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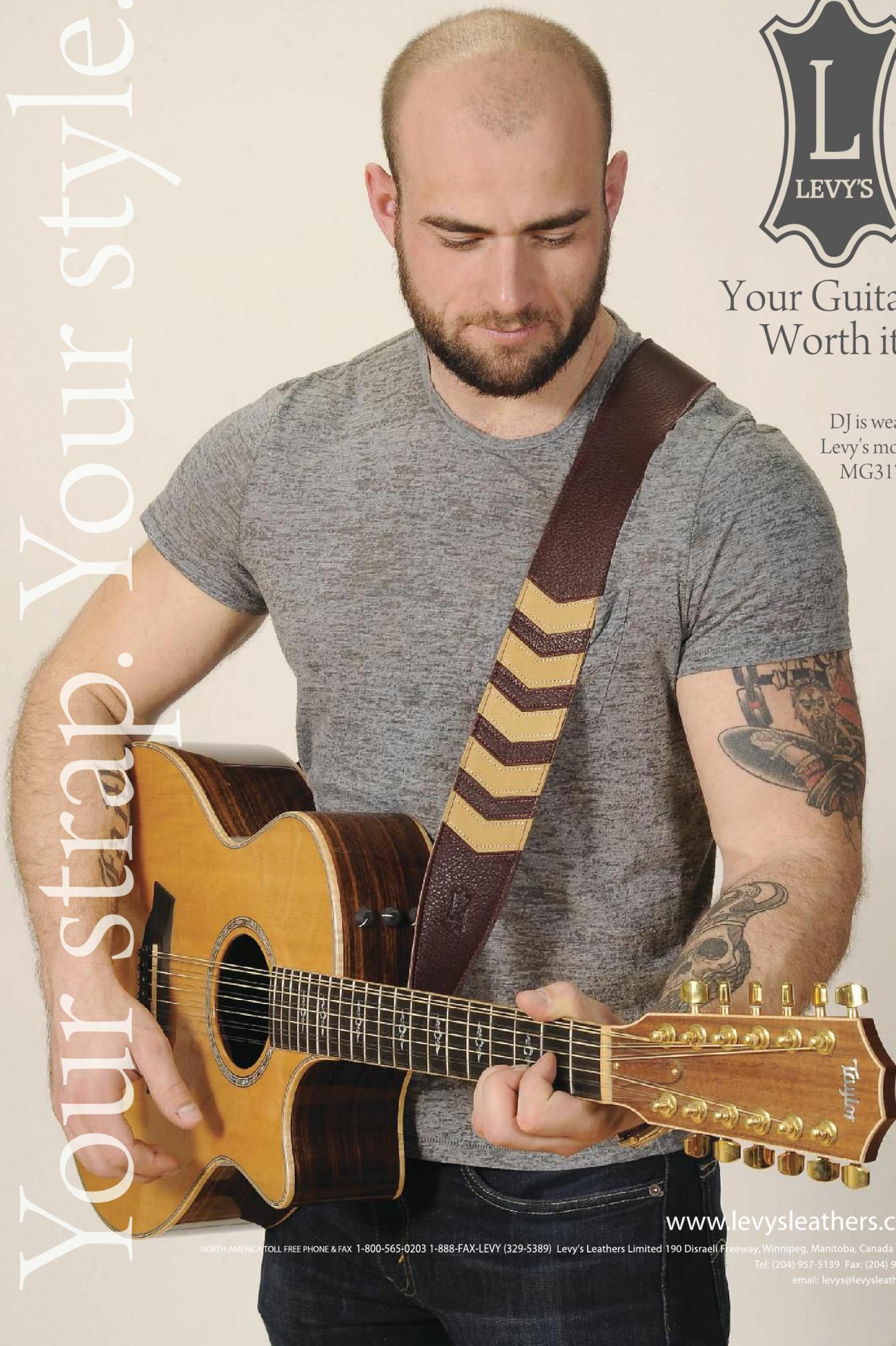
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| America | Colin Young | Starr | Sting |
| American Idol | The Commodores | Plant | Stone Temple Pilots |
| Ani DiFranco | Creed | Randolph | Styx |
| Animal Collective | Crosby | Swart | System of a Down |
| Annihilator | Crowded House | Waters | Taylor Swift |
| Audioslave | Damien Rice | Tom Jones | The Black Keys |
| Avenged Sevenfold | Dandy | the National | Three Doors Down |
| Barbra Streisand | Daniel Barenboim | Timbaland | Tom Waits |
| Barenaked Ladies | Dave Matthews | Tommy Emmanuel | Tommy Lee |
| The Beach Boys | Deadma5 | Tony Bennett | Tony Levin |
| Beastie Boys | The Decembrists | Tony Maserati | Toots & The Maytals |
| Beck | Def Leppard | Travis | Tragically Hip |
| Béla Fleck | Derek Trucks | U2 | Usher |
| Bette Midler | Destiny's Child | Van Halen | Victor Wooten |
| Billy Idol | Devin Townsend | Vince Gill | Weezer |
| Billy Joel | Diana Krall | Wyclef Jean | The White Stripes |
| Billy Ray Cyrus | Dimmu Borgir | Xavier Rudd | Will I Am |
| Billy Sheehan | Disney | Yellowjackets | Zac Brown |
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| The Black Crowes | Dolly Parton | Shinedown | |
| The Black Eyed Peas | Doobie Brothers | Sigur Rós | |
| The Black Keys | Doves | Skunk Anansie | |
| Blake Shelton | Dream Theater | Slash | |
| Bob Dylan | Duran Duran | Slayer | |
| Bon Jovi | Dwight Yoakam | Sleigh Bells | |
| Bonnie Raitt | The Eagles | Slipknot | |
| Bootsy Collins | Econoline Crush | Snow Patrol | |
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| Bryan Adams | Eric Johnson | | |
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MUSICAL MERCHANDISE REVIEW

