

MMR

MUSICAL MERCHANDISE REVIEW

SHOWREPORT:
RPMDA



Making the Most of Your Accessories Department

Summer NAMM Buyer's Guide - Part I

Small Business Matters - Learning to Love Analytics

Supplier Roundtable: Step-Up B&O Instruments

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John M. Stoner, Jr.



Roger Eaton



Devin Pelton



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François Kloc

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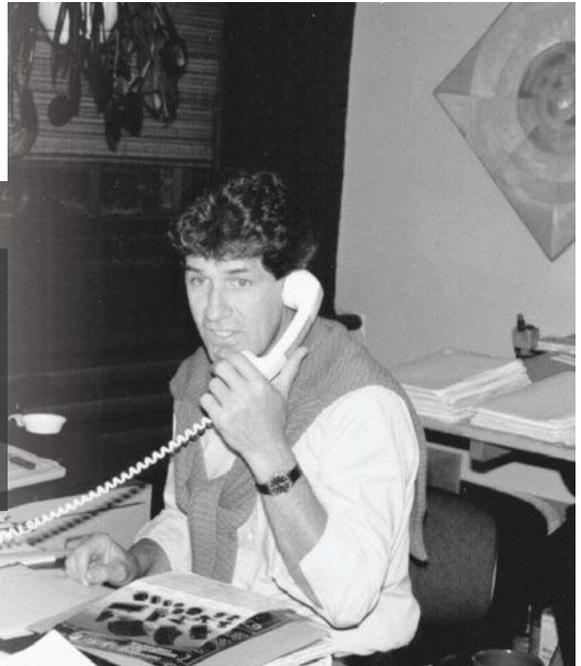


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Jim Hennessey in the company's West Hartford office.

“ I’ve always focused on the accessories end of the industry, even with my background in guitar manufacturing. Not a lot of people saw money in it, but I felt we could make a difference with our line. ”

- Jim Hennessey, The Music People

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Cover design by Garret Petrov.

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Play Nice, Fellas

As we go to print with this June issue of *MMR*, a hot-button topic on our site (and in my in-box) and elsewhere is the recent parting of the ways that has gone down between Guitar Center and Behringer (MUSIC Group). As is to be expected, both parties have their own version of how events transpired, though this specific business partnership dissolution is playing out in somewhat more publically vitriolic fashion than is typical (see report on page 8 and visit mmmagazine.com to read comments and to participate in the conversation).

There's no question that there's a voyeuristic guilty pleasure element to seeing a breakup happen in real-time (there's a reason why tabloids and blogs do so well when celebrity relationships go south) and these *are* two significant players in the world of MI. But mudslinging aside, what's really going on?

Unquestionably, GC has been a primary channel for Behringer throughout the course of the two-decade relationship between the supplier and the retailer, so at first glance it'd seem that MUSIC Group "loses" more in the wake of this development. That said, there remain plenty of online and brick-and-mortar sellers who still carry Behringer product and will likely continue to do so. So, my guess? It's not great news for MUSIC Group, but they'll survive. Last year, Mesa Boogie and GC parted ways and at last check both are still with us (hold your "But how long will Guitar Center be with us?" commentary for a moment).

“It never hurts to refrain from setting bridges ablaze, however enjoyable it may be to watch them burn.”

Aside from the dollars and cents element of it all, how about public perception of both organizations in the wake of all this?

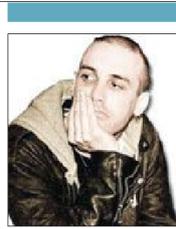
In Behringer's official commentary on the situation, CEO Uli Behringer describes how his company was "forced to evaluate [Guitar Center's] credit worthiness" and that, due to what MUSIC Group determined to be GC's "high risk," they decided to discontinue business with the retailer. Of course, GC's credit has been the subject of much debate in recent years and "Oh my God, they are on the verge of bankruptcy!" chatter has littered the blogosphere. Behringer's remarks, whether you believe their take on how the relationship with GC devolved to be true or not, poke at an open wound.

For their part, not only does GC put forth a radically different take on the situation – that they made the decision to sever ties with Behringer and not the other way around – but they have some choice words for the company and its leader. Uli is "playing loose with the truth," according to GC's Christopher Ian Bennett, who goes on to reference Behringer's "reputation in the industry." Low blow? Well, a Google search for "Behringer reputation" yields the following top-two results: "Why is Behringer so hated?" and "Behringer really that bad?" On top of that, without taking sides one way or another, Behringer has been involved in legal disputes over alleged trademark and intellectual property rights infringement with Mackie, Roland, and Peavey in recent years. And most in the industry know this.

Both sides are hitting one another where it hurts, so to speak.

So, again: what does it all mean, ultimately? Who "wins" – GC? Behringer? The consumer? Other MI retailers?

Having watched suppliers and retailers split with one another only to regroup down the line, over and over and over throughout the years, my larger take is that it's a wash. That said, it never hurts to refrain from setting bridges ablaze, however enjoyable it may be to watch them burn. **MMR**



by Christian Wissmuller



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PRESIDENT/PUBLISHER

Terry Lowe
tlowe@timelesscom.com

EXECUTIVE EDITOR

Christian Wissmuller
cwismuller@timelesscom.com

EDITOR

Matt Parish
mparish@timelesscom.com

ASSOCIATE EDITOR

Eliahu Sussman
esusman@timelesscom.com

AUDIO / MI ADVISOR

George Petersen
george@timelesscom.com

LIGHTING / STAGING ADVISOR

Justin Lang
klang@timelesscom.com

CONTRIBUTING EDITOR /

DIGITAL MEDIA ADVISOR
 Jacob Coakley
jcoakley@timelesscom.com

WEB DESIGNER

Josh Harris
jharris@timelesscom.com

ADVERTISING / MARKETING DIRECTORS

Matt King
mking@timelesscom.com
 Dave Jeans
djeans@timelesscom.com

CLASSIFIED ADS

Erin Schroeder
erin@timelesscom.com

ART DIRECTOR

Garret Petrov
gpetrov@timelesscom.com

PRODUCTION MANAGER

Mike Street
mstreet@timelesscom.com

GRAPHIC DESIGNERS

Tony Calvert tcalvert@timelesscom.com
 Angela Marlett amarlett@timelesscom.com

VICE PRESIDENT

William Hamilton Vanyo
wvanyo@timelesscom.com

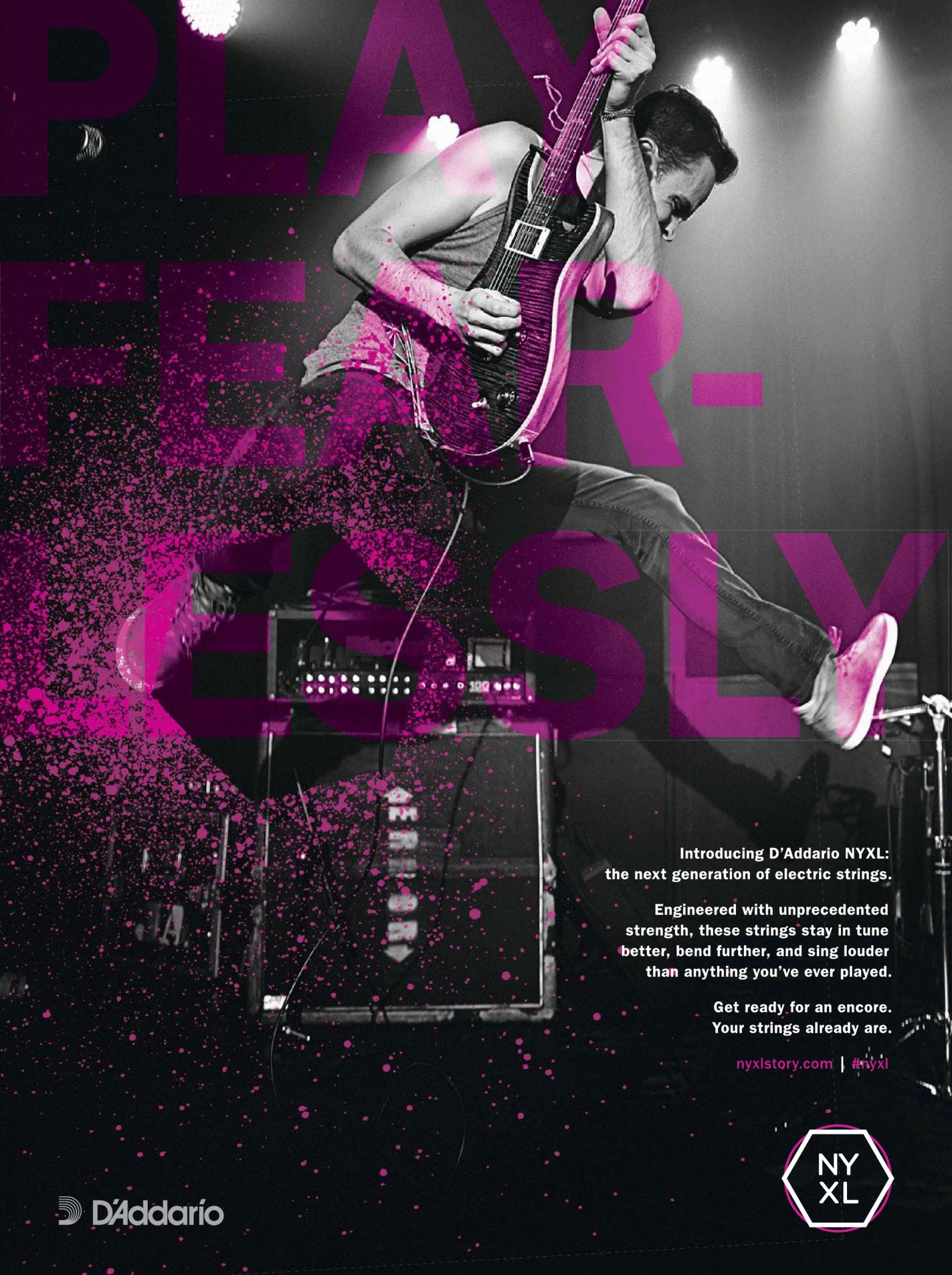
OFFICE ADMINISTRATOR / CIRCULATION

Erin Schroeder
erin@timelesscom.com

Timeless Communications, Corp.
 6000 South Eastern Ave • Suite 14-J
 Las Vegas NV 89119, TEL 702.479.1879

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By Terry Lowe

How You Can Save Tens of Thousands of Dollars on Health Insurance in 2014

Nearly 50 percent of all *MMR* subscribers have identified themselves as owners or executives in our industry. So this article is for you. Even if you are not an owner, this article has some information in it that could really endear you to your bosses, if you share it with them.

I'm like a lot of you out there. I am an entrepreneur. Sure I am in a fun business. I publish a magazine about the MI industry. However, at the end of the day, I am a businessman. And as all businessmen know, we have a whole different set of responsibilities – running the business side of things so everyone has a positive, stable workplace to be in.

So without a doubt, all of you have been faced with this question. *What am I going to do about the rising cost of healthcare?* This year, we were faced

“I can hear you guys/gals out there now — ‘That’s impossible!’”

with a 24 percent increase in our premiums, and our premium per person had already risen to \$483 monthly in 2013. I guess I shouldn't feel bad. Another friend of mine in the industry told me the other day his premiums were going up 123 percent. He was in sticker shock, to say the least.

Well, at that time, I started to tell him how we saved tens of thousands of dollars on health insurance this year. But the next day it got me to thinking that I should just go ahead share this with everyone. This is something that could really help a lot of businesses solve a very complex problem.

So let me start at the end... This year, our company has the exact same plan from Blue Cross & Blue Shield that we had last year. In 2013, we were paying \$483 per person, per month. This year, that total has gone down to \$186 per person per month. I can hear you guys/gals out there now, “That’s impossible!” Well it isn't. What you have to do is to affiliate your company with a PEO.

Saying Hello to a PEO

What is a PEO? The acronym stands for “Professional Employment Organization.” What do they do? They help employers who want to outsource certain employee management tasks, such as

employee benefits, payroll and workers' compensation, recruiting, risk/safety management, and training and development. They also can effectively “hire” a client company's employees, thus becoming the employer of record for those workers, which can be advantageous both for tax purposes and insurance purposes.

The real key here is insurance. A PEO allows your company to become part of a much larger buying group, which, in turn, delivers lower premiums to you and your workers.

A PEO can be as involved with your company as you want them to be. Our PEO does our payroll for us. We already had great workers comp insurance, so we kept that in place.

Transitioning to a PEO is fairly seamless. The only difference your employees will notice is a different company name on their check. Your chain of command stays intact. The PEO is not there to supervise or come between you and your employees in any way.

A couple of things to look out for: Make sure your PEO is owned by an insurance broker instead of just an agent. Brokers get better pricing. Also know that a PEO charges between \$75 and \$95 per employee, so a little bit of your insurance savings is eaten up with those costs. Also, when you dump the payroll service you are using and let the PEO do it, you will save a bit of money there, as well; that is included in the per employee cost.

To get the process going, just Google “PEO” along with your geographic location, and you are likely to find a number of listings in your area. We interviewed five companies before we found the one that proved to be the best fit for us. They do come in all sizes. We went with a company here in Las Vegas called Aloha HR (www.alohahr.com).

So there you go... For once, this isn't something that is too good to be true. It is a serious solution that can really help to reduce your healthcare costs. (*Cue the Mormon Tabernacle Choir...*)

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GC Discontinues Relationship with Behringer

On May 16, 2014, Guitar Center gave direct notice to Behringer (of parent company, MUSIC Group) that they would no longer be carrying any of their products in-store and terminating their relationship with Behringer for the foreseeable future. According to GC, "The decision was made by Guitar Center executive leadership based on Behringer's revision to untenable business terms late last year and a continuous history of attempting to force unfavorable changes into agreements."

"Decisions like this are never made easily," says a spokesperson for GC. "There are rare occasions where the integrity of the relationships and agreements we make with vendors are challenged, despite the potential impact to the bottom line or overall sales. We can't speak for anyone else in the industry, but we'd had enough of watching Behringer try to do business this way. It's not the way we like to work with people and it's not productive. They made some questionable choices that put us into a position to develop a contingency plan. As we re-evaluated that plan

several weeks ago, we found that it would allow us to build better relationships with other vendor partners in the category. When Plan B starts to make this much busi-



ness sense, it became clear we didn't need to tolerate this anymore. We're focused on where we can succeed in partnership with our new vendors and we're excited about the future."

In a press release issued on May 21, MUSIC Group CEO Uli Behringer described the situation in the following terms: "We were surprised by a recent public statement issued by Guitar Center. Over the last year, due to GC's highly publicized financial situation, we were forced to evaluate their creditworthiness. As a result of their credit rating, it was determined that they were a high risk and we were forced to put them

on business hold. We certainly respect GC's decision to discontinue business with us and we thank them for our excellent 20-year relationship."

When reached for comment on May 21, Guitar Center VP of Communications & Corporate Affairs Christopher Ian Bennett said the following: "You know, I've never met Uli, but I suppose his reputation in the industry really does speak for itself in terms of how they're communicating

about this. "I'm certainly disappointed to see he's playing so loose with the truth and not being upfront with people about all the facts. Either way, our company values are based on Innovation, Humility, and Integrity, so I think it's important to take the high road and maintain some decorum here about how and why we made the difficult decision to cease carrying Behringer products. As someone who's worked in corporate communications for more than 20 years, I would wager it's no easy job being the PR team who has to try and manage this guy. Wow... Whatever their plans are next, we absolutely wish them well."

Fender to Sell Guild Brand to Cordoba Music Group

Fender Musical Instruments Corporation (FMIC) has finalized a letter of intent to sell the Guild guitar brand and related assets to Cordoba Music Group, the manufacturer of Cordoba acoustic guitars, ukuleles, and accessories.

"It was important for us to find a great steward to continue the important legacy of Guild guitars," said FMIC's interim CEO and board member Scott Gilbertson.

"We have found a great fit in Cordoba Music Group, a company committed to quality and with impressive U.S.-based production capabilities."

"Guild is an iconic American brand with a rich heritage and we're truly excited and honored to be the ones to move it forward," said Cordoba Music Group president Jonathan Thomas. "It's a great complement to our current position in the acoustic guitar market and

provides opportunities for growth in new categories. We will continue to make instruments of exceptional quality in the USA, and look forward to giving one of the industry's great American brands a new home."

Sales of Guild guitars will continue as usual during the transition process. Upon finalization of the sale, Cordoba Music Group is expected to begin production in Oxnard, Calif. FMIC recently announced the closing of Guild's U.S. manufacturing facility in New Hartford, Conn.

Guild was founded in New York in 1953 by Alfred Dronge and the company's excellence in acoustic guitar design made the name synonymous with acoustic quality and craftsmanship throughout the ensuing decades. Guild joined the FMIC family in 1995, combining it with modern design to produce new generations of guitars that remain highly sought-after instruments.



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NAMM Employees Safe After Carlsbad Wildfires



The view from atop the roof of NAMM's HQ on May 14, 2014.

Knowing the proximity of NAMM's HQ to the wildfires that spread through parts of California earlier this month, *MMR* was pleased to hear from Joe Lamond on May 15th when he emailed to let us know that all NAMM employees were safe and that, "We've had staff evacuated from their homes, but no direct loss that we know of yet. The news is encouraging and there is a feeling that the worst has passed – let's hope so!"

NAMM has issued a subsequent statement thanking the local fire department:

NAMM would like to thank the city of Carlsbad's firefighters and EMT staff and other local emergency agencies for their recent efforts during the fires in Southern California. Some of the affected areas were close to NAMM headquarters and close to the homes of our staff. This is not the first time the Carlsbad Fire Department has served NAMM and our Membership – In fact, these same professionals volunteer their time as our NAMM Sound Control during our trade shows in Anaheim. Their services extend beyond enforcing the sound policy – with their training they have been first on the scene to assist when there are emergencies during the show. It's first responders like these who helped revive a NAMM Show attendee who had a heart attack outside of the Martin Guitars booth a few years back. We ask that next time you see the NAMM Sound Control at the show, make sure to thank them for their service and to follow their directions to help control sound and make the show the best possible environment for all in attendance.

Music China 2014 Expands for Largest Ever Show

Music China, Asia's leading musical instruments show, is adding one more exhibition hall to its 2014 line-up, and will now offer nine halls covering 98,000 square meters. The show, which is organized by Messe Frankfurt (HK) Ltd, the China Music Instrument Association (CMIA), and INTEX Shanghai, will take place October 8 - 11 at the Shanghai New International Expo Centre in Shanghai, China.

