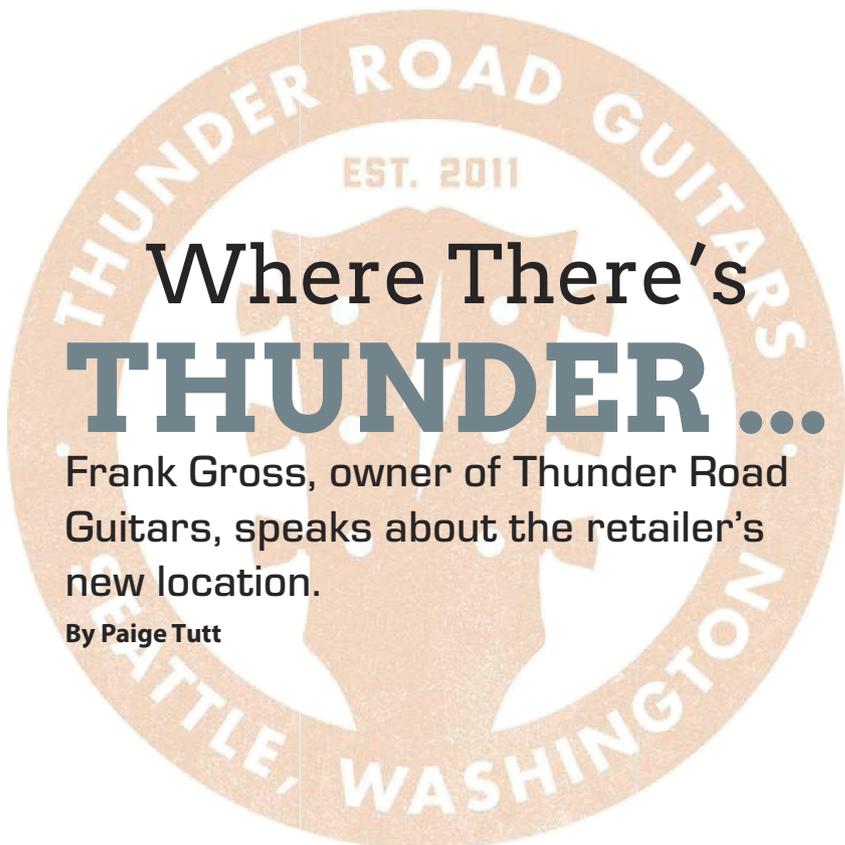


**“It's clear that to ignore women in music would be a tremendous error.”**





Left to right: Dan Miles: Manager; Chad Beeler: Bass Shop Owner; Frank Gross: Thunder Road Guitars Owner; Sam Tyner: Guitar Tech.



Frank Gross, owner of Thunder Road Guitars, speaks about the retailer's new location.

By Paige Tutt

**T**here's a famous saying by Alexander Graham Bell – "When one door closes, another opens; but we often look so long and so regretfully upon the closed door that we do not see the one which has opened for us." Music has opened many doors for Frank Gross, and in 2011 when the door shut on the promise of a record deal for a band he was in, another opened – one leading home, to West Seattle, to Thunder Road Guitars.

"Thunder Road Guitars was born in the fall of 2011 as I was closing the door to playing music professionally," recalls Gross, owner of Thunder Road Guitars. "I moved from Seattle to Los Angeles earlier that year with a band I was playing guitar in. With promise of a record deal and tours, the move seemed like a fool-proof plan. After months and months of being put through the ringer and eventually being dropped from our label before we even recorded our album I knew it was time to put my energy into something new and fresh. I have been playing in bands since I was 12 years old and have been fortunate enough to have records released, tour the world, and have a blast doing so. I guess I just knew the time had come to move on to something else. In between tours I always worked in music stores around Seattle and acquired quite the little guitar collection. I've always loved vintage instruments. At 25, and just moving back from LA with not a penny to my name I put together a tight business plan and took out loans from my generous in-laws, my wife, and brother to start Thunder Road

Guitars... Despite West Seattle being physically separated from Seattle proper by a bridge we have quite a large amount of professional musicians as well as hobbyists that call West Seattle home. Growing up here I was always surprised that West Seattle didn't have its own guitar shop."

In January of 2012, Gross launched their online-only guitar shop with a limited supply of guitars and amps. For about eight months, Gross worked tirelessly, forgoing pay and investing every penny of profit back into the business. Then, later that year, he took a big leap. His once internet-only guitar retailer got its first brick and mortar location, 3916 California Avenue. Since then, Thunder Road Guitars has gone on to sell hundreds and hundreds of guitars and amplifiers to numerous clients in places



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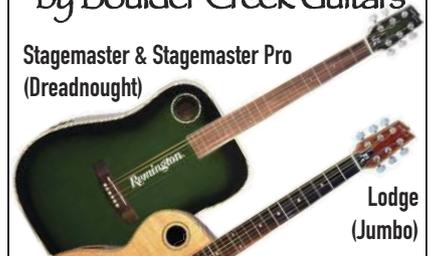
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all over the world, including some you may recognize – Pete Townshend, Joe Bonamassa, Mike McCready, Bill Frisell, and Joe Satriani. “We primarily focus on a handpicked selection of vintage and used electric guitars, amplifiers, and flat top acoustics – established brands such as Fender, Gibson, Gretsch and Rickenbacker, as well as ‘60s oddballs like Eko, Silvertone, Harmony, and Teisco. In regards to pedals we carry Catalinbread, Earthquaker Devices, JHS, Walrus Audio, Fuzzrocious, Malekko, Emerson Custom, and Electro Harmonix,” says Gross. “We plan to slightly expand to carry a few new brands in the future.”