Vol.174 JUNE 2015 No.06

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– Brian Dowdle, ADJ Group



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Cover by Garret Petrov

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Let Present-Day Realities Shape Your Business



by Christian Wissmuller

The global EDM business had a value of \$6.9 billion last year, up 12 percent from \$6.2 billion in 2013, according to the *IMS [International Music Summit] Business Report 2015*," noted Glenn Peoples in a report filed for *Billboard* magazine on May 22nd of this year. He continues, "North America alone is estimated to represent roughly 29 percent, or \$2 billion, of the global market."

How much of that \$2 billion in 2014 was directly relevant to MI retail? Glancing again at data provided by the IMS shows that "sales of DJ Software & Hardware, DJ earnings from additional sources and value of other platforms such as Soundcloud" amounted to roughly \$75 million. Unfortunately that metric is not broken down further to highlight just DJ gear sales, but let's hazard a fairly safe guess that we're still talking in the tens of millions of dollars range. While Peoples goes on to concede that EDM's growth has slowed of late, those are still some fairly hefty numbers. Factor in, also, that these recently shared stats deal only with Electronic Dance music – meaning that sales of DJ gear for more "traditional" gigs (think weddings, dances, DJs who play in hip-hop or rock bands, et cetera) aren't represented at all – and suddenly you're talking even bigger bucks.

The point? Well, based on the results of this month's *MMR* survey, it would seem at first glance that a good number of dealers are leaving potential money on the table by not carrying gear relevant to these emerging markets. Only just over 50 percent (51.2%) of the respondents to our poll indicate that their stores carry both DJ & Lighting equipment – with only 1 percent saying that, of those two product categories, they only carry DJ gear.

What's the obstacle that's scaring off retailers, then? "We can't keep up with the challenging DJ category," concedes Anthony Mantova of Eureka,

California's Matnova's Two Street Music. "The wildly changing demand, coupled with the insanely small profit margins is a barrier for most brick-and-mortar stores."

A fair point, to be sure, but as Washington Music Center's (Wheaton, Maryland) Randy White observes: "If you don't sell DJ equipment, you lose the opportunity to sell all the other essentials: lighting, cables, wireless and wired mics, cases."

So what's the solution? The answer will vary dependent on the region in which you operate, the skill sets of yourself and your staff, the amount of available square footage in your store, and many other factors. If you don't know much about DJing or electronic dance music, or if customers in your area are (so far as you can surmise) not as into EDM or other gateways to DJ equipment sales, maybe you go small: a few software packages and maybe one controller, to see if you can use that fledgling DJ department to drum up those add-on gear sales Randy White mentioned. Maybe you have a staffer who is fully immersed in DJing and EDM who could quarterback a new department in your store, using his knowledge and local connections to establish yours as "the" store in town to go to for all things DJ-related.