Commenting on the expansion, Ms. Fiona Chiew, deputy general manager for Messe Frankfurt (Shanghai) Co Ltd said, "Music China has grown over the past 13 years as it is recognized as a key business platform for the Asia Pacific market. We are happy to announce that 99 percent of last year's exhibitors have said their intention is to return to the 2014 show. Due to positive response, especially from the woodwind and brass instruments product sector, we are expanding the show by one hall."

The returning exhibitors include those in the 11 pavilions from Belgium, the Czech Republic, Finland, France, Germany, Italy, Japan, the Netherlands, Spain, Taiwan, and the U.K.

The show's contribution to the musical instruments industry was acknowledged in April 2014 with the "Most Innovative Exhibition," presented at the 12th China *Events Fortune* Forum, orga-

nized by China's leading trade magazine, *Events Fortune*.

A panel of 600 exhibition industry experts and leaders evaluated more than 50 trade shows held in China based on scale, industry contribution, international level, products and fringe program diversity. The award reflects Music China's leading industry role as a bridge for China's market to the world.

According to the Chinese government's import tariff report, the import tariff for certain musical instruments in 2014 will be significantly reduced. Those reduced from 17.5 percent to one percent include grand pianos (\$50,000 dutiable price or more), bowed instruments (\$15,000 dutiable price or more), brass instruments (\$2,000 dutiable price or more), and wind instruments (\$10,000

dutiable price or more). Import tariff for electric with sound reinforcement keyboard instrument is lowered from 30 percent to 15 percent, and parts and accessories for electric instrument from 17.5 percent to 10 percent. In addition, countries such as Indonesia, Malaysia, Singapore, Thailand, and Vietnam are exempt from import tariff.

For more details about Music China, visit www.musikmesse-china.com or email music@hongkong.messefrankfurt.com.

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D'Addario Moves Wire Mill to Farmingdale, N.Y.

With assistance from New York State, Suffolk County, and the Town of Babylon, Long Island-based D'Addario & Company recently moved its carbon steel wire mill from Massachusetts to Farmingdale, New York. By year-end, this project will have created approximately 30 new jobs on Long Island. On May 1, 2014, D'Addario hosted a tour

and press conference in order to thank the state, county, and town for its assistance. Dignitaries in attendance included Kenneth Adams, president & CEO of the Empire State Development Corporation, Suffolk County executive Steven Bellone, Baby-



lon town supervisor Richard Schaffer, Bob Stricoff, CEO of the Babylon IDA, and Kyle Strober, LI director for Senator Charles Schumer.

"Three years ago, D'Addario began research to move our struggling high carbon steel wire mill from Massachusetts to Farmingdale, NY. Without the help from New York State, Suffolk County, and the Town of Babylon, we could have never made this happen," says Jim D'Addario, CEO of D'Addario & Co., Inc. "We spent nearly \$3 million of our own funds to re-engineer the wire drawing and coating process, investing in all new machinery and retrofitting one of our buildings at 540 Smith Street, Farmingdale." Also, thanks to the relocation of this mill, D'Addario was able to invent "the strongest and most stable music string on the market." D'Addario is calling these new, premium-priced guitar strings D'Addario NYXL and is launching them in a marketing campaign that will play out to be "the most significant breakthrough in the company's over 100-year history in New York." The wire is made in New York, the strings are wound and packaged in New York, and the marketing was created in D'Addario's new Williamsburg, Brooklyn Creative Office.

Pearl to Distribute Sabian B&O Products

Sabian appointed Pearl Corporation as the exclusive distributor of Sabian Band and



Orchestral instruments in the United States, effective June 1, 2014. KMC will continue to be the exclusive distributor for Sabian drumset cymbals in the US.

The company says that Pearl's "extremely knowledgeable staff" and their status as B&O "industry leaders" were the primary considerations in establishing this partner-

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Check out the precise design features of Vinnie's stick, and all of Vic's Signature Series collaborations with the world's top players at VICFIRTH.COM

Photo: Michael Corral

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Pearl to Distribute Sabian B&O Products

ship. "Having worked successfully with Pearl in other markets around the world, we are confident the synergy between our two brands will lead to significant growth for both companies," comments Sabian CEO Andy Zildjian.

"Pearl Corporation USA is extremely excited to have been chosen as the exclusive distribution partner for Sabian Band and Orchestral product offerings" said Terry West, Pearl Corporation president and CEO.

"Our strong presence and market position among both educa-

tional percussion dealers and artists make this partnership a perfect fit. Including Sabian B&O products alongside legendary Pearl Marching and Concert offerings and prestigious Adams percussion and marching brass instrument lines creates the perfect synergy of brands to help position Sabian as the premier cymbal of choice for all concert, marching, symphonic, and educational activities."

With warehouses in Nashville, Tenn., and Chambersburg, Pa., Pearl Corporation enjoys a geographic advantage that allows them to distribute quickly and efficiently throughout the U.S.

CORRECTIONS:

The following are corrections to MMR's 2014 Supplier Directory (May, 2014):

- Casio's primary contact is Mark Amentt, not Mike Pepe.
- The correct Jim Dunlop contact email for dealers is sales@jimdunlop.com
- The correct listing info for Born to Rock is as follows:

*Born To Rock Design Incorporated
51 Ryan Drive*

West Hurley, NY 12491

www.BornToRock.com

Robert Kunstadt

mail@BornToRock.com

phone (845) 684-7113

[no fax]

*Trademarks: BORN TO ROCK,
496ROC, 496bow*

- *Products: electric guitars, bass guitars, picks, violin bows, t-shirts*



Letters

Best of luck to Ren [Ren Ferguson, Cordoba Music Group's new VP of Manufacturing/R&D] and the folks at Cordoba. I hope they do a better job than Fender did keeping this icon [Guild Guitars] alive. I had the Guild line in my store, then Fender hired a bunch of new reps and mine sold the line out from under me without a word. I'm sure he got a bunch of fat commission checks for signing up new accounts while screwing committed customers like myself.

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NAMM D.C. Fly-In 2014

NAMM's D.C. Fly-In allows members to perpetuate NAMM's vision of a world in which every child has a deep desire to learn music and a recognized right to be taught; and in which every adult is a passionate champion and defender of that right. This year's Fly-In, the largest ever, included a day of service at Savoy Elementary, advocacy training at the Kennedy Center, a celebration of Turnaround Arts at the Library of Congress, and more than

100 meetings with Members of Congress. "One of NAMM's most important objectives is to represent the industry's voice with our elected officials," said Joe Lamond, president and CEO of NAMM. "NAMM members who took time out of their lives to come to D.C. deserve all of our respect. With NAMM's unified message of music's power to improve creativity, listening skills, innovation and the ability to work in teams, these members have stood



Chad Smith meets with Rep. Scott Peters (D-CA) during NAMM D.C. Fly-in at the US Capitol on May 21, 2014 in Washington, DC.

PHOTO BY KRIS CONNOR
GETTY IMAGES FOR NAMM

up and made their voice heard for all of us. This is the process. This is our responsibility. This is democracy in action."

Sixty-five NAMM members, STEAM Caucus Co-Chair Rep. Suzanne Bonamici, auditory learning expert Dr. Nina Kraus, Red Hot Chili Peppers' drummer Chad Smith, former New York Yankee, Latin GRAMMY-nominated musician Bernie Williams, and actor Doc Shaw fortified the tenth annual event, which reinforces the importance of music education for all children.

In face-to-face meetings with Members of Congress, NAMM members and artists urged the reauthorization and full funding of The Elementary and Secondary Education Act (ESEA). The delegates also urged lawmakers to continue the designation of music as a core academic subject.

The Fly-In kicked off with a day of service at Washington, D.C.'s Savoy Elementary. Savoy students jammed on guitar, drums and ukulele with NAMM members, Chad Smith, Bernie Williams, Doc Shaw, award-winning folk duo Cathy Fink and Marcy Marxer, Grammy-nominated music educator Glen McCarthy, and drummer Bob Bloom. Savoy Elementary is one of the eight pilot schools in the Turnaround Arts program. Turnaround Arts, funded in part by the NAMM Foundation, infuses low-performing schools with the arts in an effort to narrow the achievement gap and increase student engagement. Michelle Obama during the first-ever White House Talent Show announced that Turnaround Arts would expand to include 35 schools in 10 states.

Fly-In participants attended the NAMM Foundation-hosted "Celebrating Music Education" reception at the Library of Congress honoring the President's Committee on the Arts and the Humanities, Turnaround Arts, and Kent Knappenberger, recipient of the Grammy Foundation's Music Educator Award with Support Music Awards.

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Kay Koster was a pioneering female retail owner who not only successfully ran a business on her own beginning in 1940, but also personally repaired guitars and amps of all makes and models for decades – even after she closed her retail store.



Koster Guitar Center in Rockford, Illinois was primarily a guitar store, among the first such stores in the country. As the Fender line developed, Kay was one of the first dealers in the state and soon became an expert in electric guitar repairs. In addition to her career in the industry, Kay was a respected guitarist, first in big bands and then in rock and roll. Kay passed on May 7.

Harry Carter was already a school band director when he opened a music store in Ottumwa, Iowa in 1948. Carter and two partners set out to develop a store that would specialize in customer service for band directors.



As the store grew, Harry hired college friends and several buddies from his army days. The school programs grew as did the home organ business, the record department, and in-store lessons. The store, like so many in America at the time, became the musical cultural hub for the community and Harry was known as the town's music man. Along the way Harry provided music to countless people in Ottumwa and his impact grew as those students moved away, out to Centerville, Iowa City, Cedar Rapids and beyond. He sold his store to Steve West of West Music in Coralville to retire.

David W. Seville, a longtime fixture in the industry, passed away on May 6th from complications of diabetes. Seville was born in Birmingham, England and became a well-known opera singer both in recordings and live performances, including a series of concerts at Wells Cathedral. After his time as a singer, David transitioned to a long and enjoyable career with Selmer UK, CMI, Norlin, and his own music marketing company.



He was an early supporter of the British Music Fair as well as band and orchestra programs throughout England. In retirement he provided great support to several youth orchestras.



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Photo courtesy of: Joy Strotz

The Red Violin of Stradivarius meets

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■ D'Addario announced a new OEM partnership with the ESP Guitar company, who will be using D'Addario's new NYXL electric guitar strings exclusively on all of their U.S.-made instruments including E-II, ESP USA, and LTD sub-brands. These high-end instruments are built in ESP's brand new Los Angeles factory.



"These American-crafted guitars perfectly embody the 'Play Fearlessly' spirit of D'Addario's new NYXL strings," said Evan Skopp, president of Inside Track, D'Addario's OEM sales representative.

"As part of the emerging OEM partnership between ESP USA and D'Addario, ESP is proud to include D'Addario NYXL strings on every ESP USA Series guitar built at ESP's newly opened California shop," says Eric Oppenheimer, product manager at ESP. "In addition to our ESP USA guitars including these strings as part of our pristine factory setup, we're also including a spare set of the NYXLs in each custom hardshell case to match the set installed on every guitar."

daddario.com and espguitars.com



Marquis Hill

Vandoren Adds h2 Quartet to Artist Roster

■ DANSR has recently added the award-winning h2 Saxophone Quartet to its roster of artists. Comprised of college music professors in Central Oklahoma and Southern Kansas, the h2 Quartet was awarded First Prize in the Fischhoff National Chamber Music Competition, as well as First Prize in the North American Saxophone Alliance Quartet Competition. They perform music in a large variety of styles, ranging from traditional to avant-garde and jazz pieces. Operating



The h2 Quartet

as a 501(c)(3) organization, the h2 Quartet also regularly commissions and performs new works in an attempt to continuously add new music to the saxophone quartet repertoire. Recently, the quartet performed on Vandoren's Showcase Concert at the 2014 North American Saxophone Alliance Conference in Champaign, Illinois.

dansr.com

New Denis Wick Designs Attract Fresh Artists

■ With the advent of new products such as the American Classic and Ultra series trumpet mouthpieces and their standing line of world-renowned mutes, Denis Wick has made waves in the performing artist world. Wick added three new artists in 2013: Marquis Hill, Victor Haskins, and Amy Nelson.

Hill, 27, has already made a name for himself on the Chicago jazz scene, performing with Antonio Hart, Ernest Dawkins, Willern Delisfort, and more. He has toured abroad with a number of performing groups that include Bebop Brass, Ronald Carter Big Band, and Sirens of Sound. Haskins, 21, has already released an album of originals (*The Truth*), placed in the top three of several jazz competitions, and has performed or recorded with such musical luminaries as Lonnie Liston-Smith, Jason Moran and the Bandwagon, and the Temptations.

Nelson is an internationally recognized brass band soloist and musician, and has also made a name for herself on the touring Broadway circuit. She spent two years on the road as lead trumpet for the international Broadway tours of *The Sound of Music*, *Cinderella*, and *Fiddler on the Roof*.

deniswickusca.com

Reunion Blues Teams with Grammy-Nominated Multi-Instrumentalist Scott Mayo

■ Instrument case and gig bag maker Reunion Blues has welcomed Grammy-nominated multi-instrumentalist and producer Scott Mayo to its artist roster. Mayo has toured the world with numerous artists and is a fixture in the Los Angeles music scene playing sax-

ophone, flute, clarinet, and piano. Mayo is known for his versatile style and ability to move freely within any musical genre, from pop, R&B, rock, and jazz, to classical and hip-hop.

Mayo has performed on numerous hit shows, including *American Idol* and *The Voice*, and has now been selected as a new member of the *Dancing With The Stars* house band. He received a "Best R&B Album" Grammy nomination for producing the Oleta Adams album, *Moving On*, as well as a nomination as the featured performer on Gerald Wilson's "Theme from Monterey."

reunionblues.com



Scott Mayo

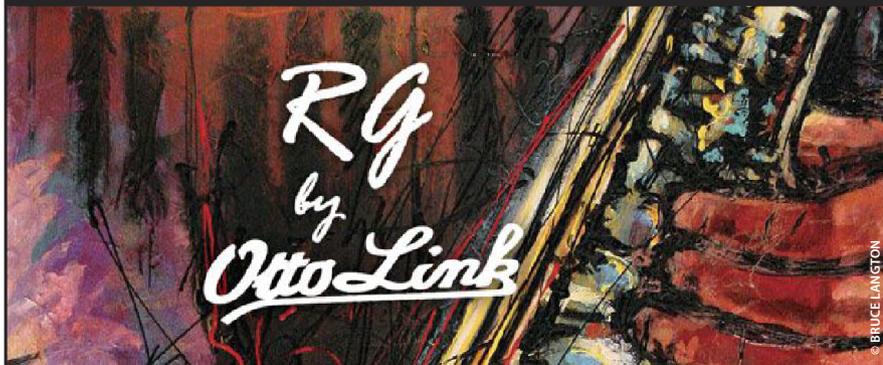
Godlyke Distributes Charlie's Pedalboards

■ Godlyke, Inc. recently announced their appointment as exclusive North American distributor for the Charlie's Pedalboard brand. Charlie's Pedalboards are designed to offer a combination of durability, functionality, and affordability. The products' patented "Step" design allows the user to activate their effect pedals without accidentally hitting other pedals on the board. Pedalboards

are made from 16-gauge high-density aluminum sheeting, with seams and corners reinforced by multiple rivets. Larger models are reinforced with C-shaped girders on the underside for additional support. Multiple access ports in the top and rear of the board for easy routing of audio and power cabling to the underside of the board. godlyke.com



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Tama-By-Kanstul Video Demonstrates Handcrafted Brass Techniques

■ As the legendary Kanstul brass horn factory ships the first Tama-By-Kanstul marching brass, the Tama Marching Products group has released a video showcasing the factory's hand building process. Tama USA product manager Charlie Hayashi says the experience gives brass fans a new appreciation for the process.

"This is more than just quaint artisanal craft," he says. "Zig Kanstul committed himself to hand-made brass horn-building when other horn makers turned to mass production. He knew hand-built horns offer a richer and fuller sound that fully automated processes can't match."

Before launching Kanstul Musical Instruments in 1981, Kanstul worked for the F.E. Olds Company as superintendent in charge of R&D. Subsequently he served as vice president of Manufacturing for C.G. Conn. Today, the Kanstul brass factory resides at its original location, one mile east of Disneyland.

tamamarching.com/videoKanstul.com



Mapex Supports the Boston Crusaders Spring Fling

Mapex Drums worked with Drum Corps International organization the Boston Crusaders for the group's annual "Spring Fling" event on June 2, providing two drums for a silent auction. One of the three oldest junior corps in DCI, the Crusaders say they have enjoyed a long period of success in the activity in part because of events like this.

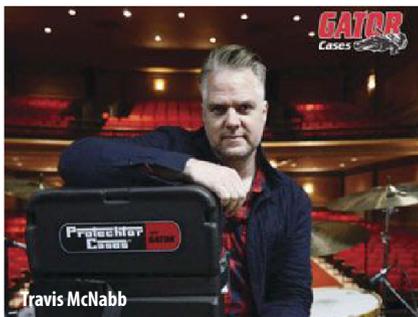
The two drums donated include a Saturn IV 14" x 6.5" Maple/Walnut drum finished in a Cherry Mist lacquer over a rosewood burl outer veneer. The second of the two drums was a custom Mapex Quantum XT Marching Snare Drum finished in a Satin Black Lacquer over an exotic maple burl veneer with Black Hardware identical to what was on the field with the Boston Crusaders during the 2013 competitive season.



mapexdrum.com

Drummer Travis McNabb Endorses Gator Protecthor Line

■ Drummer Travis McNabb has recently joined the Gator Cases family as an officially endorsed artist. McNabb was a longterm member of platinum selling rock group Better Than Ezra and has also recorded and performed with country group, Sugarland since 2007. Currently, Travis is working with popular country act, Big and Rich.



"Protecthor cases by Gator protect my drums day after day in the real world of gear transport and abuse," says McNabb. "With the variety of work I do, my gear might travel in an 18-wheeler, in the bay underneath a tour bus, under a ton of amps in a session cartage box-truck, or as checked baggage on a flight – sometimes all of the above in one week. These cases are super strong, simple to pack and un-pack and can hold up to all of these scenarios and more."

travismcnabb.com

Moog Brings Analog Synthesis to the Visually Impaired

■ Moog Music has released its first instrument adapted for the visually impaired: the Sub Phatty with braille overlay. The Sub Phatty was chosen as the testing ground for the company's first braille overlay efforts because of its tactile front panel and absence of menus.

"The braille overlay was inspired by Stevie Wonder after we saw him at



the 2013 NAMM Show and went home talking about the possibilities," said Mike Adams, CEO of Moog Music.