As the company grew, Gross realized they would need more space. “Our current location is 825 square foot with zero storage,” he says. “We have been pretty creative with how to manage the space we do have, but we are at a point now where we have literally no room. I knew when I moved into our 3916 location that it would be a stepping-stone and it truly has. It helped us get established as brick and mortar business and not just an Internet dealer. It has also helped grow our inventory substantially as well as our gross sales. The new location will be just about three times the size of our current store.” The new location, which opened in late June,



at 4736 California Avenue, a place that holds some real sentimental value for Gross. "When I was a kid, the 4736 location was a print shop named Liberty Bell Printing," explains Gross. "At the age of 12, I started a band with my best friend. Neither of us could really play well, but we wanted to have a band and play loud punk rock. After a year of making noise in the basement, my father, who got us both into music, offered to pay for a day of studio time in a professional studio in Seattle. When it came time to print the music we did it completely DIY, burning our own CDs and printing the artwork at Liberty Bell. After all these years, playing in bands and touring, working in music stores, and eventually starting my own business, music has brought me back to that building."

With the new location comes a new partnership with Chad Beeler of The Bass Shop. "I've known Chad for about 10 years," says Gross. "He co-founded Bass Northwest also here in Seattle, which is one of the national leaders in bass guitars and amplifiers. He also lives in West Seattle and has been interested in Thunder Road since the beginning. He currently is running The Bass Shop, which is an Internet-based used and vintage site, similar to what we were doing early on. When the time came to expand into a larger space partnering with Chad seemed like a great move considering that his focus is on bass guitars, whereas our focus is electric and acoustic guitars and amplifiers. In the new store Chad will handle all bass-oriented sales and The Bass Shop will operate inside the new Thunder Road."

Gross, his store manager Dan Miles, and guitar tech Sam Tyner are pleased to have some room to breathe in the new location. "Well, we absolutely are going to have more room and a good amount of space to fill," he says. "Layout wise, it will be similar to the space we are in now where we try and keep a clutter free and open floor-plan with a minimalistic look. I've always been a fan of less being more. I mean, who wants to walk into a music

store filled to the brim with broken, dirty, and out of tune guitars? We try to do the opposite of that, having clean, top-notch inventory with not a lot of filler or fluff... Our target demographic is everyone from the avid collector to the gigging musician. We try and keep a solid selection of guitars and amps in the \$800-\$5,000 range and everything from collector clean to player's grade examples. We want people to use the gear they buy from us." **MMR**

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By Dan Daley

# Nord's Customer Service is a One-Man Band – and That's Good

**W**e've talked about the return to the notion of craft in this space. Whether it's beer or cupcakes or bacon, or Malcolm Gladwell's 10,000 hours that musicians have been taking to heart (and to the woodshed) lately, or hand-built guitar amps made in an Ohio garage, or the continuing emphasis on vinyl records, there has been a marked return to the idea that whatever it is we do, we can do it with a sense of involvement that harkens back to pre-industrial days, before mass production.

No one is kidding themselves – industrialized manufacturing, mass marketing, and comprehensive distribution remain the backbone of any commodities business, including MI. But the idea of craft runs like a widening thread through it, creating a benchmark that can leaven the entire process. And while the thread includes acid-etched stomp boxes and Pat Metheny's fabulous Orchestra, it can also extend to more carbon-based entities. One of those would be Pablo Mastodon, who is a kind of one-man band of customer service for keyboard maker Nord. Mastodon, who works from his home in Tampa, is literally the company's customer service department, and the availability of a flesh-and-blood person to answer technical and product questions is a complement to Nord's handmade keyboards, which are cobbled in Sweden. "When you buy a Nord, you get me with it..." said Mastodon, who provides technical support for U.S. and Canadian customers. "Sometimes they think that I'm a recording when they hear me and they expect they'll have to leave a message. People are shocked when they reach someone live for the first time."

He fell into the gig in 2010 when a local electronics business that had been handling Nord's North American customer service decided not to continue that work. "They knew me as a kind of MIDI geek, and I started and just never stopped," he says. He keeps similar hours as the musicians he serves, often taking calls during

early morning hours, sometimes coinciding when he's also coming home from a gig. "Musicians aren't working nine to five Monday through Friday, when most customer service lines are open," he says. But he does get out of the house sometimes, often to meet the keyboard techs for artists including Usher, Lady Gaga, Lady Antebellum, John Mayer, Maroon 5, Taylor Swift, and Carrie Underwood when they pass through local performance venues.

Mastodon has demo units of all of Nord's current product models, provided by American Music & Sound, the U.S. distributor of Nord and also his employer. He also has older Nord models in his collection he bought via Craigslist and eBay to help service legacy-product customers. As a technician, Mastodon, whose first keyboard was a Farfisa Combo Compact that he played in local bands in high school in the 1970s, says he doesn't do "open-heart surgery" on circuit boards; instead, he practices self-described triage on units sent in for service.

But wherever he falls on the spectrum of technical adroitness, Mastodon sets a high bar for customer service at a time when the phrase has achieved the status of a contradiction in terms. Cornerstone companies like Comcast, which controls roughly 19 percent of subscription cable TV market – and which would have controlled over a third of the entire country's broadband service had its planned merger with TWC been allowed to proceed – routinely comes in dead last in customer service polls. Verizon, AT&T, airlines, and other pivotal companies are not far ahead of them, and the dreaded phone trees that greet customers of even small companies these days, putting them through gyrations that eventually lead them to Manila or Bangalore before they talk to a human, have become ubiquitous and inescapable.

Which is why Pablo Mastodon makes such a difference. Even he describes what he does as "a luxury that not a lot of companies can offer." But it is one that more companies can make a better effort at. **MMM**

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