This is a growing subculture and if you don't capitalize on what's truly popular today – not on what was popular in 1973 or 1992, but in 2015 – one of your competitors will. The main points are these: be aware of what's going on in the market and don't be afraid to tread into uncharted waters. Kids can't buy the products they want at your store if you don't carry them. **MMR**

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Fender Adds Jones as First Ever Chief Marketing Officer

Fender Musical Instruments Corporation is hiring its first chief marketing officer (CMO) to lead the company's global marketing strategies and initiatives. Evan Jones is tasked with building deeper consumer connections with Fender and its brands.

"Hiring our first CMO is another milestone in our long-term plan to continue to engage consumers in unique ways with the Fender brand. We are incredibly excited to have Evan's multi-brand experience, leadership, and passion for Fender leading our strategic marketing efforts," said Scott Gilbertson, who joined Fender as interim chief executive officer in Spring 2014 after private equity firm TPG Growth invested in the company.

To this exciting time in Fender's history, Jones brings more than 18 years of experience leading omni-channel marketing efforts for global companies in the sports, gaming, and lifestyle sectors. He most recently served as CMO of New Era Cap Co., and prior to that held marketing roles with Nike, DC Shoes, and Activision. Now Jones will bring his passion for music and Fender together with his years of experience marketing other iconic brands.

"I'm thrilled to be joining the Fender family to further build and lead our marketing and consumer engagement capabilities. I have a deep appreciation for the authenticity and evolution of Fender, and it's an honor to join the team," said Jones.

"We know the artists and consumers who play our instruments have a tremendous passion for what we make, and we know the landscape of musical expression is changing. I look forward to making sure our musicians continue to feel the same way about their Fender instruments as I always have, and inviting more of the next generation of potential musicians to join the Fender Brand."

Yamaha Names Eaton Chief Marketing Director

Yamaha Corporation of America (YCA) has announced that Roger Eaton has been appointed as the company's chief marketing director. He will report to Tom Sumner, senior vice president, YCA and takes the reins from John Shalhoup, who was recently promoted to general manager of YCA's Pro Music Division.

Eaton is now responsible for overall Yamaha music and audio related promotion in the United States, developing and implementing new marketing strategies that ensure a cohesive Yamaha message across the company's product lines and sales channels to strengthen and elevate brand awareness.

"The chief marketing director position plays a pivotal role in growing all Yamaha products, and Roger's track record of solid leadership, strong communication skills and imaginative marketing makes him the ideal candidate for this role," Sumner said. "I am confident that he will elevate our company's overall marketing to increase the reach of the Yamaha brand."

Eaton, who brings nearly two decades of management and marketing experience with Yamaha to his new position, said he is excited about the opportunity to build on Yamaha's long-standing reputation for excellence in music and sound products and services.

"Our customers view all Yamaha products and services as one brand, and we are increasing our resources to be sure the customer experience is unparalleled," Eaton said. "We'll be focusing on our in-person events, social media and web strategies to enhance the brand experience and provide our customers with the knowledge they need to choose Yamaha as their preferred product."

Eaton took the reins as chief marketing director on May 18, having previously served as director of marketing for YCA's Band & Orchestral Division since 2004. He said his experience in successfully working to strengthen and broaden the Band & Orchestral Division

and deliver unmatched customer service and support will help him lead Yamaha's committed marketing team across the brand.



Roger Eaton

"Yamaha is the only company that has a full complement of products for the institutional and school market, so my experience in the Band & Orchestral field will allow me to increase our total Yamaha value and solutions to educators and students," he said. "Yamaha is already recognized as a brand that exemplifies a tradition of high quality, remarkable innovation, and peerless customer support, so we're going to work even harder to broaden that."

Eaton joined Yamaha's Band & Orchestral Division in 1997 to create Dealer Development Services, a highly acclaimed training program that strengthens Yamaha dealer's business acumen. In 2002, he also took on the responsibilities of marketing manager for Winds and Stringed Instruments. In 2003, Eaton relocated with the Band & Orchestral division to YCA's national headquarters in Buena Park, Calif., and was promoted to sales and marketing manager. A year later, he was appointed the division's director of marketing.

Under his leadership, Yamaha's Band & Orchestral Division became the first band instrument company to create content-driven marketing programs including podcasts, online product training, and sell-through programs.