The Sub Phatty with braille overlay is currently available in the U.S. exclusively at Sweetwater Sound. The original Sub Phatty synthesizer, which builds on the tradition of Moog's highly successful Phatty family, was originally introduced at the 2013 NAMM Show and set a new standard for analog connectivity and sound creation.

moogmusic.com

BETTER

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Napa Irish Folk Band The Sorry Lot Joins Kaces Family



■ Gig bag and instrument case manufacturer Kaces recently welcomed Irish folk band The Sorry Lot to their artist roster. The nine members of the Napa, California-based band play many traditional instruments such as the banjo, fiddle, accordion, and tin

whistle. The band delivers lively renditions of traditional Irish drinking songs, modern ballads, as well as their own original tunes. The band was formed in 2007 and displays energy and showmanship stemming from their punk rock and reggae backgrounds.

kaces.com

Orange Amps Presented Third Queen's Award for Enterprise

■ The Duke of Kent Prince Edward visited Orange Amplifiers' Borehamwood, England headquarters on May 13 to present them with the Queen's Award for Enterprise: International Trade. It's the third time the company has received the award in six years.



Prince Edward with Orange founder Cliff Cooper.

Since receiving its first Queen's Award in 2006, Orange Amplification has launched many new products, expanded into the computer market, and celebrated its 40th anniversary. Between its second award in 2009 and the third in 2012 the company grew their export sales by 90 percent and now sell Orange amps and other products in almost 90 countries worldwide.

orangeamps.com

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ON THE MOVE

Fender Musical Instruments Corporation

(FMIC) has promoted industry veteran **Richard McDonald** to executive vice president, Fender



Brand. The move represents a larger strategic shift that aims to improve alignment and better unifies all aspects of the Fender brand under one executive. McDonald's responsibility now expands beyond Fender electric guitars, amplifiers, and pro audio equipment to also include Fender acoustic products and Fender accessories, allowing the brand to be optimized for growth.

"Richard is a unique talent with an impressive blend of industry experience, creative capacity, strong business instincts, and leadership traits," said FMIC's interim CEO and board member Scott Gilbertson. "With this strategic change in how the Fender brand operates within the larger organization, we are excited about the positive momentum and benefits it will bring to the business, our dealers and most importantly our consumers."

McDonald most recently served as senior vice president, Fender Brand, and has been with the company in a variety of key positions since 1993, rising from an entry-level position to his current executive role. Among his many accomplishments at FMIC, McDonald served as Fender amplification and audio marketing manager (1997-2000) and vice president of electric guitars (2000-2002). Prior to joining Fender, McDonald was a successful touring guitarist and Fender endorser.

Avid® has announced that marketing executive **Jennifer Smith** has been named senior vice president and chief marketing officer (CMO), based in the company's Burlington, Massachusetts headquarters.



Reporting directly to Avid president and CEO Louis Hernandez, Jr., Smith will be responsible for driving all aspects of Avid's worldwide market presence and growth, including its strategic positioning, go-to-market strategies, and all marketing disciplines within the organization. Her role will be vital in fulfilling the Avid Everywhere™ vision to help media organizations and content creators connect with their audiences more powerfully and efficiently than ever before

through innovative technologies such as the industry-changing Avid MediaCentral Platform. Smith will also oversee Avid's strategic collaboration with customers via the Avid Customer Association.

Smith brings 15 years of senior management experience in technology marketing at major software companies both in the U.S. and internationally. She joins Avid from Progress Software, where she held increasingly senior leadership roles on the marketing team before becoming the company's chief marketing officer and senior vice president, and where she led a very successful re-branding initiative. Before her seven years at Progress, Smith held marketing leadership positions in several different companies in Europe, including Peoplesoft and Microsoft.

On the heels of Cordoba Music Group's

(CMG) announcement of their intent to acquire Guild from Fender Musical Instrument Company (FMIC), CMG has now announced that **Ren Ferguson** will join the company as vice president of manufacturing and R&D for Guild. He will oversee all production of Guild acoustic and electric guitars in Oxnard, California. With over 50 years of invaluable experience, including 27 years with Gibson and most recently with Guild under FMIC, Ferguson is a legendary figure in American guitar making.



"We are very proud to welcome Ren to the CMG team," said Tim Miklaucic, CEO of Cordoba Music Group. "He is an incredible resource and a national treasure. We're excited to usher in a new era of Guild guitars with his leadership."

The Music People, Inc.

(TMP), parent company for the On-Stage family of brands and TMP Pro Distribution, has recently filled two key roles, bringing on **Samantha Pink** as director of operations and **Allison Honeyman** as strategic accounts manager.



Pink joins TMP after a 14-year career with Full Compass, where she served as vice president of Procure-

ment, Product Management, and Merchandising. Pink managed a line card of over 800 brands and was instrumental in developing long-lasting vendor relationships. Prior to her work at Full Compass, Pink worked for apparel company, Land's End. She wore many hats during her 11-year employment there, including warehouse management, operations management, inventory management and sales management.

Honeyman brings experience from the online retail and media fields. Honeyman's resume includes positions as coordinator for Boston-based fashion website **Rue La La**, and several roles at worldwide sports media giant ESPN, including human resources and recruiting. With her background supporting client relations at ESPN, Honeyman looks forward to developing new business partnerships as strategic accounts manager.

LPD Music has announced **Steve Wicks** as their national sales manager.



As a seasoned veteran in the music industry for almost 40 years, Wicks has worked with various companies prior to joining LPD, such as Korg, Gibson, Peavey, and Fender Musical Instruments.

Korg USA has announced the expansion of its artist relations team, reflecting the company's dedication to offering top-notch service to its family of artists, while also furthering brand awareness amongst musicians in the U.S.



Tom Cusimano has been hired as senior manager, Artist Relations. He will be working out of a new West Coast office and overseeing AR activities for all Korg USA brands. Cusimano comes to Korg most recently from Yamaha Guitars, where he worked in international artist relations.

RPMDA Surveys Print's Ongoing Redesign

As the print industry continues its steady evolution from the days of widespread paper distribution, its leading collection of retailers and suppliers are working hard to keep up.



In Dallas this year, the theme of the RPMDA awards banquet was "Denim and Diamonds."

REJINO PHOTOGRAPHY

By Matt Parish

As a core group of print music insiders met in Dallas for the 38th convention of the Retail Print Music Distributors Association (RPMDA) in May, a resilient picture of the embattled industry took shape. In recent years, it has become a given that the print music sector isn't a place for the faint of heart. The business has been beset by rapidly shifting distribution standards, shrinking school music budgets, and proliferation of free content on the Internet.

The RPMDA has continued to adapt to these changes. A major adjustment came at this year's meeting in a bylaws change (passed unanimously) that will allow representatives of publishers to hold full voting "Commercial" seats on the executive board. RPMDA executive director Richard Rejino says the change is important. "This enables our publisher and distributor members to vote and serve on the executive board, thereby increasing the 'talent pool' of leadership within RPMDA," he says. "This will help RPMDA move toward the future with a truly united front."

But as attendance numbers decrease, the question will persist: is the organization changing fast enough?

Most organizers and attendees are confident, which particularly showed during sessions of group participation and planning. "The energy in the room during these discussions was positively electric," said new RPMDA president Christie Smith, of Long & McQuade.

YOUNG BLOOD

David Jahnke, Hal Leonard VP of national sales, led a presentation, "Print Leads the Way," which noted that print sales are down 5.2 percent this year. Similarly, RPMDA attendance was down from 211 attendees last year to 183 this year. Both statistics come with silver linings, though. Despite the drop in sales, Jahnke noted that the print industry has performed more consistently than nearly any other MI segment (after all, musicians of all stripes shop for print product). For the RPMDA's part, the huge percentage of first-time attendees this year (nearly 25 percent) was a sign of increasing interest from a new generation of professionals.

That new generation is key. Like the rest of the industry, the RPMDA isn't lacking in legend. This year's presentation of the group's highest honor – the Dorothy Award – went to Frank Hackinson, who signed the Beatles to their first American publishing deal with Hansen Publications and went on to found Columbia Pictures Presentations. It's an incredible career for the industry to relive, but milestones like that are hard to come by these days.

Which is why the next generation of print is working hard to find teamwork-inspired market solutions. Kate Stewart, a print department manager from Cosmo Music in Ontario, was attending her first show in seven years and noticed an improved collaborative spirit. "The publishers and retailers were much more committed to working together for a common goal," she said. "In the past, there seemed to be less open communication and flowing of ideas between these two groups."

KEYS TO SUCCESS

As was apparent throughout the week's events, sales that were being made were happening as a result of an increasing reliance of innovation, analytics, and a bit of market luck (look no further than the smash success of Hal Leonard's *Frozen* publications this year). From sales data to adoption of NAMM inventory standards to inventive ways to game your Facebook page, an ability to master numbers was exalted throughout the show. Long & McQuade print purchasing manager Bob Kohl again teamed with



The 2014 RPMDA Executive Board: Elliot Wessel, Don Langlie, David Jahnke, Christie Smith, and Carol Wilbur.

industry accountant Alan Friedman to advocate for tight control over inventory. Hal Leonard district sales manager Tim Cose spoke on his own research finding that the print market skews heavily toward a Long Tail-esque 70/30 rule – that 70 percent of a print department’s sales will consistently come from 30 percent of its inventory.

In general, though, many believe success will come as a direct result of the industry’s response to new challenges. “I think everyone recognizes that the changes within the industry are coming fast and furious, particularly when it comes to digital delivery,” says Rejino. “But what is interesting and telling is the reaction to them. No one has the answer, yet the companies who will be successful choose to look at potential threats as opportunities.”

MOVING AHEAD

There’s no arguing that the print music industry faces unprecedented challenges. While the Music Publishers Association (MPA) is stepping up its efforts to combat piracy or theft, free versions of print pieces do persist. School budget battles require an ever-greater effort to maintain funding for music. And simple marketing strategies continue to baffle many business owners as younger generations quickly switch between media platforms like Facebook, Twitter, and Instagram (“It’s like aiming at a moving target,” noted Cose).

But as always, the show provided ample opportunities for professionals on both sides of the business to huddle up and share ideas. Indeed, one session called on attendees to form small roundtables and present lists of changes for the organization itself, resulting in one of the most robust discussions of the show. “I’d been planning on coming to this show for a long time for all the informational sessions,” said first-time attendee Sharon Pugh of Popplers Music. “But I was surprised by how much information was really exchanged in informal, face-to-face time with everyone else here.”

In an early session on building store brands, Alfred CEO Ron Manus and vice president of sales Antonio Ferranti presented a key piece of advice (“Know what it is that you do best”). That was given against the projected backdrop of a scene from ‘80s comedy *Three Amigos* in which a small village prepared to defend itself against the powerful outlaw El Guapo. It was a telling choice. As the RPMDA regroup and prepares for next year’s gathering at the Tropicana Hotel in Las Vegas, you have to expect that everyone’s already busy working on that set of skills that they do best. **MIMR**

RPMDA Awards Banquet

As always, the convention ended with a night to highlight those who have exemplified the best in the print industry.



FJH’s Frank and Kyle Hackinson (center) accept the Dorothy Award on behalf of their father, FJH and Columbia Screen Gems founder Frank Hackinson. Also pictured are previous Dorothy Award winners Richard Gore, Kevin Cranley, Jim Strauss, and Bruce Bush.



Christie Smith presents Alan Friedman with the Sandy Feldstein Award for service in the industry.



Carol Wilbur presents Music Gifts Company of England’s Robin Gallison with the Don Eubanks Award for publisher representatives.



Carol Wilbur presents Richard Rejino with the RPMDA President’s Award.



Recent president Carol Wilbur (Pender’s Music) welcomes new president Christie Smith (Long & McQuade) to the office.



1. **Alfred Music's** Ron Manus leads his staff in a Mariachi-themed presentation during "Speed Dating with the Publishers." 2. Karl and Mark Kjos and Jason Yamaoka of **Neil A. Kjos Music Company**. 3. Bill Steppan of **Tri-Technical Systems**. 4. Eric Ebel of **NAMM**. 5. Craig Cornwall of **Kendor Music**. 6. Glory and Sherry St. Germain of **Ultimate Music Theory**. 7. Karen Wallace and Janet Soller of **Alpha Major**. 8. James Shu of **Claco Music**. 9. Andrea Pelloquin, Tim Cose, Maribeth Barrons, Bruce Bush, and David Jahnke of **Hal Leonard**. 10. Julia Moessner of **Stanton's Sheet Music** with Long & McQuade's Christie Smith. 11. Rachel L'Heureux of **Carl Fischer Music** with Jenny Van Pelt and Kate McEwen of **Lorenz Corporation**. 12. Stephen Pearl of **Stage Stars Records** with Jim Strauss of **Stanton's Sheet Music**. 13. Annekathrin Mascus of **Breitkopf** and Hartel with Bob Van de Velde of **Andel Edition**. 14. Mike Watson of **Remenyi House of Music** with Glendower Jones of **Classical Vocal Reprints**. 15. David Ginter of **Stanton's Sheet Music** and Sharon Pugh of **Poppler's Music Store**. 16. Ron Manus of **Alfred Music** with Marcia Stearns of **Bookmark Music**.



"The Great Minds of RPMDA" discuss shifting strategies for the organization.



Ruby Beeston of Best in Music speaks on changing social marketing strategies in today's mobile environment.

Six Best Ideas for Print

An ever-popular feature of the RPMDA is the annual "Best Ideas" session, which culls new retail ideas from the minds of all in attendance. Here are a six standouts, in no particular order.

- 1** Create a networked website dedicated to "dead product exchange" among retailers. (Myles Reck, Music-Search)
- 2** In accordance with a TED Talk by Stan Sinek, order your sales pitches in the strict hierarchy of "Why," then "How," and finally "What." (Brian Hehn, Choristers' Guild)
- 3** Use customers as a database resource, leveraging their knowledge to help correct errors in your catalog. (Mike Watson, Remenyi House of Music)
- 4** Pick a print music "buddy" and swap stores for a day, working in their department to get a brand new perspective on how business could be done. (Elliot Wessel, Music & Arts)
- 5** Create customizable online jukebox programs so that visiting customers can create and save playlists while browsing your music. (David Ginter, Stanton's Sheet Music)
- 6** Work to get members of your staff involved with music outreach and membership on local education convention boards. (Becky Lightfoot, Art's Music Shop)



Kevin Cranley and Madeleine Crouch present Myles Reck (left) with the official "Best Idea" award of the show.



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The Music People Turns 35

Jim Hennessey built On-Stage Stands with his own metal draftsman experience. Now its parent company is a global force in the MI industry.

By Matt Parish



John, Sharon, and Jim Hennessey at the 2014 Winter NAMM Show.

It's a rare venue or studio that doesn't include at least a few items from On-Stage Stands, the flagship brand from MI manufacturer and distribution company, The Music People. That alone would make this venerable organization one of the most wide-reaching companies in music. But as founder Jim Hennessey celebrates the company's 35th anniversary this year, The Music People's influence on the industry has never been bigger, boasting a pro audio line card of over 180 brands, and manufacturing nearly 650 accessory products under On-Stage Stands and its sister brands.

Hennessey started The Music People in September of 1979, working out of his own basement to import tuners, cables, and accessories while he designed his own instrument stands. Hennessey had earlier been hired as a sheet metal draftsman at Kaman Aircraft in Connecticut, the company run by Charlie

Kaman that would eventually spin off Ovation Guitars. Hennessey transferred to Ovation, where he helped grow that company through engineering, marketing, and endorsement work. The Music People is now based in Berlin, Connecticut and is led by the next generation of Hennesseys – Sharon Hennessey serves as VP of Sales, while John Hennessey is VP of Operations. The company continues to expand its distribution network as well as develop its original brands like On-Stage and Hot Wires.

MMR caught up with Jim Hennessey for a look back on the company's legacy and the moves it has made to stay on top of the game in this ever-changing market.

MMR: It's great to hear about your early engineering and metal drafting background. How do you think that hands-on, problem-solving spirit has shaped the company?

Jim Hennessey: Coming from engineering at Kaman Aircraft Co. gave me real-world experience. As a draftsman of sheet metal framework, I was able to see my drawings come to fruition on the aircraft. I spent 12 years seeing things go from paper to production before I moved to Ovation. Now here at TMP, everybody takes part in that paper-to-production process. When we put the wheels in motion for a new product, teams from throughout the company are involved. It's not just the engineers and my R&D team; we get input from sales, from creative, and we even reach out to trusted customers for input once the prototypes are pretty well developed.

TMP and On-Stage have had the pleasure of working directly with all kinds of unbelievable artists. Do any collaborations come to mind as particularly memorable or influential to the company's products?

It was not always collaborations so much as it was exposure. Going back to the beginning, for example, I was at a Crosby, Stills, Nash & Young concert on behalf of Ovation. The stage was set up outdoors in Hartford, and I was there to bring six guitars to sound-check in the afternoon. I'd watch them carry guitars with stands one by one onto the stage. Years later, when I started On-Stage Stands, I remembered that scene and ended up designing double and triple guitar stands. I believe we were the first to do this, but money was

tight at the time, so we never patented the concept. I often wonder how many similar multi-guitar stands sell every year – a lot!

TMP has weathered a variety of shifts in MI over these 35 years. How has the company's place in the industry changed as the market has evolved for items like guitars, pro audio, and even iPads?

I've always focused on the accessories end of the industry, even with my background in guitar manufacturing. Not a lot of people saw money in it, but I felt we could make a difference with our line. Over time, we've expanded our offerings to snakes, connectors, guitar accessories, guitar tuners – we have about 650 items in our pricelist.

Pro audio started because of Ovation, too. Working with endorsers, I was always backstage, at rehearsals, and in recording studios. I saw so many brands of microphone. Later, after I had established The Music People, I thought about those microphones. They sold for more than stands. I wanted to be in that market: small boxes, big money. We started with Shure, then added EV, AT, AKG, Astatic, Audix, Beyerdynamic, Countryman, Sennheiser, CAD, Earthworks, and more. I saw the success Kaman was having as a distributor, and I knew we could replicate that. Since then, Sharon and John have grown our distribution line to nearly 180 brands under our TMP Pro Distribution division.

As for tablets like the Apple iPad, several companies started coming out with MI-oriented mounting designs about three or four



The On-Stage u-mount represents the next generation of products from The Music People.

years ago. Our dealers wanted to see us put something on the market, so I was under pressure to drink the Kool-Aid! Our first design was a folio case called the u-mount – it won “Best in Show” at NAMM. We followed this original u-mount with a new version called u-mount Snap-on. I wanted it to look like Apple designed it, and I wanted it to mount onto everything from inside the music industry and out. u-mount is our first real evolution into the broader consumer market.

As profit margins have dipped for many dealers, has the role of accessories, such as stands, become even more important?

We are aware that margins have dipped. It has always been our opinion that it's best to give dealers the most we can offer, rather than pulling back on our offerings. There is still a healthy margin in accessories. Consumers have always been comfortable buying small ticket items, so volume is far more stable than the big ticket gear. With that in mind, we work pretty hard to get new, desirable accessories on shelves as quickly as possible; we need to keep our dealers in the black!

How was TMP taken advantage of the rise of DIY recording artists?

Actually, recording has been a big deal for us right from the start. The first time I saw studio mics in action, I thought to myself that it would be great to sell those. After a while, we added brands that provided recording gear, mixers, amplifiers, monitors, and more. It meshed well with

our mic stands and accessories. It's safe to say that our business growth ran parallel to the growth in home recording. Our pro audio distribution business turned out to be a great resource for mom and pop music stores, allowing them to jump on the home recording wagon, too. Our model meant they could offer their customers the brands they wanted without taking on a whole line.

What is the biggest challenge for the company moving forward?

TMP faces the same problems that most

other brands in the industry face, I think. One thing in particular is brand protection. We recently stepped up our enforcement of MAP. Competition is stronger than ever and the problem of undercutting prices has become a real concern.

Finally, staying ahead of the curve is what separates great companies from good companies, so we strive towards the next great thing. Business culture has changed throughout the years, but one thing remains: if you sit still or get comfortable, your competitors will run by you.

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Making the Most of Your Accessories Department

Dependable items like strings and tuners prove that in retail, it really is the little things that count

By Matt **Parish**



Just down the road from the Memphis outpost of certain MI retail giant, Geoff Albert's independent Revolve Guitars does a brisk business. Since opening in 2012, Albert's shop has sold a great assortment of acoustics, electrics, and amplifiers. But a major factor in his success has been the little things – accessories. It's even hidden in the name.

"I have a DBA name of Revolve Guitar & Music Shop, but the real name of the company is Revolve Musical Instruments and Accessories," says Albert. "It's always been deliberate, even when I was creating the business plan for the shop. It's a big part of the business."

Accessory and guitar sales have gone hand in hand ever since the first broken E string, and low-cost merchandise has always been a surefire way to secure add-on revenue and repeat business. But as markets slowed over the last five years, retailers have leaned perhaps more than ever on low-ticket items like strings and guitar tuners to keep customers coming back. In turn, the MI scene has been rewarded by a rush of new product development and an increased interest in merchandising from suppliers across the board.



LET'S GET SMALL

While sales have stagnated in many sectors, Ernie Ball's Brian Ball points to accessories as proof that plenty of people are still spending money on music.

"I don't think people are playing less guitar," he says. "If anything, there are more and more macro drivers like YouTube nowadays that are really pushing people to play. The small accessory goods have been a great business for retailers and manufacturers." Ball also points to a tendency toward innovation (more later) as another reason accessories can maintain a fresh presence on shelves.

"As a music products retailer, media and accessory sales are the lifeblood of customer traffic, sales, and profits," says Alfred Music vice president of sales Antonio Ferranti. Many shops would agree. While a vintage axe looks great in the window, it's often the string racks and pick displays that get visited the most. "Many times, accessories and replenishing accessories are the reason a customer comes into a store in the first place."

Hal Leonard Corp., the print music giant who has recently

made moves into everything from keychain lights to Line 6 amplifiers, echoes the idea that accessories are an indispensable revenue stream. "Along with print, accessories still carry the best margins and have become even more integral to any retailer's success," says senior sales and marketing manager Brad Smith. "These items are traffic and revenue builders. Every consumer walking in the door is a target for accessories."

It doesn't stop at the bread and butter stuff like cables and straps. Smith says gifts, novelty items, and reference materials are picking up. Why? Consider it a question of financial immediacy. "We can all dream of owning that legendary instrument one day, but meanwhile I'll buy a book about it or a calendar," he says.

MAXIMIZE YOUR MERCHANDISE

That consumer attitude speaks to the key strength of accessories – they're relatively easy to sell. That said, there are a few techniques that can boost your numbers in this department. Albert says his approach to accessories at Revolve involves a mix of wide variety, smart pricing, and an accessible display.

"There's an old idea in retail that we talk about called 'removing barriers to buying,'" he says. "That barrier may just be a simple question - 'Can I see that?' 'How much is that?' Try to eliminate as many barriers as you can. If you do those things, you'll sell more."

Leaving lots of small items out on the floor understandably makes any owner nervous – what's to stop shoppers from sneaking out with a couple freebies? Albert says to envision the big picture. "Say you sell five times more of those products and maybe lose a piece or two. You have to look at the bottom line there."

Revolve tends to stock as many choices as possible in different departments (Albert says he carries more varieties of accessories than the local Guitar Center), though some categories are better served by a less-is-more approach. He tries to carry all types of caps, for example, but says that his customers are less picky about more utilitarian products like tuners.

As for pricing? Simple. He just checks leading online prices. "I'm not very specific about trying to beat the competition," he says. "I don't charge people extra for the pleasure of shopping at a small store. People eventually see that mine are half the price of the local competition, so next time they need anything they'll think twice about going back there."

A variety of merchandising approaches available for accessories make them a great way for suppliers to interface with consumers. Brian Ball notes that accessories companies are uniquely eager to stand out from the crowd. "For us, there are obviously print ads, social media, PR, and other vehicles you can do directly," he says. "But at the point of sale, it's really important to get some visual merchandising going. If you walk into a music store, especially on the accessories side, it's pretty cluttered. Doing counter-top displays and banners are things that we generally focus on."

Brad Smith notes that for an independent retailer, it's all about focusing on what makes you different. "Be the place that offers new ideas," he says. "Have your customers find cool new things in your store. Accessories for mobile devices is a hot topic. Merchandising is critical. Talk to your suppliers about helping out. And have thoughtful selections under \$30 pop up all over the store. Make it a pleasant surprise and that contributes to the shopping experience and customer loyalty."

Of course, some things just seem to sell themselves. Albert keeps a box of Snark tuners right beside the cash register. "I can't tell you how many we sell just on impulse," he says. "What is this? I'll take one.' It's just one of those things."

ENGAGING CUSTOMERS WITH ADDED VALUE

As the segment continues to thrive, suppliers have worked hard to create new products. These days, they're not chasing the lowest price tag. Ernie Ball, for example, recently introduced premium string lines like M-Steel and Bronze Acoustic.

Ball notes that Ernie Ball's product releases aren't necessarily timed to match any particular market influences. "It's a constant pursuit of innovation," he says. "We've got some pretty smart competitors out there and if we're not aggressive and working hard to develop new products, then someone else will." Ball says that a product's readiness – not a target date like an upcoming NAMM show – determines its release. "You can only market an average product so well. You've got to really develop and fine-tune a product line."

D'Addario has expanded its footprint in the accessories world with a widescale rebranding shakeup, developing new string products and working to unify their Planet Waves division of products. While growth hasn't been astronomical, the work is paying off with steady progress.

"Even in the accessory business, things are not growing at the rate they have in the past, but overall we find our business to be pretty solid," says Brian Vance, D'Addario director of product management. "As long as we continue to invest in innovation and quality, we will continue to grow." Vance also indicated that, with its efforts at brand unification, D'Addario

is attempting to create a stronger customer brand loyalty. "We are striving for people to support our whole brand and join the family across brands and product lines, from strings to picks to reeds to drum sticks and heads. Our goal is for dealers and consumers to trust in our offering, and whether or not it's perceived as a generic product or not, there's still trust and a quality proposition."

“As a music products retailer, media and accessory sales are the lifeblood of customer traffic, sales, and profits.”

– Alfred Music,
Vice President Of Sales, Antonio Ferranti

Vance also points out that the introduction of more "up-scale" accessories offer retailers small everyday chances to do what they do best – make sales. "Our real successes have been with unique, higher-priced accessories that provide real value for the customer through forward-thinking features that improve the musician's performance in some way." He says that their Pro Winder is their best-selling product, despite costing several times more than a standard tuning peg winder. Other examples include the Planet Lock straps and the Humidpak.

"You have a step-up opportunity with these kinds of accessories, even though they're still relatively low dollars. We're trying to build a story into it so that it makes the conversation engaging for the salesperson and ultimately more profitable for the dealer."

Korg has owned a large chunk of the tuner business for decades with a variety of products on different levels. U.S. director of guitar brands Brad Piccolo says their success is a matter of preference. "We've found that some musicians prefer one of our lightweight, clip-on style tuners, while guitarists who use effect pedals may prefer our Pitchblack pedal tuner." The company recently released a rack-style tuner – Pitchblack Pro. "With the recent progression of rack-based guitar amplifier modeling technology, many players are moving away from pedal boards and once again adopting the rack tuner as part of their rig. There is now an unprecedented amount of choices for musicians, and we strive to provide a tuning solution for whatever path they choose."

WORLD OF CHOICES

The same might go for retailers – there have never been more choices. In the end, that's a good thing, as store owners have the chance to use these small but robust products to create a unique identity for themselves. "Accessories have always been a big part of the retail environment in terms of profit," says Vance. "We want to continue to be a good partner with our retailers to keep the average sell prices up and retailer margins strong. We want to give them something exciting to talk about so it makes the sale really easy." **MMM**




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Note From Mark Goff

Making a Difference in D.C.— How the Fly-In for Music Education Impacted Me Personally and Professionally

NAMM's annual D.C. Fly-In, May 19-21, 2014, presents an opportunity for NAMM Members to take Capitol Hill by storm, making the case for comprehensive school music education programs. Each year, leaders of the music product industry, celebrity artists and other industry influencers join together encouraging congressional leaders to support music education for all children. Described as galvanizing and inspirational, the event gathers a variety of representatives from our industry, including retailers and manufacturers of different sizes and segments. Here Mark Goff shares his Fly-In experiences in D.C., the application on a local level and the power of every NAMM Member to make a difference.

I began participating in the NAMM Fly-In in 2010 and that initial Fly-In was also my first visit to our nation's capital. I spent a lot of time that year admiring the amazing buildings designed and built during the late 1700s and early 1800s. It is truly an inspiring place full of history, culture and symbols of America's greatness. I saw firsthand how our federal government actually works and was astounded by the fact that I could simply make an appointment, travel to Washington, discuss my issues with an elected official or their staff, and return home having participated in the democratic process.

Of course, there are also frustrations: the partisanship, the glacial pace it takes to get things done and the continual media frenzy that causes officials to react rather than lead. But I keep going back each year because I know that my voice, along with those of my fellow NAMM colleagues, is being heard and making a difference. We never run into

resistance about the value of music education. In my experience, the overwhelming majority of elected officials and their staff members that I've met with are products of school music programs. So we begin each meeting with the common understanding that music education is important and needs to be preserved for future generations. Not all groups that go to Washington enjoy such an advantage.

As a music store owner, my experience with NAMM in Washington, D.C., has also given me the skills and confidence to engage in the fight to keep school music programs strong in my home state of Indiana. I now have the opportunity to take what I learned during the NAMM Fly-Ins and work alongside Indiana music educators, community leaders and fellow businesspeople to strengthen our school music programs at home.

The evidence of school music's impact is overwhelmingly positive for students, families and communities. Better grades. Higher graduation rates. Fewer behavioral problems. Creative problem-solving. Better listening skills. And the list goes on.

I encourage all NAMM Members to participate in the annual Fly-In. If you've never been, I hope you'll consider joining us next year. You'll probably arrive a little scared, but I guarantee you'll go home with some new friends and a sense of pride that you made a difference by participating in our nation's democratic process.

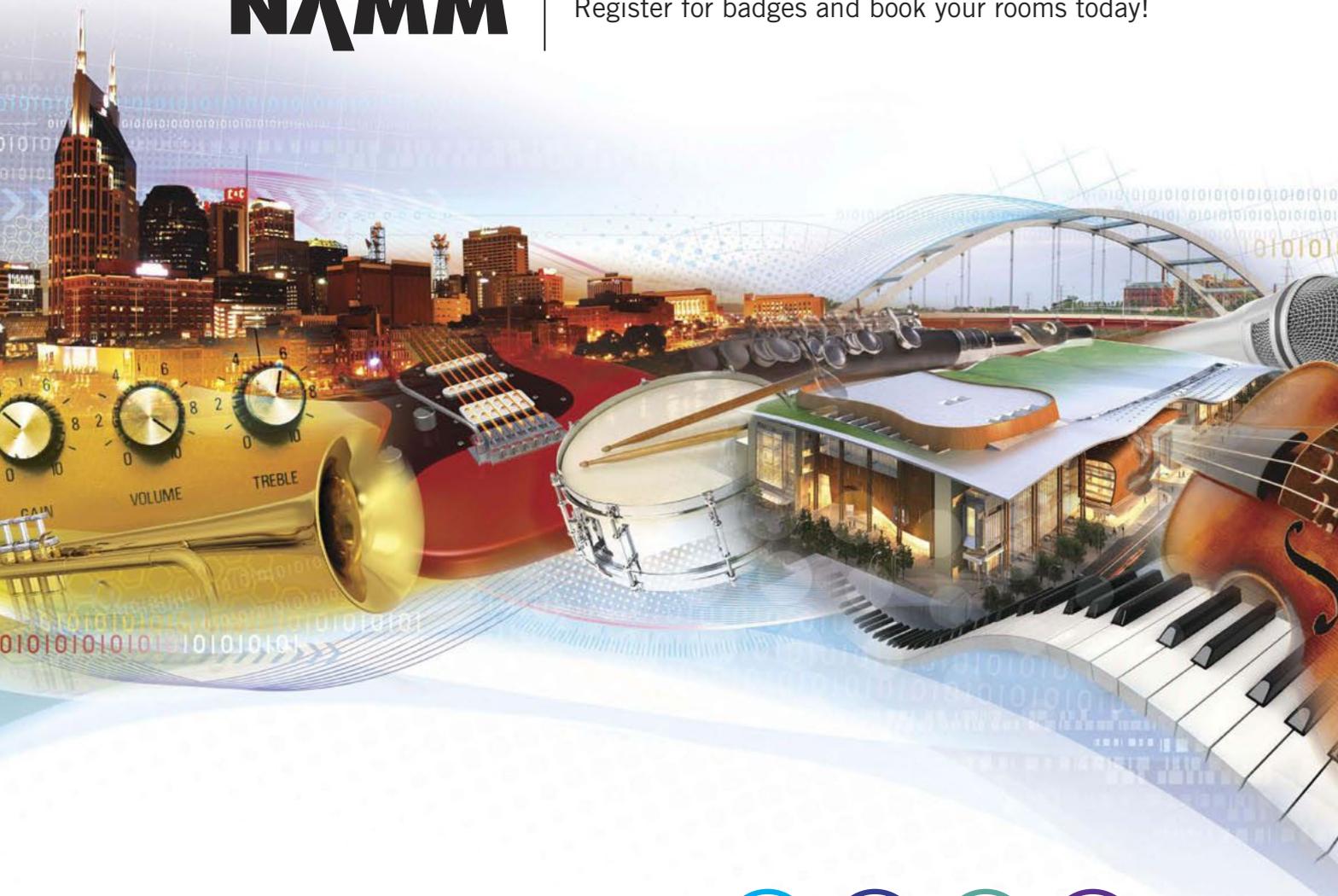
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Spotlight Accessories

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What's New in Accessories

There's never a lack of new products to bulk up your efforts in the accessories department. Here are some recent additions to the market.

UGO Bluetooth Wireless Speaker from Hal Leonard

With four playback modes, UGO Bluetooth is designed to deliver deep bass tones, clear midranges, and sparkling tenor from any audio source via Bluetooth connection or direct plug-in. Music can be streamed from up to 30 feet away using Bluetooth 4.0 technology, which provides the fastest data transfer with the lowest energy loss, playing for hours on a single charge. Equipped with a built-in FM radio and Micro SD card player. Retail: \$129.99.

halleonard.com



Alfred Guitar Strings

Alfred Music's new acoustic guitar strings come in .11, .12., and .13 sizes, while electric strings are available in sizes .9 and .10. Alfred Music's acoustic strings are made of premium phosphor bronze for a warm acoustic tone, while the electric strings are made of premium nickel-plated steel for a pure vintage tone.

alfred.com



Meisel Magmount MM-10 Digital Clip-On Chromatic Tuner

Use as a clip-on tuner or separate the tuner from the clip and attach Meisel Magmount™'s MM-10 Digital Clip-On Chromatic Tuner magnetically to a guitar machine head or any ferrous metal part of an instrument. Extra magnetic disks are supplied for mounting on guitar, violin/viola tops, and more.

meiselaccessories.com



D'Addario NYXL Electric Guitar Strings

D'Addario NYXL electric guitar strings have been re-engineered from the ball end up, resulting in strings that reportedly stay in tune 131 percent better. These strings have been designed to bend farther, sing louder, and stay in tune better, and the reformulated nickel-plated steel alloy boosts amplitude in the 1 kHz to 3.5 kHz range, along with six percent more magnetic permeability for higher output.

nyxlstory.com



Korg Pitchblack Pro

The ultra-lightweight, slim Pitchblack Pro rackmount guitar tuner includes a newly-developed "3D-style" tuning meter to provide exceptional visibility with color LEDs. The three available display modes include Regular, Strobe, and Half Strobe. A Cable Checker function is also built in, as well as a buffered output to minimize any change or additional noise in the audio input signal. Occupying only 1U of rack space, the Pitchblack Pro weighs 12.80 oz. and is 1.93" deep. The left and right rack ears can be mounted to the bottom of the tuner to serve as a tilt-back stand for tabletop use.

korgusa.com



Music Gifts of England Mini-Umbrella

White and Black mini "Singin' in the Rain" umbrellas, printed with the words and music of the well-known tune on every panel. Produced under licence by kind permission of IMP/EMI. Retail: \$25.95.

musicgiftsofengland.com





Vandoren Reed Trimmers

This new line of trimmers offers an unprecedented level of performance. The new trimmer is the first to exactly replicate the tip contours of various reed cuts designed by Vandoren. Trimmers will be available in seven models: five for B-flat clarinet and two for alto saxophone. The incremental guides and self-sharpening scissor type blade provide the player with precision while still being easy to use.

dansr.com



Levy's Leathers Carving Leather Guitar Straps

The foam padding on these straps is covered with our super-soft garment leather and the multilayer top is a veg leather top and a basket weave tooled insert. This 2 1/2" wide strap is adjustable from 41" to 54" and is also available in XL which adds 12" to the strap. Available in: black (BLK); dark brown (DBR); cranberry (CRA); burgundy (BRG); brown (BRN); walnut (WAL); and tan (TAN).

levysleathers.com



AIM Gifts Fashion Scarves

These lightweight stylish scarves measure 14.5" x 66" and are available in a rainbow of colors. AIM Gifts offers over 10,000 different gifts to profit from with new products arriving weekly.

aimgifts.com



Henry Heller Racer X Series Guitar Straps

Henry Heller Racer X Series boasts a smooth Amalfi leather top and a perforated glove leather underside. Straps are 2.5" wide and are reversible. Available in all black and a black/red combo.

omgmusic.com



Bitchstraps Wireless Holster

The new Wireless Holster is designed to safely and securely wear a wireless unit and can be used both on the guitar strap or a belt. The multiple openings in the holster's design allow for the wireless unit to be carried upright or upside-down enabling the antenna or cables to extend above or below the holster. Retail: \$42.50.

bitchstraps.com



Ernie Ball Aluminum Bronze Acoustic Guitar Strings

Ernie Ball's Aluminum Bronze Guitar strings feature a new development of an optimal blend of copper and aluminum specifically tailored for acoustic guitar strings. Aluminum Bronze Acoustic Strings feature more projection and clarity than traditional bronze strings, while also providing improved corrosion resistance. Aluminum Bronze Acoustic Strings are made with Ernie Ball Maraging Steel hex cores and Aluminum Bronze wrap wire. Retail: \$6.99.

ernieball.com



Deering Wooden Banjo Stand

Made of African Sapele Mahogany, this stand is designed for both openback and resonator model banjos. Features include a fold-down design to fit into gig bags and instrument cases, no metal pieces to damage a banjo's finish, and a stable construction with a low profile.

deeringbanjos.com

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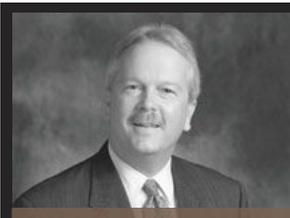
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Roger Eaton
Director of Marketing, B&O Division, Yamaha Corp. of America



François Kloc
President & CEO, Buffet Group USA

Performance-level Instruments Provide Enhanced Sales, Create Repeat Business

By Christian Wissmuller

There's much talk in the industry of "creating music makers" and, while it's certainly an important first step to get that customer in the door, making that initial purchase, the ultimate goal is to create life-long music makers who represent repeat business for dealers and suppliers, and who perpetuate the culture.