Eaton's leadership extends beyond YCA. He is also a recognized leader in the music industry, including his service as a board member for both the Music Distributors Association and United Sound, a Yamaha-sponsored organization that helps provide access to school music for special needs children.

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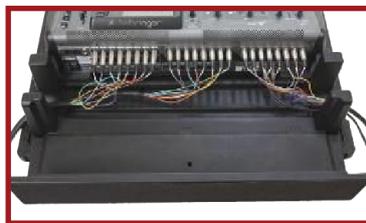


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Up until now, the only way to transport 32-channel sized mixing consoles, was with bulky, heavy flight cases. SKB has designed a new line of mixer cases for three of the most popular 32-channel mixers in the market. The 1RMX32-DHW, fits the Behringer X32 mixer, the 1RMQU32-DHW fits the Allen & Heath QU32 and the 1RMSL32-DHW fits the PreSonus StudioLive 32.4.2AI. All three Roto-molded cases include a large rubber gasket in the lids to keep rain and moisture out. Overall weight is lighter than equivalent road cases while providing superior protection.



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NAMM U has curated 35 sessions to help music retailers hone a winning business strategy for the second half of the year and far beyond. The educational opportunities start with NAMM

U's Retail Boot Camp, leading into three-days of Breakfast Sessions and NAMM Idea Center topics designed to inspire and share practical tactics for success in the rapidly evolving music industry.

"We've had NAMM Members say that Summer NAMM's offerings are akin to those at expensive executive retreats with high-level speakers, cutting-edge ideas and opportunities to network with industry leaders one-on-one," said Joe Lamond, president and CEO of NAMM. "We're excited about the educational line up at Summer NAMM and believe that dealers who come to the show will benefit and be better prepared for success in the fall and holiday selling season."

NAMM U's Retail Boot Camp, starting the day before Summer NAMM opens is an intensive, one-day training for anyone working in music retail – from owners to salespeople. This year, marketing and sales guru Bob Negen reveals promotions and special events that get results, as well as tips for creating a service culture that sells. Financial experts Alan Friedman, CPA, and Daniel Jobe of Friedman, Kannenberg and Co. will then share tactics for improving cash flow and back-office operations.

Start show days off right with NAMM U Breakfast Sessions in Music City Center's Davidson Ballroom. Thursday morning's "NAMM Retail Summit" delves into how NAMM Top 100 Dealers are successfully competing today. At Friday's "No More Average Marketing – How to Cut Through the Noise," online marketing maven Larry Bailin reveals strategies for online marketing.

Held every half-hour throughout the show, right on the show floor, the NAMM Idea Center will feature peer-to-peer learning with ideas designed for immediate implementation.

Just a few Summer NAMM Idea Center standout sessions include:

- Essential Tips For A Successful YouTube Channel
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- Effective Online Marketing Ideas From Top 100 Dealers
- How To Set Up And Profit From Maintenance Agreements

TEC Tracks, educational sessions designed to empower the growing pro audio and recording market, will debut at Summer NAMM in 2015. Presented next to the NAMM Idea Center on the show floor, TEC Tracks supports recording, live sound and music pros with three days of engaging programs and hands-on training.

Intellectual property and import/export roundtables will be held in the NAMM Member Center located in the lobby throughout Summer NAMM. This is a convenient and free opportunity for NAMM members to meet directly with representatives from the U.S. Patent and Trademark Office on intellectual property issues and representatives from the U.S. Fish and Wildlife Service on regulations and reporting requirements that affect the manufacturing, sale and transportation of musical products.

This year, NAMM at Night events include Wednesday night's "Insight 3: An evening of music and stories" hosted by country music star Vince Gill and Two Old Hippies' Tom Bedell and Friday's Top 100 Dealer Awards.

Exhibit space is available. For more information on Summer NAMM 2015, visit www.namm.org/summer/2015.

Letters

Dear Christian:

We read with interest the "UpFront Q&A" interview with Drum Workshop president Chris Lombardi in your April 2015 issue. In response to that article we want to offer our congratulations – on behalf of the Gretsch Family – to Don and Chris Lombardi and the entire Lombardi family.

Drum Workshop is already the biggest drum company in America, and now, with the addition of Gretsch drums, they're the biggest in the world. And yet, like Gretsch, they're a family-owned company run by people who have a genuine understanding and respect for the art of top-quality custom drum manufacturing.