For student band and orchestra players who've evolved past beginner status, but don't yet have the chops or purchasing budget to justify a top-of-the-line pro instrument, step-up instruments offer the opportunity to play a better quality product with additional features. These instruments also provide dealers with the chance to take advantage of higher profit margins and to create that sought-after repeat customer.

MMR spoke with five key B&O suppliers about trends in the step-up market and how MI retailers can better target potential end-users.

What larger trends have you been noticing with respect to step-up or "intermediate" band & orchestra instruments?

■ **John Stoner, Jr.:** The step-up/performance-level market has leveled off in recent years. This is mainly due to the increased quality of student instruments and players moving directly from student to professional instruments. The step-up market is geared toward middle school students who have up to two years of band experience and are ready for an instrument to help further develop their skills and techniques. The instruments are being designed with this audience in mind, offering a wider range of finishes, and cases that are more appealing and accessories for the higher end player. The price points are designed to avoid parental sticker shock, while helping the dealer achieve a reasonable margin.

While this is true for woodwinds and trombones, horns are a different matter. They are mostly school bid items; however, they are being used more as rental instruments with many teachers starting their students off on double horn. Background brass instruments are almost always bid items and are usually purchased with price as the primary factor.

■ **François Kloc:** The programs that seem to work very well for our dealers are the programs where they offer their customers "rental credits" toward the purchase of step-up instruments after returning the rental instruments.

■ **Devin Pelton:** The trend that many of our dealer partners are telling us about is what they see as a "squeezing" effect with step-up sales. The quality and acceptance of beginner instruments continues to improve. Many of the features dealers can offer to their customers from the very beginning are similar to what was

historically considered available only on a step-up. We continue to work with some of the leading designers and players in the industry to ensure that our step-up products have the distinguishing features which allow customers to identify the advantages.

Many Antigua dealers are realizing additional success by offering step-up rentals as a financing option for their customers. Dealers understand the importance of selling or renting instruments which provide the features and quality that exceed the expectations of their customers, while allowing the margins necessary to offer these extended payment options. This partnership with our Dealers has been a very important portion of the growth we have experienced.

■ **Roger Eaton:** The market is offering more choices than ever, which can be confusing to everybody. Price points are being pushed downward by many competitive pressures, so it is vital that we educate our customers to make informed decisions. Our step-up business is experiencing a surge due to both customer and salesperson incentives to drive sell-through.

■ **Jack Kanstul:** When a customer stays with music and purchases their second instrument, they are more aware of what they want and in a better position to know, as they have probably progressed in their playing ability. Certainly they want a higher quality instrument than what they started on and with a better case. For trumpet players they generally go with a silver-plated instrument, as they probably started on a Lacquer instrument. Trombone players want more features, like different metals – copper or gold or red brass – and interchangeable leadpipes with different material for the outer slide tubing. They are willing to spend more, but maybe not go to the top, depending on their commitment, so price can be an issue.

We try to market our step-up instruments at a price point they like, but still as a top-grade pro horn.

What are some of the fundamental characteristics that distinguish step-up instruments from beginner or higher end models, aside from just price?

■ **DP:** The selling price of an instrument is not what determines if it is indeed a step-up. Features that make the horn easier to play and improve the sound are what determine if it can take the player to the next level.

Step-up features can include: raw materials, bracing, key design, improved scale, bell dimensions, added keys, and in some instances finish options – added features which the salesman can point to and the player can feel determine whether an instrument is a step-up. Throughout our history of building both OEM and Antigua branded instruments, we have relied on the expertise of designers and players to bring to market instruments that offer features that make them a good fit [for individual players]. We have lived through an evolution from “it’s more expensive, so it must be a step-up” to “the Antigua line offers all these features you need at a price that allows you to purchase it.”

When you think back to some of the historical brands named after legends, those same design benefits, raw materials, and playing characteristics are now available to all. Most manufacturing processes have evolved well beyond a table leg and a bell mandrel! We have the ability to combine the past knowledge, respect and understanding of design with the improved capabilities of modern manufacturing. What drives us everyday is solving problems. We solve the problem of the player who needs step-up features, but in the past has not been able to afford them. Antigua solves the problem of our dealer partners by keeping their overhead low and improving margins. Dealers have long struggled with too much of their inventory tied up with slow moving, low margin gear. Antigua solves these problems with our value pricing as well as our flexible terms.

■ **JK:** Customers want more for their money. They want a good price, but also a quality instrument with a quality case and mouthpiece. Their son or daughter may never play professionally, but at this point in their playing they want a professional grade instrument.

Kanstul Musical Instruments is a one-quality factory. Everything we do is pro grade. So our entry-level Trumpet 700 or 750 Trombone is at a pro grade level. For us the distinguishing features on our step-up 900 Trumpet are more features – reverse leadpipe, fancier trim and ferrels, fancier case. On our high-end horns you really have to wow them. Like our Model 1525 Copperbell Flugelhorn recorded on by the greatest artists the world over.

■ **FK:** To me the main characteristics of step-up instruments are the acoustical properties of the instruments that are closer to what you

are getting on a pro model. This is what we do in our company, at least. To me there is more than just a different finish.

■ **RE:** All of our step-up instruments are designed to deliver a higher level of performance capabilities. They have more research and development behind them, they are made of higher quality material – often by hand, since there is a lot more craftsmanship that goes into these products than one might imagine. They also offer more choices of finishes and take advantage of



technological advances in the manufacturing process. The result is that players get a more comfortable feeling and a consistently better sounding instrument that allows them to fine tune their playing style.

■ **JS:** Student instruments are essentially designed to help the student achieve sound easily and learn fundamental skills,

whereas advanced instruments are made to improve technique and tone. Step-up/performance instruments, when compared to student instruments, use higher quality raw materials such as wood for clarinets and a higher copper content in brass. They are also designed with features to promote student growth. For example, flutes move from closed-hole to open-hole to improve hand position and finger placement, saxophones move from a post-to-body construction to a ribbed design providing resistance to build breath support and springs on woodwind instruments are upgraded from durable stainless steel to lighter materials allowing for a quicker response.

Performance horns and trombones are distinguished from student instruments mostly by their design specifications. Performance horns are double wrapped compared to single horns for students and performance trombones have an F

attachment versus student trombones which typically do not.

The materials used in the manufacturing process such as top quality brass, wood, springs and pads also differ between performance and pro-level instruments. The location of the manufacturing facility can also play a large role in the pricing and quality of the instrument. For example, student-level saxophones may come from China, performance level may come from Taiwan and the pro-level instruments may come from Paris or Japan. Construction on professional instruments is almost always hand crafted by skilled, experienced artisans with very little done by machine. Student and performance instruments are manufactured for consistency and playability, whereas pro instruments are built individually with each having its own unique voice. Pro-level horns typically have features such as water keys, pull rings and a variety of choices for bell and branch materials. Pro trombones have the same type of options with varying bell materials, bell weight and different hand slide bore sizes and weights.

“Step-up instruments provide higher quality experiences for students, are moderately priced for the parents, and offer attractive margin potential for the dealers.” - John Stoner, Jr.

What advice would you give retailers about how to better market and sell this category of instruments to student players and their parents?

■ **JS:** One of the best ways to do this is to have step-up/performance nights at schools for students, parents, and teachers to attend. This will provide students and parents the opportunity to see and hear the differences in these instruments. Invite representatives from the manufacturers to be on hand as product experts. It is also important to get the support of the local band director or private instructors. Have them test and review instruments for each level, so they can be confident when making recommendations. Step-up instruments provide higher quality experiences for students, are moderately priced for the parents, and offer attractive margin potential for the dealers.

■ **DP:** Our dealer partners who are experiencing the most success with step-up sales realize that they occur all year long. I was recently with a dealer in South Carolina who told me they had experienced a 20 percent increase in step-up sales this first quarter; a time frame not known as "step-up season." We partner with this and many more dealers through multiple channels to support these ongoing sales. We really enjoy personally attending special step-up events. Being out with our dealers allows us to answer questions about our products while at the same time making sure that the horns we are building include the right features needed by the players. We also enjoy relationships with professional players who use our gear on some of the world's biggest

stages. Our rapidly growing artist and dealer rosters, together with the steadily growing brand awareness they are creating, puts Antigua in a unique position to drive step-up sales for many years to come.

■ **JK:** This is the advice I would give retailers on how to better market and sell any instrument, including step-ups, to student players and their parents: "It is hard enough to play a musical instrument without giving a kid a poor instrument to play on." Kanstul's philosophy is simple. Give them an instrument they can play from the start and they will make music the rest of their lives. And more importantly, they will stick with the brand that made that possible which means more sales for the dealer.

■ **FK:** Of course, it depends on the different areas dealers are located in, but in today's world social networks are becoming one of the tools I would recommend using to advertise programs, step-up events, and instrument features, as well as using the school premises if possible to hold these events.

■ **RE:** Yamaha dealers are already setting the standard for the successful marketing and sell through of step-up instruments. Additional effort in stocking selection, staff training, and customer service will always pay off. Yamaha helps support those efforts. It is critical that we educate parents and students about the benefits of quality step-up instruments, which will last for the long term and deliver a more fulfilling sound and playing experience. **MMP**

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MI Store Lighting Know-How: Part II

Creating effective lighting strategies to help move product by Pete Miller

We continue our detailed examination of music instrument store lighting options which began in the April 2014 issue of MMR...

UNDERSTANDING THE NEW FLUORESCENT LAMP COLORS

The standard three-digit system for classifying fluorescent lamps includes information about the Color Rendering Index (CRI) and the Correlated Color Temperature. Thus "835" stands for a CRI of 80+ and a color temperature of 3500 Kelvin.

The Color Rendering Index indicates how well a given lamp renders the colors of the objects it illuminates. For Basic retailing, a CRI of 70+ is generally adequate. For Intermediate and Higher-End shops,

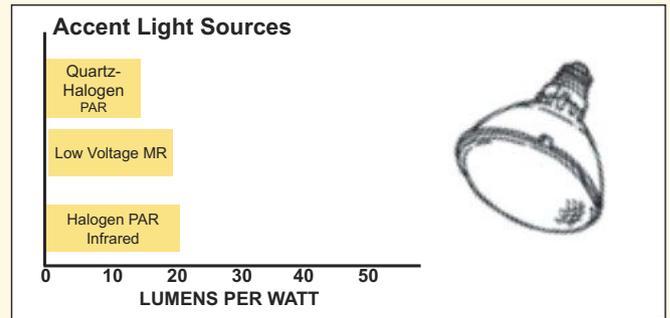
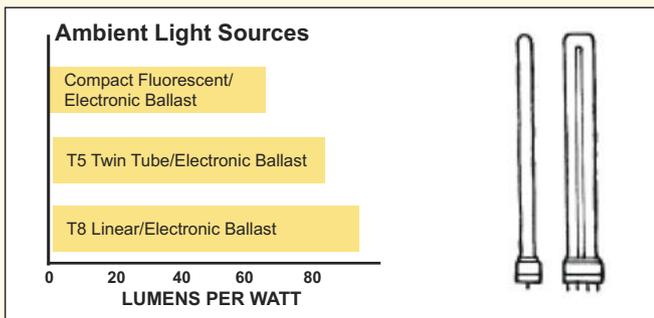
80+ is preferable. Correlated color temperature refers to the appearance of any light source. Low wattage incandescent is very "warm" at about 2700 Kelvin, Halogen is somewhat warm at 3000 Kelvin, and daylight is quite "cool" at 5000 to 10,000 Kelvin. The new fluorescent lamps are available in a wide range of color temperatures, but those most appropriate for retailing are 3000K for Higher-End shops, 3500K for Intermediate shops and 4100K for basic retailing.

Controls are Important!

"Proper lighting controls assure that individual fixtures are on only when they are most effective. The display window lights should be controlled separately from the rest of the store lights. In addition, other fixture types should be on separate

circuits, controlled by an astronomical time clock. This way, only the most efficient fixtures will be used outside of business hours, for staff activities such as cleaning and restocking. This not only saves energy, but greatly reduces maintenance for burned-out accent lights."

LAMP/BALLAST EFFICACIES



BASIC RETAIL LIGHTING

Types of Stores: High activity retailing such as mass merchandising, discount stores, hardware, video, fast food, grocery, service establishments and sale of bulk or large objects such as appliances or furniture. A destination store that doesn't require lighting to draw customers inside, and that offers inexpensive products and/or significant value for money. Self-service.

Purpose of Lighting: To light all objects uniformly, provide good visibility for reading labels and to create a bright, clean, stimulating environment.

Lighting Strategies:

- Exposed sources are effective to project a "discount" or "speedy service" image. Fluorescent sources provide the best value,

giving good color rendering, high-efficiency lighting with the longest life.

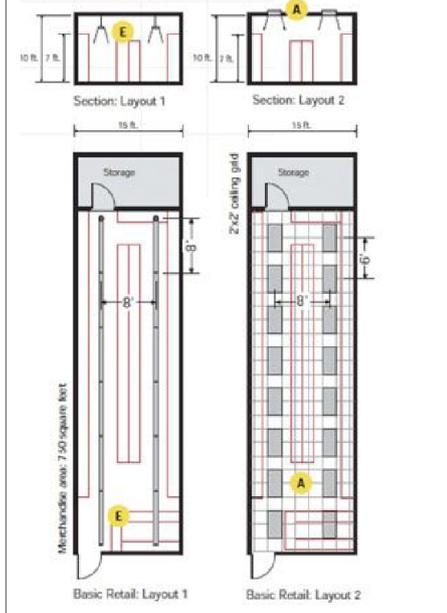
- Use light-colored finishes on all wall surfaces to increase overall brightness and reflected light.
- For a greater sense of brightness and consistency with daylight, use 841 color lamps. This stands for a Color Rendering Index of 80+ and a Corrected Color Temperature of 4100K.
- Consider neon or colored lights for window displays or to identify departments.

Lighting Levels: 50-80 footcandles ambient lighting.

BASIC RETAIL FIXTURE SCHEDULE

- A:** 3-lamp Parabolic 2' x 4'
- E:** 2-lamp Fluorescent pendant

Bright Ambient Lighting



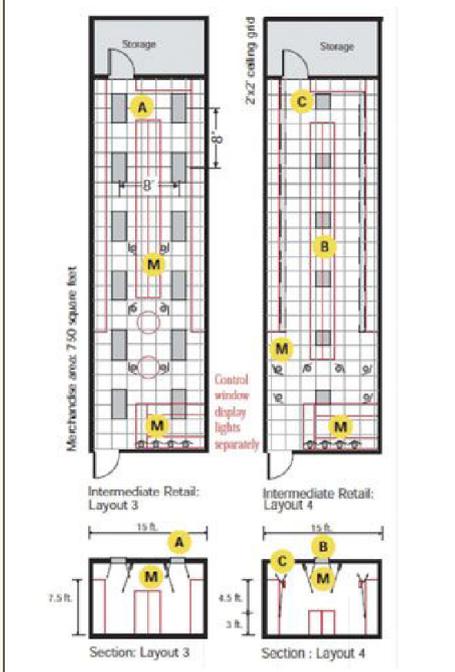
SUMMARY TABLE FOR "BASIC" RETAIL

	Layout 1	Layout 2
Ambient ¹ Footcandles	80-90	50-60
Connected Load (W/sf)	1.8	1.9
Energy Savings ² %	45-55%	40-50%
First Cost ³ (material & labor)	No adder	no adder
Applicable Area ⁴ (sf)	650-850 sf.	650-850 sf.

1: Actual FC may be 30% lower due to shelving units over 6' tall. 2: Savings compared to current lighting practices in the New England region. 3: Layout 1 and 2 cost the same and represent the lowest cost option. This is the basis of comparison for "Intermediate" and "Higher-End" costs. 4: Layout applies to any store within this size range, while meeting light level recommendations and without exceeding energy codes. Add rows of fixtures for larger stores.

INTERMEDIATE RETAIL LIGHTING

Ambient Lighting with Limited Accent Lighting



Types of Stores: Clothing, stationary, beauty shop, gourmet shops, accessories, housewares, furniture, and small objects. Most common store type, with average level of retail activity.

Lighting Levels: 30-50 fc ambient, 75-100 fc accent.