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Regards,
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Roland U.S. Hosts Dual-Coast VIP Showcases

Roland U.S. recently held two VIP Showcases highlighting its complete range of products that were unveiled at the 2015 Musikmesse show. Several hundred leading musicians, engineers and prominent members of the press attended the events, which were held at SIR in New York City and CenterStaging in Burbank, California.

Guests got up close and personal with the new Roland JD-XA crossover synth, the AIRA Modular series, Blues Cube amps, TR-25K V-drums, BOSS SY-300 guitar synth pedal, and more. Roland Corporation president Mr. Jun-ichi Miki made a special appearance



FROM LEFT: Roland Corporation president Mr. Jun-ichi Miki; drummer Vinnie Colaiuta; and Roland U.S. president and CEO Jay Wanamaker, visiting during Roland's VIP Showcase.

at the Burbank event, along with Roland U.S. president and CEO Jay Wanamaker, greeting guests and sharing stories. The Roland product team was also on hand to answer questions, offer demos and receive guests' product feedback.

Special guests in attendance included Jonathan "Sugarfoot" Moffett (Madonna, Michael Jackson); Will Lee (Late Show

with David Letterman, Fab Faux); Vinnie Colaiuta (Sting, Jeff Beck, Herbie Hancock); Jeff "Skunk" Baxter (Doobie Brothers, Steely Dan); Paul Mirkovich (The Voice / Rock Star INXS / Cher); and Bashiri Johnson (Michael Jackson).

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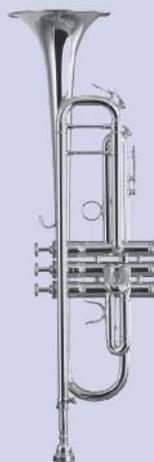
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Mutec Mouthpieces

Blackstar Launches Select Dealer Program

Blackstar Amplification has released the list of retailers they have partnered with to kick-off their new Blackstar Select Dealer program.

Blackstar Select Dealers are the only U.S.-based dealers authorized to carry the premier selection of Blackstar's Artisan and Series One amplifiers. As a Select Dealer, partners receive several benefits including; flexible terms, priority consideration for in-store Blackstar artist appearances, special advertising and promotional opportunities across multiple media channels as well as a Select Dealer welcome package with exclusive signage, apparel, stickers and more. Blackstar Select Dealers receive these benefits when they stock their desired mix of Series One and Artisan amplifiers.

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"The Select Dealer program has been well received by our launch partners and we have secured coverage in major metropolitan markets on the East and West coasts as well as Central US," stated Loren Molinare, U.S. product manager for Blackstar Amplification. "The goal is to bring this collaborative partnership into all major cities across the US and satisfy the demand for both of these amplifier ranges that are representative of Blackstar's passion for providing guitarists with the ultimate forms of tonal expression."

First Class of Blackstar Select Dealers:

- Riff City Guitar, Saint Joseph, Minn.
- The Guitar Store, Seattle, Wash.
- Bizarre Guitar, Reno, Nev.
- Main Drag Music, Brooklyn, N.Y.
- Alto Music, Middletown, N.Y.

- Sam Ash, Hollywood, Calif.
 - Martin Music, Memphis, Tenn.
 - Robbs Boulder Music, Boulder, Co.
 - The Guitar Shop, Freemont, Ohio
- Artisan and Series One amps have become the number one choice of

artists such as Gus G., Richie Sambora, Luke Bryan, Michael Carter, Bob Mould, and Iggy and The Stooges.

Retailers interested in becoming a Blackstar Select Dealer can contact: Sales@Korgusa.com

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CLARIFICATION

In our Show Report from *MMR's* May 2015 issue, the 110,000 visitors and 2,242 exhibitors reported from 2014 represents both Musikmesse and Prolight + Sound combined from that year. The combined totals for 2015 were 108,000.

MMR

MUSICAL MERCHANDISE REVIEW

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Supplier Scene

V21 Shows Record Growth in First Quarter of Release



DANSR, Inc announced that first quarter sales of the new V21 Bb clarinet reed have exceeded original projections. Feedback continues to be positive and interest re-

mains strong.

"We are very pleased with the acceptance of the V21 reed," says DANSR President Michael Skinner. "From the first day seeing the response from artists like Martin Frost and Anthony McGill, just to mention a couple, we knew it would be successful. We're just a little surprised how quickly it happened."

The V21 is the first new Bb clarinet reed from Vandoren in over 15 years. It combines the shape of the 56 Rue Lepic with the profile of the V12, resulting in a reed with immediate response and incredible presence and warmth. Its flexibility and sound are suited for clarinetists at all levels—students through top professionals.

"Vandoren's new V21 reed is the best of many worlds," noted Diana Haskell, principal clarinet with the St. Louis Symphony. "It offers a great depth and creaminess of sound while maintaining a good color spectrum and easy articulation. The V21 is a strong addition to the Vandoren reed family."

dansr.com

CHAUVET DJ Intimidators Used in Dolly Parton Show

When lighting designer Susan Rose was asked to add an extra level of visual excitement to country legend Dolly Parton's "My People" show, she called on the Intimidator Beam LED 350 from CHAUVET DJ. Rose was not only



drawn to the fast movements, output, and sharp 4° beam angle of the moving fixture; it also helped her meet the requirements of a tight budget and tighter stage space. The newest Dolly Parton show took place at the theatre in the singer's namesake Dollywood Theme Park. Part of the charm of this venue is the down-home feeling engendered by its relatively small size. This intimacy creates special challenges for lighting designers. The high output and compact size of the Intimidator Beam LED 350 helped Rose meet this challenge by allowing her

to create a big aerial beam look using only four of the fixtures. By shooting beams from the stage floor, the four Intimidator fixtures complemented the overhead wash light from four Q-Spot 560-LED moving yoke units from CHAUVET

DJ's sister company CHAUVET Professional. "The director wanted to punch up the stage lighting for this show and give it a more theatrical touring kind of look that was less soft than what you normally see at this venue," said Rose. "I was excited to do this with a lot of aeriels and beams, but space was a factor given the size of the stage. I turned to Chauvet for LED fixtures that could give me this excitement without taking up a lot of space or drawing a lot of power."

chauvetlighting.com

Audio-Technica Supports Nashville Engineer Relief Fund

For several consecutive years, Audio-Technica has supported the Nashville Engineer Relief Fund (NERF) by serving as a sponsor of the annual AudioMasters Benefit Golf Tournament at Harpeth Hills Golf Course in Nashville. This year's tournament just took place on May 14-15, with Audio-Technica hosting one of the course holes and competing as a foursome on Day 2, the "Sweetwater AudioMasters Studio Day," focusing on the recording studio community.

Pictured are the members of A-T's golfing foursome. From left to right: Mike Edwards, Audio-Technica vice president, product and market development; Chuck Ainlay, record producer and audio engineer; David Huff, drummer, songwriter, and producer; and Ed Cherney, engineer, mixer and producer. Photo courtesy of Clear-Com.

The Nashville Engineer Relief Fund originated through the efforts



of the AES Nashville Section and NAPRS in holding the 1st Annual Audio Yard Sale in Sept. 1997. Proceeds from this initial event assisted with the financial recuperation of a Nashville engineer who was stricken with a life-threatening health problem. In May 1998, the 1st AudioMasters Benefit Golf Tournament began as the primary fund-raising event contributing to the NERF, and has been held at the Harpeth Hills Golf Course every May since. The stated goal of this fund is "to allow financial assistance...for individuals in our (engineering) community who, through illness and tragic circumstances, are unable to practice their profession or face other serious problems."

audio-technica.com

Fred and Dinah Gretsch Presented With Henry H. Arnold Award

Fred and Dinah Gretsch were presented the General Henry H. (Hap) Arnold Award for helping sponsor the First Annual John Calabro Night of the Arts celebration and awards ceremony at the United States Military Academy in West Point, NY. The April 10 event, coordinated through the Department of English and Philosophy and the Cadet Fine Arts Forum, showcased cadet creativity and talent in music, photography, film, poetry, prose, and fine art. This year's event began a new tradition of honoring the late retired Colonel John A. Calabro, Jr., a 1968 USMA graduate and former Academy professor of english, and senior vice president & chief operating officer of the West Point Association of Graduates. Calabro, a soldier and scholar, was also an accomplished musician, creative writer, and fine artist, and a strong advocate for the important role the arts played in the overall development of officers. He was a long-time friend of Fred Gretsch, president of the Gretsch Foundation. "John Calabro was a true Renaissance man, a lifelong learner, and an ideal blend of 'Athens and Sparta' here at West Point," said Gretsch. "We're very proud that the Gretsch Foundation can support the Music and Arts Program named in John's honor, and be associated with the United States Military Academy, one of the most respected and historic brands in America for over 200 years." The sponsorship not only makes the John Calabro Night of the Arts celebration and awards ceremony an annual event, but also includes an outreach program that will connect members of the Ca-



det Jazz Forum, the USMA Band's Jazz Knights, and students from local middle and high schools through music appreciation and performances. This year's ceremony included a performance by the Jazz Ensemble, a band comprised of USMA cadets and students from West Point Middle School and James I. O'Neill High School.