Purpose of Lighting: Sufficiently uniform illumination necessary to see and examine product and read labels. Limited accent lighting is desirable to set products apart, to create highlights or enhance texture and to attract attention to window displays.

Lighting Strategies:

- Partially conceal ambient light sources with louvers or baffles to create more emphasis on product.
- Locate accent lights close to displays.
- Use exposed or decorate accent lights to create attention or establish image.

INTERMEDIATE RETAIL FIXTURE SCHEDULE

- A:** 3-lamp Parabolic 2' x 4'
- B:** 2-lamp Parabolic 2' x 2'
- C:** 1-lamp Fluorescent Valance
- M:** 50 Watt Accent Lights (M1, 2 or 3)

SUMMARY TABLE FOR "INTERMEDIATE" RETAIL

	Layout 3	Layout 4
Ambient ¹ Footcandles	35-45	35-45
Connected Load (W/sf)	2.1	1.8
Energy Savings ² %	35-45%	45-55%
First Cost ³ (material & labor)	+30-40%	+25-35%
Applicable Area ⁴ (sf)	650-850 sf.	650-850 sf.

1: Actual FC may be 30% lower due to shelving units over 6' tall. 2: Savings compared to current lighting practices in the New England region. 3: Costs compared to Basic Retail Layouts 1 and 2. 4: Layout applies to any store within this size range, while meeting light level recommendations and without exceeding energy codes. Add rows of fixtures for larger stores.

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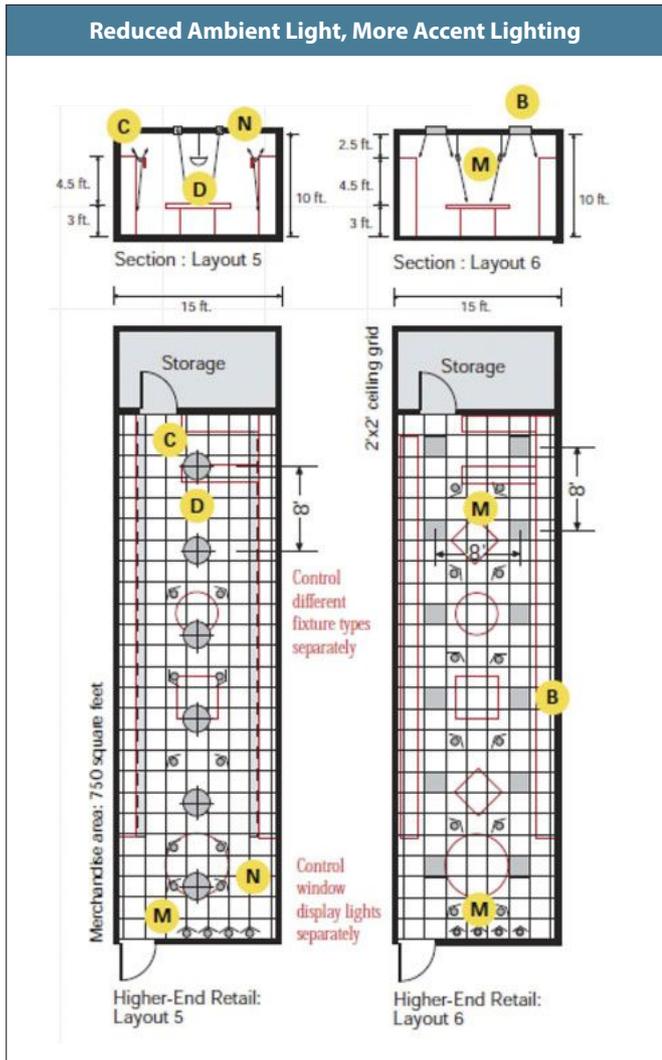


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HIGHER-END RETAIL



- Use accent lighting to establish a hierarchy of importance. Since the eye is drawn to the brightest object in the field of vision and then the next brightest object, provide the highest wattage or the tightest focus lamps on the most important items or areas of the store.
- Use exposed or decorative sources to attract attention to specific displays or areas of the shop.

Lighting Levels: 15-40 fc ambient. 75-100 fc accent. Accent lighting is coupled with areas of lowest ambient lighting levels.

HIGHER-END RETAIL FIXTURE SCHEDULE

- B:** 2-lamp Parabolic 2' x 2'
- C:** 1-lamp Fluorescent Valance
- D:** Decorative Pendant
- M:** 50 Watt Accent Lights (M1, 2 or 3)
- N:** 50 Watt MR16 Recessed Accent Light

SUMMARY TABLE FOR "HIGHER-END" RETAIL

	Layout 5	Layout 6
Ambient ¹ Footcandles	35-45	20-30
Connected Load (w/sf)	2.1	2.1
Energy Savings ² %	35-45%	35-45%
First Cost ³ (material & labor)	+140-150%	+80-90%
Applicable Area ⁴ (sf)	650-850 sf.	650-850 sf.

1: Actual FC may be 20% lower due to shelving units over 5' tall. 2: Savings compared to current lighting practices in the New England region. 3: Costs compared to Basic Retail Layouts 1 and 2. 4: Layout applies to any store within this size range, while meeting light level recommendations and without exceeding energy codes. Add rows of fixtures for larger spaces.

Types of Stores: More expensive or exclusive merchandise, such as jewelry, gifts, antiques, fine clothing and accessories, fine housewares and beauty salons. Lower activity than other retail types. Most personalized attention and assistance from sales personnel.

Purpose of Lighting: To establish image and enhance product color, sparkle or texture. Encourage lingering, examination and impulse buying.

Lighting Strategies:

- Use lower illumination levels for ambient lighting to enhance contrast of accent lighting, but do not eliminate ambient system.
- Use fluorescent lighting for ambient lighting. White-painted parabolic louvers may be preferable in small spaces or low ceilings. For highest-end applications, consider smaller diameter (T-5 or T-2) fluorescent lamps for concealed applications such as coves, valances and shelf lighting.
- Use the best color rendering lamps (CRI above 80) and a warmer color temperature of 3000 to 3200 Kelvin. For example, select fluorescent lamps designated 830.



Pete Miller is a leader in the lighting industry with over 30 years of industry experience. He is both a Lighting Certified Professional (LC) and a Certified Document Technologist (CDT) from the Construction Specifications Institute.

Through his career, Miller has been involved with the design of over 600 on-time store openings and is quickly adding to this total every day.

Pete Miller specializes in retail lighting, the logistics of national store rollouts, and the architectural interface for store planning, construction, and purchasing. He is a valued retail lighting resource for leading retail architects from North America, South America, and Europe. Miller is also in regular consultation with store planners, construction managers, and procurement professionals for Fortune 500 retailers.

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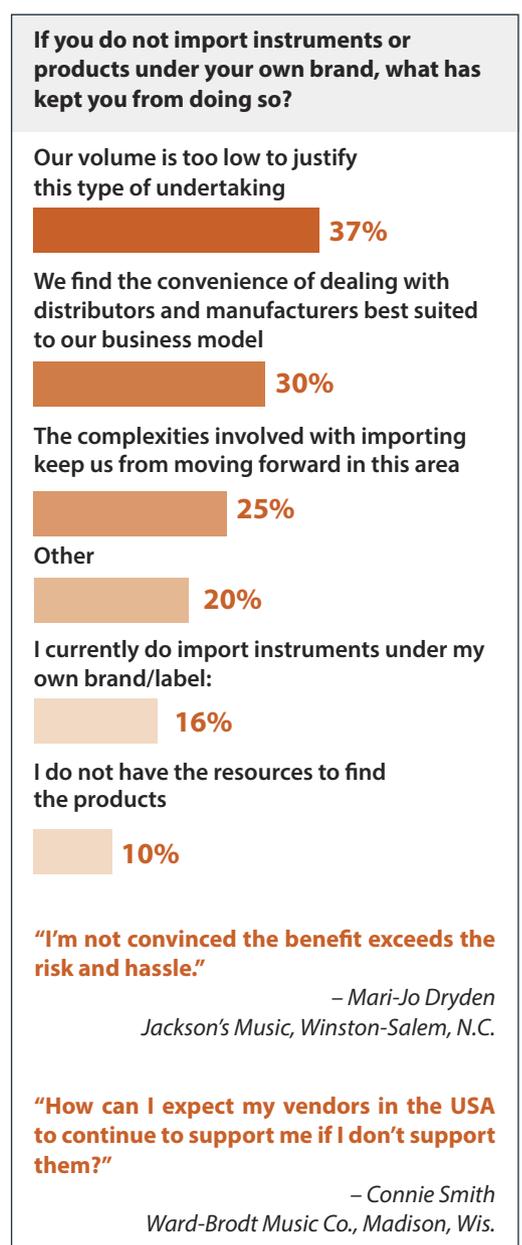
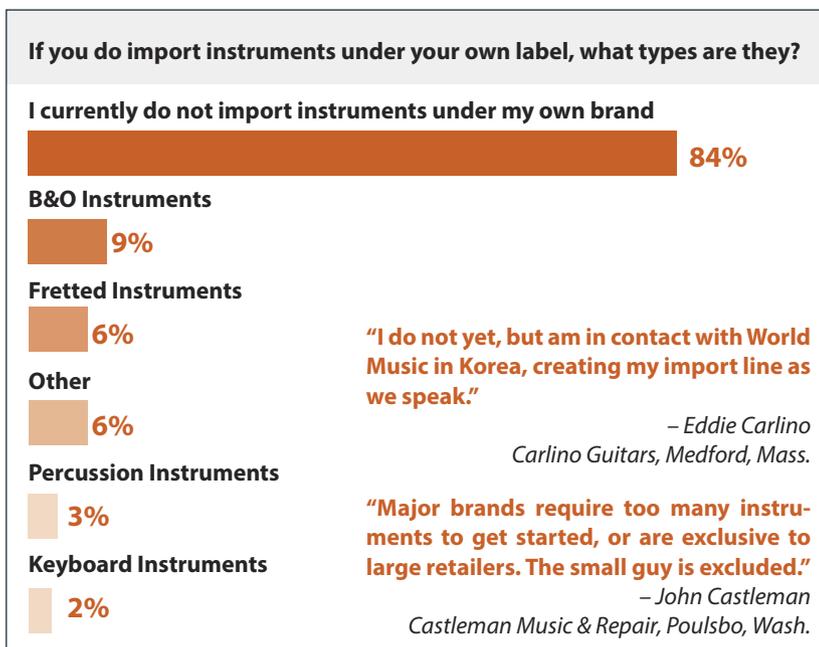
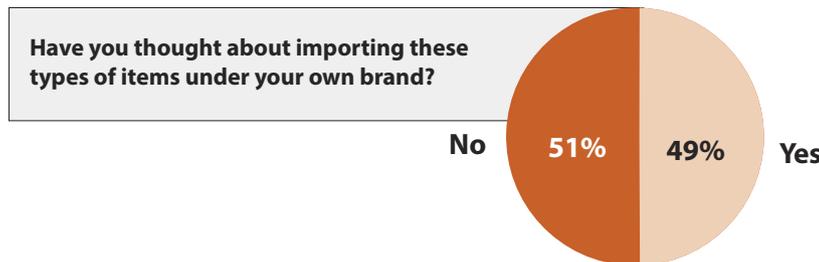
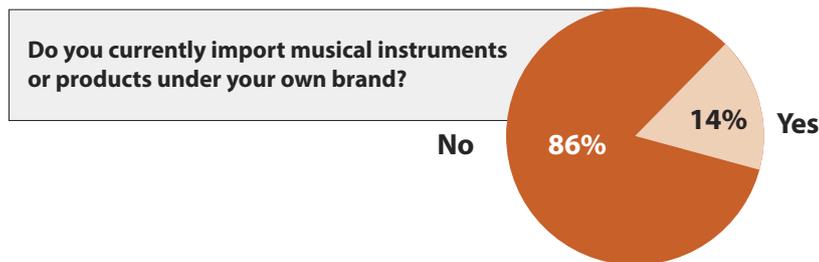
Store-Branded Instruments Represent More than a 'Vanity' Label for Some

By Christian Wissmuller

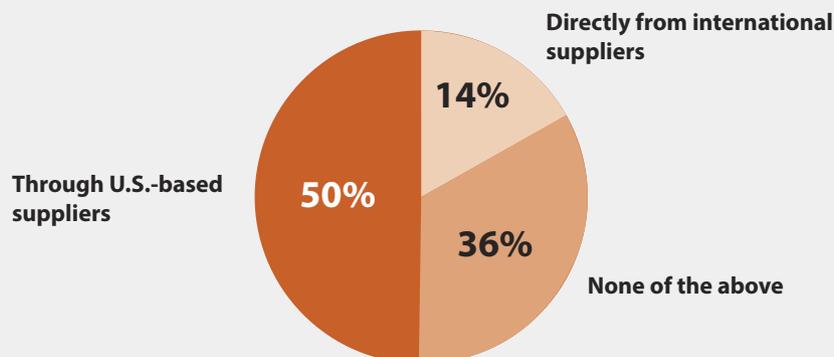
In the course of compiling our annual '50 Dealer 50 State' review and forecast each November, we've noticed that a fair number of dealers cite their own store's brand – be it of guitars, saxophones, mouthpieces, or whatever else – as their operation's "product of the year." These numbers certainly don't constitute the majority of MI retailers represented in the report, but it's been a consistent enough percentage in recent years that we felt it'd be worthwhile to explore the topic further.

In a recent survey sent to over 4,000 dealers, we asked about importing or selling instruments under a store's own brand. While only 14 percent of those who replied currently field products with their own label, half (49 percent) claimed to have at least considered doing so – a significant indicator that the concept has retailers interested in the potential upsides. While logistical considerations and quality control concerns keep the majority of dealers away, continued competition from Internet and big box sales, plus a feeling that larger brands have no interest in "the little guy," make the option of self-branding viable for some.

Read on to get more insight into how in-house store brands are being viewed by MI retailers across the country.



Do you import directly from international suppliers, or do you buy imported instruments through a U.S.-based distributor?



"It's too bad retailers have to resort to this to make a decent profit. The traditional manufacturers like Gibson and Fender have left us high and dry for the most part..."

– Larry Gosch
Encore Music Center
Auburn, Calif.

"We believe that the marketplace is finite, with limited potential for the growth of vanity brands."

– Stan Burg
Guitarvista
Albuquerque, N.M.

"We have found that so often the quantities required for custom labeling are out of our reach. We found one supplier who was able to order these a dozen at a time, and unfortunately he is among those who are no longer in business..."

– Mitchell Banks
Don Banks Music
Tampa, Fla.

"Many years ago we imported Giannani AWN20s from Merson Music that were privately labeled to augment our student selection for our conservatory. They were wildly popular at that price point, featuring rosewood back and sides with a spruce top. Great sounding instruments at student affordable retails with exceptional margins, as national advertising and the like did not factor into the net. I still have one of my own some 40 years later, and they still pop up on the Internet, as well. I consider that decision to be one of my finest marketing tools. We also tried private label strings, but did not achieve the level of success that these classical guitars gave us. I am a strong proponent of private labeling to solidify your brand and separate you from the competition. There is power and mystique in private labeling."

– Jerry Vesely
Vesely Music Co.
Parowan, Utah

"I think people get it wrong when they start out by focusing on instruments or serialized products first. Accessories are a great way to start and, due to the turn rate of these items, they can have a positive impact on your business even faster than the larger goods."

– Peter Sides
Robert M. Sides Family Music Centers
Williamsport, Pa.

"I was hoping buyers cooperatives would address the issue of small dealers importing directly, but as of yet I don't see that as their focus. Considering the increased margins from importing directly from the manufacturer is a need that could be addressed more efficiently for retailers than what occurs presently. In fact, for many smaller retailers, if a more profitable/efficient way of procuring inventory is not found, they may find themselves backed into a corner by the Internet and giant retailers."

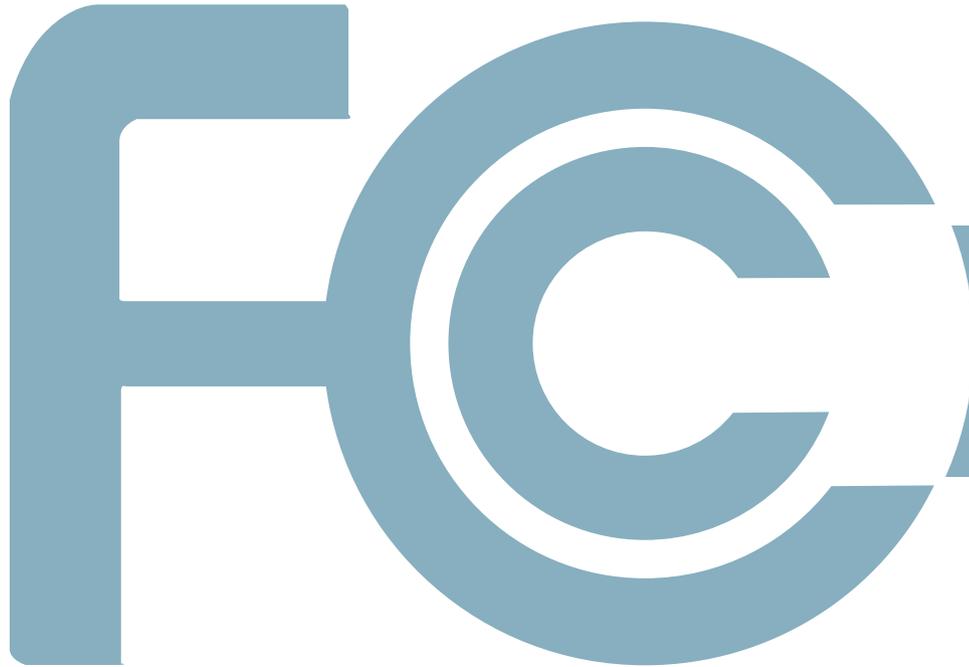
– Paul Allison
The Music Trader
Tucker, Ga.

"I have imported mouthpiece blanks from Europe for decades, and make them into the highest quality custom mouthpieces. I also import musical instruments with my name on them and do considerable work on them to make them into high quality instruments. From the factories they are not acceptable, and are essentially blanks."

– Kurt Heisig
Kurt Heisig Music
Monterey, Calif.

"I imported house-brand pianos for well over a decade, when it was a viable alternative to an Asian brand name. With today's Internet, unless you can go national, it is not a viable investment option for pianos in my market."

– Dave Gatt
Colton Piano,
San Jose, Calif.



Shure Keeps Up with Changing FCC Rules

Dealers Need to be Alerted to “Moving the Goalpost”

In the Fall of 2012, the Federal Communications Commission announced plans for an incentive auction of UHF spectrum in the 600 MHz Band – adjacent to the previously auctioned 700 MHz Band, moving down from 698 MHz (TV channel 51). Many of these frequencies in the 600 MHz band are used by MI audio users for wireless mics, wireless instruments, In-Ear Monitors, and so on.

Ironically, some of these affected systems migrated to those frequencies after the FCC’s previous “reallocation” of TV channels 52 to 69 (the so-called “700 MHz band” from 698 to 806 MHz) in 2008, which were made illegal for pro wireless applications after June 12, 2010. But a recent change at the FCC may spell some good news for pro wireless users. Last December, the auction date, originally scheduled for 2014, was pushed out to mid-2015.

In February, Shure’s Mark Brunner and others went to Washington D.C. to meet with some of the FCC commissioners and the Incentive Auction Task Force. There, they described the public demand for more complex professional live events that rely on wireless microphone technology.



Mark Brunner

“What MI dealers need to know is that another portion of the UHF spectrum, the higher portion of the band, will be sold for licensed mobile broadband services,” explains Brunner. “In 2015, another auction to the likes of AT&T, Verizon, T-Mobile, and more will occur, leaving a smaller footprint for over-the-air television and wireless audio in UHF. The actual amount of spectrum to be repurposed will be determined by the number of TV broadcasters who are willing to relinquish their spectrum licenses in exchange for a portion of the auction proceeds.”

The implication is that those purchasing new wireless equipment may be better served by lower frequencies in the UHF band, or bands outside of UHF such as 900 MHz and 2.4 GHz. Those professionals who rely on UHF to support a high number of audio channels may be affected, but “retailers who are dealing with customers who need to operate only a few channels simultaneously can direct them towards products using the unlicensed 900 MHz and 2.4 GHz bands.”

The issue of concern is, in theory, a small bar, a church, or theater using a wireless product sold by the local music store experiences interference or is no longer able to operate legally due to FCC rule changes. Moving into the unlicensed bands of 900 MHz and 2.4 GHz reduces the risk of future rule changes, but they are crowded with consumer uses (Wi-Fi signals). Fortunately, Brunner says that recently developed "digital technology can be deployed

“What MI dealers need to know is that another portion of the UHF spectrum, the higher portion of the band, will be sold for licensed mobile broadband services.”

that will avoid interference from other devices whenever it occurs, instantly locating a backup frequency to make the wireless microphone system immune to the other traffic in the band.”

“The portion of the UHF band that is auctioned will require guard bands in the middle and on the edge, and those guard bands are useful,” Brunner says. “In many cases they may be perfectly suitable for wireless audio, but might run some risk in critical applications. Rules around use of the guard bands will likely be determined in the FCC’s upcoming Report and Order, and those rules may allow for the continued operation of some 600 MHz band equipment far into the future.”

Major telecom providers – among them AT&T and Verizon – have been anxious to snag every bit of that bandwidth, and with billions of dollars at stake (possibly as high as \$20B), it is unlikely that pro audio users could possibly compete in a bidding war against these corporate giants. However, leading manufacturers of pro wireless products like Shure have been visiting with the FCC like they did in February to make the commission aware of the needs of our industry.

But Brunner is clear that there’s no going back, only going forward.

“We’re part of a global transition – there’s an undeniable economic force called mobile broadband technology, which must be accommodated by all of us who create wireless products, even if wireless microphones were here long before the smartphone. It’s been Shure’s position to help educate our regulators about what we do with wireless microphone technology, and to put a face to the event producers and content creators who rely on it every day. That’s been our mantra, and we’ve been successful at alerting our regulators of the global needs of this industry.”

Brunner stresses that it’s important for everyone involved to stay in touch with changes happening. “Know if you’re operating on a legal frequency, and keep checking our website where we’re always updating the news and offering advice,” Brunner says. “The FCC website is also a good resource for staying up to date. We encourage our retailers to understand the fluid situation and be able to keep their customers informed.” **MMR**

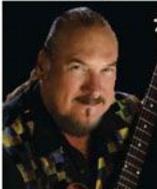
George Petersen, editor of MMR’s sister publication FOH, contributed to this report.

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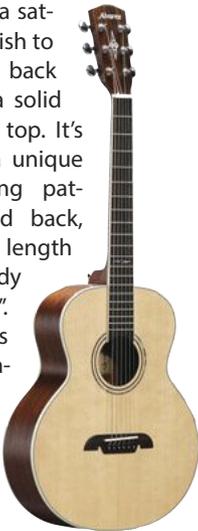
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Buyer's Guide

Alvarez LJ60 Little Jumbo

The LJ60 has a satin, open-pore finish to the mahogany back and sides, and a solid A+ Sitka spruce top. It's designed with a unique scalloped bracing pattern and arched back, with an overall length of 37" and a body width of 14 1/4". Other attributes include a mahogany neck, real bone nut and saddle, a rosewood bi-level bridge, and a rosewood fingerboard with 12th-fret inlays. Every LJ60 comes with a 15MM DuoFoam Deluxe gig bag.



alvarezguitars.com

Amahi Zebrawood Soprano UK241Z

This Exotic Series soprano ukulele is made with select Zebrawood. A distinctive curly grain gives each ukulele a unique look. Includes genuine rosewood fingerboard and bridge, guitar-style sealed tuners, and a 10mm padded bag. The instruments are equipped with Aquilla Italian strings. MAP: \$89.



AmahiUkes.com

FRETTED

Breedlove Premier Series Mandolins

The Premier Series Mandolins feature solid-carved bigleaf maple backs with solid-carved Sitka spruce tops with a full gloss finish and K&K Twin internal electronics. Three body shapes are available.

The F body shape features a unique retro-inspired peg head and a pronounced scroll on the bass upper bout. The K body shape is inspired by the CM guitar shape, featuring an asymmetrical peg head and a defined bass-side upper bout. The O body shape is Breedlove's version of the revered and time-honored teardrop shape. This compact shape yields very clear, distinct notes. make it ready to plug in and play at any sized venue. Retail: \$1,599-\$1,999.



breedlovemusic.com

Cort Earth 300V and 300VF

The Earth 300V features a solid Adirondack spruce top with Adirondack bracing, a solid mahogany back, and mahogany sides. Black body binding, a teardrop tortoise pickguard, genuine bone saddle, and a sunburst finish complete the body details. The mahogany neck is topped with a rosewood fretboard and Grover vintage tuners. Each Earth 300V features genuine bone nut and saddle, and ships with D'Addario EXP16 acoustic guitar strings. The earth300VF features all of the items above and includes the addition of the Fishman Sonitone EQ and Sonicore Pickup system.



cortguitars.com

Dean Markley XM Acoustic Pickups

The Dean Markley Artist XM is a transducer pickup that mounts directly to the soundboard of the instrument without invasive adhesives or hardware. The Dean Markley ProMag Plus XM's single coil pickup floats directly under the strings of an acoustic guitar or bajo sexto and is suspended in place by two foam inserts. The ProMag Grand XM houses a humbucker pickup. Retail: Artist XM (\$79.95), ProMag Plus XM (\$109.95), ProMag Grand XM (\$129.95).



deanmarkley.com

Rio Grande Dirty Harry Tele Neck "Super Classic"

The "Dirty Harry" was designed to add P-90 flavor to a guitar's single coils. The sound is clear and full with a crispy edge, designed to fatten up a tone with natural sustain and quick response.



riograndepickups.com

PEDALS & EFFECTS

Maxon OD808X Overdrive Extreme

Based on Maxon's classic OD808 circuit, the OD808X offers a wider frequency response with an extended hi-frequency range. This added tonal range has been carefully tuned to provide additional clarity without becoming harsh, and will also accentuate high-gain settings. The Overdrive Extreme also offers more gain and harder clipping than the standard OD808, as well as increased output level. Retail: \$209.



maxonfx.com

DigiTech Bass Whammy Pitch-Shifter

Harman's DigiTech Bass Whammy® is optimized for bass guitar tones and maintains all the settings of the original pedal while offering a host of modern upgrades including true bypass, MIDI operation, and more. The pedal offers two tracking modes: Classic and Chords. The Bass Whammy offers nine Whammy bending modes, from two octaves up through one octave down, nine Harmony bending modes from two octaves up through one octave down and Shallow and Deep detune modes. Retail: \$279.95.



harman.com

Bad Cat Siamese Drive

The Siamese Drive consists of a pair of overdrive pedals dual stacked in a single powder-coated, cast aluminum enclosure. It operates on standard 9v battery or industry standard 9v center negative power adapter. Controls on each side of the pedal include Gain, Tone, and Output. Output controls the amplitude of signal and when the Gain is set to zero, the Output is capable of enormous amount of pristine clean boost. The Gain knob allows for soft clipping overdrive all the way through syrupy harmonic overdrive. Each side can be engaged separately, or combined to be dual stacked right to left.



badcatamps.com

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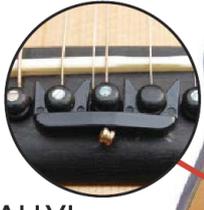
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PEDALS & EFFECTS

Radial Bassbone OD

The Bassbone OD is a bass preamp with two instrument input channels, each of which is equipped with level control, a semi-parametric equalizer, and low frequency resonance filter. Channel-1 is further equipped with Drag™ Control load correction to optimize the tone and feel when using a vintage passive instrument. Channel-2 has a PZB booster that increases sensitivity and load to 10 meg ohms, optimized for piezo transducers, as commonly used on upright bass. Toggling between channels is done using a footswitch and both channels may be mixed together by depressing the blend switch. Outputs include a 1/4" instrument level output to feed the on-stage amplifier plus a low-Z balanced Radial DI box output to feed the PA system.



radialeng.com

AmpliTube Orange for iPad and iPhone

The new AmpliTube Orange for iPad and for iPhone/iPhone Touch is a real-time mobile Orange Amplifier and effects studio featuring digital models of five classic and modern Orange guitar amplifiers and one Orange bass amplifier. AmpliTube Orange is also available as a bundle for existing AmpliTube for iPhone or iPad users or individual amps and effects can be purchased a-la-carte as in-app purchases within AmpliTube.



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amplitube.com

Boss GT-001 Guitar Effects Processor

The GT-001 includes COSM amps and effects equivalent to the GT-100 Version 2.0, Boss' top-of-the-line processor for stage performers. Dual effects chains allow users to create sophisticated tones with two amps and series/parallel effects routings. Advanced parameters include a channel divider for A/B switching of effects chains, either via a connected footswitch or according to frequency or dynamics.



The GT-001 also functions as a high-quality USB audio interface for a Mac or Windows computer, with four-channel operation for enhanced flexibility while recording, re-amping, and mixing.

BossUS.com

Line 6 AMPLIFI FX100

The AMPLiFi FX100 is an iOS enabled, cloud-enhanced multi-effects pedal. Featuring the Line 6 AMPLiFi Remote iOS app, AMPLiFi FX100 allows guitar players to wirelessly control their sound in connection with an iPhone, iPad, or iPod touch. Guitarists can play along with tracks in their music library via Bluetooth(r) streaming audio, and tone matching automatically delivers tones that match their music library.



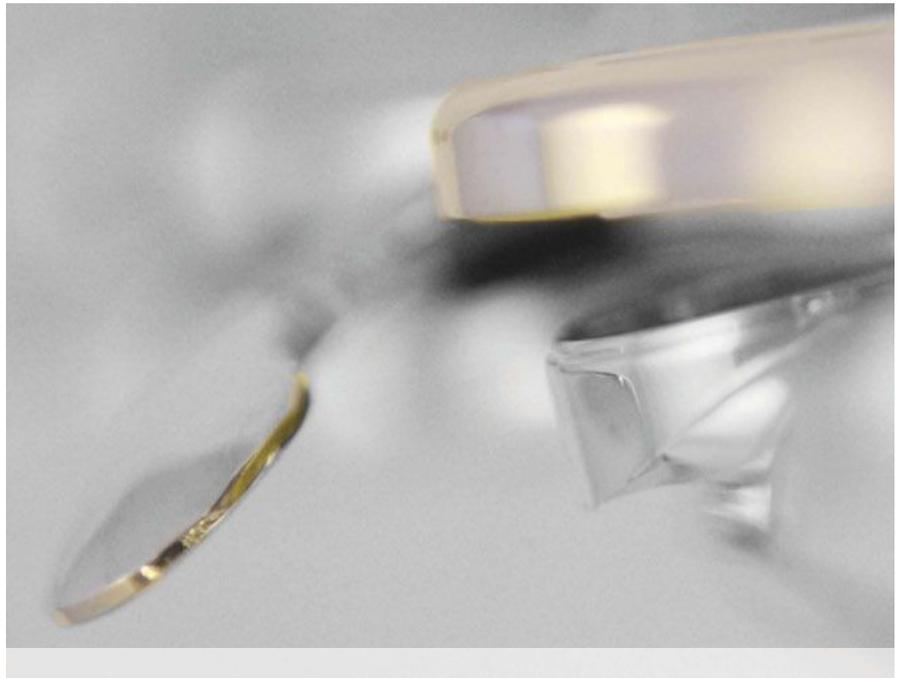
line6.com/fx100.com

Seymour Duncan Vapor Trail Analog Delay

The Vapor Trail is a true analog delay pedal using the famed Bucket Brigade Devices (BBDs), giving the pedal a vintage warm sound but with an immense clarity. Responsive modulation controls add shimmer and movement to the delay tone. A TRS insert jack allows the addition of effects to the wet signal and to output a wet-only signal. The Delay knob is translucent with a blue LED that flashes for visual feedback on the delay time.



seymourduncan.com



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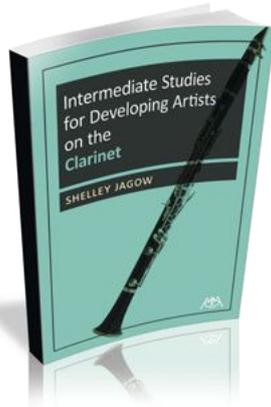
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Intermediate Studies for Developing Artists on the Clarinet from Meredith Music

This text covers styles appropriate to an intermediate book for woodwinds. It includes music from the Baroque, classical, romantic, and twentieth-century eras while representing more than a dozen countries. Original compositions are included to strengthen young artist skills in developing both facility and tone. The musical collection provides a diverse selection of quality repertoire presenting composer information, nationality, and music terminology. Retail: \$14.95.

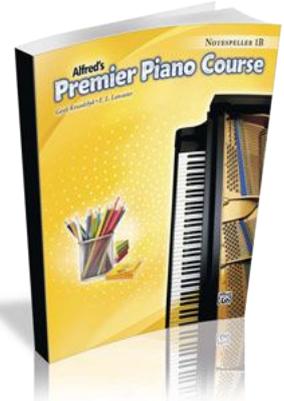


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PERCUSSION

Paiste PSTS

The 8" and 10" Splash enrich the assortment with fast responding effect cymbals. There is also an 18" China available. For the first time in this class, Paiste introduces a 14" Sound Edge Hats cymbal, a legendary Paiste invention that dates back to 1967. Paired with the 16" and 18" Rock Crash as well as the 20" Rock Ride, this option works as a foundation of a cymbal set in louder music styles. PST5 are made from 2002 bronze in Paiste's German facility.



paiste.com

PERCUSSION

SJC Custom Zombie Drums

This kit features 8" x 12", 13" x 15", 14" x 16", 16" x 24" smoked black acrylic shells with custom blood splatter and distressed finish, programmable LED lights, die-cast hoops on the batter side, blood splatter and distressed powdercoating, with hand contour cut custom-designed zombie-themed Butcher Hoops™ on the resonant side.



sjcdrums.com

Sabian Jojo Mayer Omni Cymbal

The new dark Omni provides a nuanced tone on the ride surface while adding a dimension of playing with the shoulder, which offers a unique texture and excites more of the cymbal's body without activating the crash. These properties are unique to the HHX version, and are a direct result of the HHX hammering. The cymbal includes jumbo (HHX) hammering, Sabian B20 bronze, a natural finish, and pinpoint lathing.



sabian.com

Tama Silver Armor Carriers

This kit features 8" x 12", 13" x 15", 16" x 24" shells. With the introduction of the Silver Armor Carrier J-Hook Type, players of other brands of drums can enjoy the adaptability of Tama's patented "Perfect Fit" Carriers.

Tama Silver Armor Carriers come in versions designed for snare, tenor, or bass drums (with hook and loop fitting). They feature sliding height adjustment, shoulder pipe adjustment, and backrest adjustment, along with a movable shoulder pad that can rotate as needed around the tube pipe.



tamamarching.com



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KEYBOARDS/SYNTHS

Roland RP-401R

The RP-401R combines space-saving efficiency with traditional appointments such as an integrated music rack and a retractable keyboard cover. Roland's acclaimed Super-NATURAL® Piano technology provides a truly authentic piano experience with the expressive tone of an acoustic grand. The newly developed PHA-4 Standard Keyboard inherits the functions, appearance, and Ivory Feel texture of keyboards in Roland's flagship instruments. Users can enjoy playing and practicing along with a complete backing ensemble in 72 different rhythm styles. Playback includes Roland's Headphones 3D Ambience effect. The instrument is compatible with Roland's free piano apps for Apple iOS devices.



RolandUS.com

Yamaha Mariachi and Norteño Expansion Pack

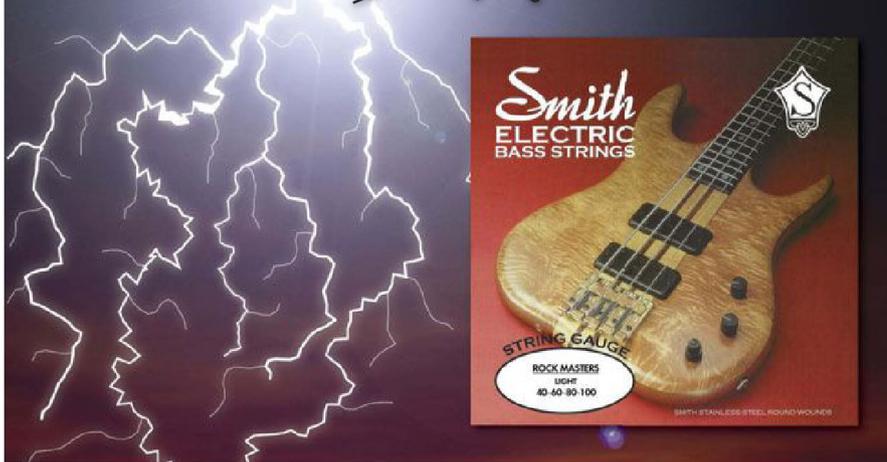
Yamaha's Mariachi and Norteño Voice and Style expansion pack for its PSR-S650 keyboard enables musicians to play songs in these popular musical genres. The musical tools for playing TexMex, a genre that is influenced by Norteño but with more contemporary instrumentation, are also included. The package is now available as a free download through September 30, 2014 with the purchase of a Yamaha PSR-S650 arranger workstation keyboard.