gretsch.com

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D'Addario Takes Home Best Innovative Product (Musical Instruments)

Journalists of more than 100 special interest magazines from all over the world were called upon to nominate and vote for the best musical instruments and audio equipment of 2014/2015 in the 37 categories of the mipa/pipa Musikmesse/Prolight + Sound International Press Award. The winners received their awards at a mipa/pipa awards ceremony & party held during the Musikmesse/Prolight + Sound 2015 on Thursday, April 16th. More than 300 international representatives of musical instrument and audio equipment manufacturers and distributors got together for the mipa/pipa award show, including guests from the USA, Canada, Japan, Brazil, Russia, Poland, Great Britain, Italy, France, Greece, The Netherlands, Belgium, China, Indonesia, Denmark, Austria, Switzerland, and Germany.

D'Addario took home Best Innovative Product (Musical Instruments) in the Guitar Accessories category for their NXYL Electric Guitar Strings.



daddario.com

White's Third Man Records Launches Electric Loog Guitar Model

Jack White's Third Man Records has now launched their own Little Third Man Electric Guitar. These come in custom-er black and yellow matte finishes, have a vinyl pickguard made at Nashville's United Record Pressing, a Third Man Records logo steel plate, and special packaging that includes a printed playing-guide and tablatures for "Hip (Eponymous) Poor Boy," "Black Math," and "We're Going to Be Friends." You can check more of Loog Guitars at their website and you can buy the Little Third Man Electric Guitar at the Third Man Record Store

thirdmanstore.com/featured/little-third-man-electric-guitar



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PRS Named Official Acoustic Guitar of 2015 Vans Warped Tour

For the second consecutive year, PRS Guitars is teaming up with the Vans Warped Tour presented by Journeys. As the exclusive acoustic guitar of the summer-long festival, PRS Guitars will be activating in Warped's Acoustic Basement at 40+ concert events this summer, starting on June 17 in Anchorage, Alaska, traversing the USA, and culminating in a final concert on August 8 in Auburn, WA. PRS also has planned a special appearance at the July 18 Columbia, Maryland event where the Maryland guitar manufacturer plans to let concert goers see and play a variety of PRS Acoustic guitars including the newly introduced SE A10E and SE Alex Lifeson signature acoustics. "We are thankful for our partnership with PRS Guitars and recognize their involvement with, and encouragement of, young artists. Together, we are building a foun-



ation for musicians of the future," stated Kevin Lyman, founder and producer of the Vans Warped Tour. Made with high quality components, including all-mahogany body construction, bone nuts and saddles, and PRS designed SE tuners, the new SE A10E guitars are highly reliable and comfortable to play. The SE A10E shares the same bracing pattern and several distinct construction features as PRS's Maryland-made acoustic line, as well as the company's trademark bird inlays and headstock design. The Angelus Cutaway body shape provides easy access to the upper frets. These guitars come standard with under-saddle electronics that are accessible via the soundhole with both tone and volume controls. Concert goers looking to get a break from the sun and the high decibels

of the main stage can visit the Acoustic Basement for intimate acoustic performances by Brian Marquis, Aaron West and the Roaring Twenties, Koji, Pvriss, SayWeCanFly, and more. While there, fans are sure to hear the sounds of PRS SE steel string acoustics. SE acoustics will also be used for lessons and demonstrations at

the TEI educational space on the Vans Warped Tour festival grounds. For more information and full specifications on PRS SE Angelus guitars, please visit PRS. For tour dates, tickets and more information about the Van's Warped Tour, please visit:

vanswarpedtour.com/prsguitars.com/products

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D'Addario Woodwinds Artist Wins WGI Winds Division