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Eisenberg Einklang Extended Softsynth



Eisenberg's Einklang Extended (for Mac or Windows) is now bundled with its RED Tone Pack, GREEN Tone Pack, and BLUE Tone Pack, plus the recently released premium WHITE Tone Pack and BLACK Tone Pack, to add a whole new range of tone colors. Einklang re-synthesizes sounds using instrument models based on Eisenberg's Artificial Intelligence Studio Technology (AIST). Instrument models are also morphed seamlessly from one sound to another using the Morphing triangle with three slots for tone colors.

eisenberg-audio.de

KEYBOARDS/SYNTHS

Korg Pa-Series Sound & Style Shop



Several new Korg sound collections – some for free download, some for purchase – are now available on Korg's global Pa-Series Sound & Style Shop. This online store expands the musical options for players of Korg's keyboard arranger products by offering instantly-accessible Sounds and Styles* in multiple musical genres.

Indian Sounds and Styles is a collection of 82 Styles and 37 Sounds/Performances that are useful for traditional and modern Indian music, and it is compatible with the Pa600 (\$250-\$350).

Persian Sounds and Styles contains 40 Styles and 54 Sounds useful for Persian music, including 48 new drum and percussion samples (such as agogo, conga, timbales and more)(\$200 - \$220).

Peruvian Sounds and Styles contains traditional Peruvian sounds such as Pan flute, Andean Harp, an assortment of percussive and brass sounds, and more.

Mexican/South American Styles is a free download that maintains compatibility with current Pa-Series products. It includes 32 Styles such as Mariachi, Cumbia, Mambo, Merengue, Bachata, and more.

shop.korg.com/pa

Arturia SPARK 2 Drum Machine Software

SPARK 2 users are now free to add and subtract modules (including Oscillator, multimode Filter and Karplus-Strong Filter, Envelope, Lfo, MiniMixer, RingMod, and Bode Frequency Shifter), create their own patch routings, and assign up to six macro controls for immediate control. Arturia has also updated the look and feel of SPARK to allow for faster workflow. SPARK 2 also adds 50 new kits – including no fewer than 800 new instruments – that span many more musical genres than ever before, including trap, hip-hop, tech house, and nu disco.



arturia.com

LIGHTING & DJ

Chauvet Hurricane Haze 3D

The Hurricane(tm) Haze 3D is a water-based haze machine. The new haze machine delivers a higher output of subtle atmosphere with less heat up time. The unit's new and improved silent running fan makes it ideal for applications where sound is an issue. Other features offered by the Hurricane Haze 3D include an automatic shut off when the tank is empty.



chauvetdj.com

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Instrument Care Apparel (iCA) brass and woodwind covers protect instruments while they sit out on their floor stands. The three-layer design is lined with a soft fabric, has 3/8" foam for protection, and is covered with a variety of attractive fabrics. iCA's Classic Cover slows the cooling process of the instrument down by 2.5 hours.



InstrumentCareApparel.com

L.A. Sax Big Lip 'X'

Instrument Care Apparel (iCA) brass and woodwind c.L.A. Sax's Big Lip "X" boast a large bell and bell throat for a fat tone quality, a cupronickel body, bell and neck for increased vibrancy, rolled tone holes for an smooth feel, and most importantly, the

use of new and exclusive Reactor Panel™ pads. The new Big Lip "X" saxophones are available in four elegant finishes of silver plate with black nickel keys, black nickel plate with silver plated keys and neck, antique matte, and a version in unpolished brass. Each model is hand engraved and owning its own unique tonal properties. Retail: \$3,079 to \$3,199.



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PRO AUDIO

Sennheiser MK 8

The new MK 8 microphone features five selectable polar patterns (omni-directional, wide cardioid, cardioid, super-cardioid, figure-of-eight), a low cut/roll-off filter, and selectable pad. The new microphone has a one-inch, dual-diaphragm capsule, precisely spattered with 24-carat gold and elastically mounted to reduce structure-borne noise. A three-position filter allows the user to either eliminate low-frequency noise below 60 Hz (-18 dB/octave, low-cut position) or introduce a softer roll-off effect from 100 Hz down.



sennheiser.com

Learning to Love Retail Analytics

By Matt Parish

A new generation of number crunchers have been harping on analytics for years – you’ve seen it take hold of sports (*Moneyball* and the rise of “sabermetrics”) while advanced infographics have become a staple of most publications. A new benchmark report from Retail Systems Research (by Paula Rosenblum and Brian Kilcourse) makes the claim that retailers who aren’t taking advantage of the many new resources for analyzing customer data are doing themselves a major disservice.

The report, titled “Retail Analytics Moves to the Frontline,” says that we’ve come a long way from the advent of digital data reporting when store scanners were introduced in the ‘80s: “The explosion of new data available today that reflects consumers’ shopping habits and preferences, particularly as they use digital technologies to make their purchase decisions both away and while in the store, dwarfs the volumes of data from those earlier times.”

Report co-author Paula Rosenblum says the report has special applications for MI retailers.

“First of all, we would never remotely suggest that analytics or any other math program will replace a musician’s eyes and ears on deciding what to buy,” she says. “No math program is going to recognize the mellow sound of a particular Martin guitar. What analytics can help you do is figure out how many to buy, when the best time to buy them might be, and the segments of your known (and not-yet-known) customer base that would likely be interested in owning one. That’s the forward-looking piece – figuring out how to make the best use of working capital.”

Though there are many methods of gathering data, Rosenblum says that it all comes down to simply asking for it any time you can. This means when you’re finishing a sale, when folks visit your website, and when administering loyalty programs. The key is that it comes in exchange for a perceived reward. “Loyalty programs can be effective, but only if the rewards are clear and real,” she says. Social media tools like Facebook and Pinterest can be effective, though finding personal data can be tough there. “I think it still has to happen as part of some kind of offer – ‘Join our mailing list to receive info on [insert their interest here].’”

Once you’ve gathered enough meaningful data, the way you analyze it can be of utmost importance in building a list of likely buyers for different instruments. A retailer can use these lists to call customers, suggest add-on items (anything from amps to cases and straps), and more.

“Rolling forward, a pattern might emerge from the data that helps you determine when it’s time to send additional offers,” Rosenblum says. “If I take the guitar analogy further, you could

send automatic emails or create ‘tickler’ lists to contact buyers when it might be time to change strings. You could recognize the difference between Brian, who changes his strings all the time because he plays a lot, and me, who hardly ever plays or changes my strings. You could remind me to change them a bit more often (I really should!).”

Rosenblum notes that analytics can also be used to keep tabs on employee selling habits. Who are they selling to? Is anyone giving away sweetheart deals for lower than you’ve authorized?

While the idea of analytics may bring to mind extra time spent with dull spreadsheets, Rosenblum argues that

they actually accomplish the opposite. “The core question an owner has to ask himself is, ‘While this is a labor of love, am I laboring so much that I’m losing the love?’ Analytics and computing power in general help take the sweat out of being a business owner, and frees up time for more selling or relaxation time.”

“The bottom line is: there will always be a big place for the human touch. The value of analytics is to give you the time to provide that human touch, and let the math take care of the scut work.”

Retail Systems Research (“RSR”), founded in 2007, is the only research company run by retailers for the retail industry. RSR provides insight into business and technology challenges facing the retail industry ecosystem, and thought leadership and advice on navigating these challenges for specific companies and the industry at large. “Retail Analytics Moves to the Front Line” can be found for free online at: goo.gl/ddyXhj.

“Analytics and computing power in general help take the sweat out of being a business owner, and frees up time for more selling or relaxation time.”





By Richard Rejino

Connecting with Clients and Employees Using Personality Type Indicators

Learning how to quickly identify personality types is a valuable skill. It can help you know your employees, recognize their natural strengths, and find the best communication style to make yourself understood. It can also help you quickly identify potential clients' preferred communication styles so you can talk to them effectively and get the results you want.

Many tests have been developed to identify your personality, perhaps the best-known of which is the Myers-Briggs Personality Type Indicator. Using a series of questions, it identifies your personality and categorizes it into one of 16 types, revealing surprisingly accurate insights into who you are. Each type has four components, or dimensions, which can become complicated when you begin to explore the 16 types. But if you understand a few principles, you can learn to identify certain cues – body language, speech patterns, appearance, and interests – that will give you a better understanding of how and why people think and act the way they do.

Here are the four dimensions:

- ▶ **Extraversion/Introversion** – This is the easiest component to identify. Extroverts are energized by being around people, whereas Introverts are drained by being around people and need to be alone to recharge their batteries.
- ▶ **Sensing/Intuition** – This category is responsible for the greatest difference in how people interpret the world. Sensory people are drawn to hard information and practical explanations. Intuitives focus on psychological workings of human relationships and make “gut” decisions.
- ▶ **Thinking/Feeling** – Thinkers are more logical and analytical, Feelers are more sensitive and empathetic. In the U.S., the population is split 50/50 between Thinkers and Feelers; however, 65 percent of men are considered “Thinkers,” while the same percentage of women are considered “Feelers.”
- ▶ **Judger/Perceiver** – This dimension is most easily explained through an illustration. If you are very organized, like things resolved, and have a neat desk, you are probably a Judger. If you like things open-ended, have difficulty making decisions, and have a generally messy desk, you are a Perceiver.

As a personal example, I once interviewed an employee whom I will call “David.” During the interview he was polite, on the quiet side, and gave thoughtful answers to every question. He had previous retail experience and spoke in great detail about what did on the job. He used phrases such as, “I felt like I was doing a good job,” and described his goal as “making people happy.” The (emotional) verbal cues he used identified him as someone who wants to please others and that needs affirmation. The detail with which he spoke about his previous job indicated that he was a stickler for details and routines.

I ended up hiring him, and after working with him a short time, he demonstrated exactly what his cues had shown: very detail-minded, a stickler for neatness, very routine-oriented, and good at providing customer service.

But David liked to talk, and if I asked a question about his work he would describe every detail about a situation. I, on the other hand, just wanted a straight answer to my question. His propensity for over-explaining things could have created a situation where I would have been apt to avoid talking to him. By understanding that his need to explain details was his way of understanding a situation, I learned to be very specific with my questions so that he wouldn't deluge me with unsolicited details. And if I wanted to talk to him about general business issues, I knew that I needed to do it at a time when I could genuinely listen and consider everything he had to say. As a result, my working relationship with him was strengthened from knowing his tendencies and him knowing mine.

If getting the results you want from your customers and coworkers is important to you, then using their preferred way of communicating (not yours) is the key to creating valuable personal relationships with them. Using this process to analyze their personality types will put you in the position to get the most out of all of your daily interactions. The bottom line? Learning how to read people is a valuable business skill. To learn more, I highly recommend the books: *The Art of Speed-Reading People* by Tieger & Tieger and *Please Understand Me* by Keirsey & Bates.

Richard Rejino is the executive director of RPMDA and account executive at Madelene Crouch and Co., Inc.

A Retailer's Speed-Reading Action Plan

- Purchase *The Art of Speed-Reading People* and *Please Understand Me* and learn about yourself first.
- Ask your employees to voluntarily take the Meyers Briggs Personality Test found in *Please Understand Me* (there are many online tests, too), with the understanding that the results will be shared with all of the employees.
- Start a book club using *The Art of Speed-Reading People* as part of or in addition to monthly staff meetings. Discuss the book in small chunks, and talk about the different personality types within your company and apply what you learn to your customers.

Bookmark Music



Bookmark owner
Marcia Sterns

Who: Marcia Sterns
What: Bookmark Music
Where: Pacific Grove, Calif.
When: 1994
Category: Print Music
Top Publishers: Hal Leonard, Alfred Publishing, and Carl Fischer
But also... Gifts not found in standard mail order catalogs; Suzuki and Hohner harmonicas; and Luna and Lulu ukuleles.
Who walks in the door: Teachers and students, for mostly piano, string, and vocal music, in that order.



Business

Transition: I started out as a performance arts bookstore, but knew to focus on print music retail business when the customer demand for print music exceeded the customer demand for theater and media materials.

Career low point: When two long-term outstanding employees moved on to higher goals. It took a few hiring missteps to get back on track to the service and atmosphere we want to provide at Bookmark Music.

Winning: A career high point was when I received RPMDA's Sandy Feldstein Service Award in 2010 for a good deed done in 2009. Also at the 2010 NAMM show, I also received Alfred Music Publishing's Premier Dealer 2009 Award and the 2009 Music Retail Excellence Award for Overall Excellence. So I guess 2009 is the year of note!

The music's the thing: The best part about my job is music. Kids making music. Adults making music. Professionals making music. Music.

But of course: The most unpleasant part of my job is the bookkeeping.

Too tough a call? My biggest mistake? I only make big ones. And I can't choose just one.

The most important thing about managing a print music store is: Maintaining your sense of humor.

The important thing about doing business with a publisher is: Maintaining a personal connection.

How to hire: For us, the most important qualities of an employee is that they read music and can interact with people.

Avast ye scurvy dogs: My biggest peeve is the pirating/public uploading of copyrighted material.



Bookmark Music employee Pamela Scholz.

Personal



At home: Winter and Rollo, my two rescue American Eskimo dog children.

Who knows where that piano had been: When I was eight years old, there was a piano at a relatives' houses, and I always asked if I could play them. The answer was always, "Only if you wash your hands first." I would always reply, "I did already! See?"

And on vocals... So I used to play piano and guitar, but now I sing in Cantus Monterey, a chamber chorus, and the Camerata Singers of Monterey County, a community chorus.

Beyond the music arts: I also sell my own photographs at a local gallery.

Not sure what it all means but sounds cool: People might be surprised to know that I am an American Power Boat Association National Champion (3.5cc hydro class, R/C Division).

We could see that: If I were a cartoon character, I'd be the Yoyo Flamingo from "Carnival of the Animals" in *Fantasia 2000*.

Most admired: Jim Strouse [retired from Stanton's Music, Columbus, Ohio] and Joe Keith [Music Mart, Albuquerque]. Both have built/maintained large-scale family-owned print music stores that are still thriving.

Favorite musician joke: How many conductors does it take to screw in a light bulb? Nobody knows, no one's watching.

Motto: "Integrity is the essence of everything successful." I got that from a fortune cookie.

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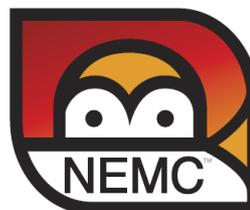
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'Craft'

In an era of craft beers and boutique bacon, the MI business is right in step

Craft beer. Handmade coffee. Artisanal chocolate. Heritage jeans. Hand-carved wooden iPad cases. It's hard to avoid the retail collateral of the current hipster era, with its emphasis on the bespoke. Parts of Brooklyn, like other newly renovated urban cores, sometimes appear to have more in common with an Amish farm than with a borough of New York. The emotional embrace of the handmade item is a pushback after decades of big-box proliferation. It's a search for authenticity, a reaching for the real. It's also something that MI retail has been doing, and doing exceptionally well.

The boutique amplifier, stompbox, or guitar is both an outlier and a differentiator; embedded within the racks of its big-name cousins, they can be regarded as anything from mild curiosities to aspirational totems. But in any event they define the stores that carry them to some extent: if a person is what they eat, a store is what it chooses to sell. Through this prism, selecting something like a guitar amplifier becomes an exercise in self-assessment by both the seller and the buyer. Do the rustic finishes of Red Iron amps speak to some internal sense of oneness with the land? Does the Art Deco look of a Trillium Empyrean reflect a desire for sophistication? Is the Humphrey Espresso the first step of an M.C. Escher stairway to a personal esthetic heaven?

As writer Tom Hughes put it in his *Analog Man's Guide to Vintage Effects*, "Part of the popularity of boutique may lie in its grassroots, back-to-basics appeal. There is a sense that you have a product of fine craftsmanship made by a real person who's into what he's doing, not some faceless corporation cranking them out by the thousands, always with an eye on the bottom line. We want to believe that the boutique pedal we've just purchased is a labor of love, made with the finest ingredients..."

Craft 2.0

However, the notion of the boutique product, crafted by wizened elves with soldering irons and a pack-a-day habit, is undergoing its own v.2.0 transformation. The cachet that has accompanied the category has become so potent that major brands have devised their own lines of boutique products, much the same as how they have "vintage-ized" new products. Thanks to that effect and combined with a six-year-long recession that drove millions of people into their garages looking for money-making ideas (a few of whom ended up building guitar

amps and pedals), the sheer ubiquity of these singular items begins to ironically diminish the appeal of the unique, small-batch proposition. Exactly what is meant by "boutique" becomes harder to parse. Where making a dozen or two amps in a year, cobbled together in a garage in Cleveland or Austin, might once have easily qualified for the title, as the number of those doing just that steadily increases an even smaller annual output becomes necessary to establish bona fides as truly artisanal. Legendary hip-hoppers Wu-Tang Clan expressed the quintessence of that earlier this year when they stated that they would make and sell only a single copy of their newest LP. They reportedly got an offer of \$5 million. Maybe the next logical step for an amp or a foot pedal is to just put the schematic up on eBay. And then Instagram it so it disappears immediately.

HERE'S THE STORY

But the singular, short-run product has one thing that even ubiquity doesn't dilute, and which, in fact, it may even help. Every product comes with a story, a narrative that's often as engrossing as an Elmore Leonard novel. And everybody loves a good story. We're hard-wired to want to know who this stranger is and how he ended up in our midst. Marshall, Fender, Peavey, and other iconic brands all have elaborate and often well-curated backstories. So do the boutique makers, though they usually need to develop and emphasize them better. Not everyone's story can reach the mythic proportions of, say, a Howard Dumble, the Beowulf of guitar amplifier builders. But there are those great success stories, like how Jamie Stillman's EarthQuaker pedals went from being cobbled together in a cramped West Akron basement to shipping 1,000 units a month and endorsements by Coldplay and Paul Simon. The goal is to transcend being a product and aspire to become a three-dimensional character.

Stories engage people; it's the subset of that – stories engage buyers – that's the point here. And few products have better stories than the boutique ones in MI. Between Wikis and websites, those stories can be a marketing dream. Everyone has a bit of *Mad Men* in them, and who could have better stories to tell than musicians?

Dan Daley is a veteran pro audio writer and journalist, as well as the author of several books. He is a recovering musician, but enjoys occasional relapses.

MMR



By Dan Daley

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