D'Addario Woodwinds announced their artist Rhythm X Winds as the first winner of the new WGI Sport of the Arts Winds Division. Rhythm X Winds is sponsored by D'Addario Woodwinds and exclusively uses their products, including Reserve Saxophone and Clar-

inet reeds as well as Select Jazz reeds. "Our relationship with Evans and D'Addario has been pivotal to the quality and consistency of our musical success," says Mike Scott, CEO of Rhythm X, Inc. "This year, with the start of our world-class WGI Winds ensemble, we sought to find products that would give us a jump

start and an incredible quality of sound. D'Addario Woodwinds was exactly what we were looking for. Their huge line-up of woodwind products was well received by our cast and staff members and proved to be a huge asset to the ensemble." WGI Winds is the new extension to the indoor color guard and percussion ensemble competition hosted by one of the world's leading marching arts organizations. As a non-profit organization providing a venue for young people to achieve the extraordinary through performance and competition, WGI is extending its opportunities to woodwind players to complete its support of the total band program.

WGI Winds is open to any performers in concert band, orchestra, color guard, or percussion in both scholastic and all-age divisions of competition for A, Open, and World Class levels. As with color guard and percussion ensembles, an advisory board of participating groups will govern the division and oversee artistic and judging policies after the inaugu-

ral season. Premiering in conjunction with this year's WGI Percussion World Championships held in Dayton, Ohio, Rhythm X Winds was named the first WGI Winds' Independent World Winds Champion. Founded in 2002, Rhythm X Inc. is a non-profit music education and performance ensemble with two competitive groups in the WGI Percussion and Wind divisions. Not only did Rhythm X win the gold medal in its first year of competing, but they have won the World Championships in 2008, 2009, and 2013. They were awarded silver and bronze medals in 2004, 2005, 2006, and 2010, and they remain one of only six ensembles to ever win the PIW gold medal at the WGI World Championships. While their wind ensemble won the first division championship, their percussion division took second place this year. In recent years, Rhythm X has established a percussion education program called The X Academy, as well as a non-competitive performance unit, Rhythm X Productions, that performs for private and corporate events around the world. WGI Winds events will take place within the regular competitive season between February and April of each year in conjunction with Percussion or Winter Guard Regionals. **daddario.com**



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Roland Supports Light Up the Blues Concert

On April 25th at Hollywood's Pantages Theatre, people came together to help raise awareness for autism at the third annual Light Up the Blues concert. The sold-out event was attended by celebrities including Brad Pitt, Jack Black, Christina Applegate, Gary Cole, and Amy Brenneman, and featured musical performances by Stephen Stills, Neil Young, Shawn Colvin, Steve Earle, The White Buffalo, Chris Stills, and others. The evening ended with all the performers taking the stage to sing Neil Young's hit "Rockin' in the Free World." As part of their ongoing initiative to help raise awareness of autism, Roland donated several musical instruments that were hand-signed by the performers and included in a silent auction to benefit Autism Speaks. Autism currently affects 1 in 68 children in the United States and millions more worldwide.



Chris Halon, director, marketing communications, Roland Corporation U.S., says, "It was wonderful to see the Hollywood community join forces with so many iconic rock musicians in the interest of such a great cause. We are extremely proud to be able to do our part to help raise awareness, and we look forward to working even more closely with Autism Speaks throughout the year." The concert spotlights the "Light It Up Blue" campaign, Autism Speaks' annual global awareness and fundraising campaign cele-

brated by the international Autism community during World Autism Awareness Day and throughout Autism Awareness Month in April. Proceeds from the concert go toward Autism Speaks' research and advocacy efforts for families and individuals impacted by the disorder.

RolandUS.com



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Peavey Supports Racing for Cancer and Indy Family Foundations



Peavey Electronics sponsored the movie premiere of *Winning: The Racing Life of Paul Newman* at the El Cap-

itan Theatre in Los Angeles, California. The event helped raise funds for motor sports non-profits Racing for Cancer and Indy Family Foundations while promoting Carolla's new film. *Winning: The Racing Life of Paul Newman*, is a documentary produced and directed by comedian Adam Carolla. It chronicles the 35-year racing career of Newman as both a driver and owner, and features Newman, Joanne Woodward, Robert Redford, Robert Wagner, Patrick Dempsey, Jay Leno, Tom Cruise, and many others in its cast.

Peavey donated two Star Wars-branded guitars, which will be auctioned on Charity-buzz beginning May 1 through May 25. Proceeds will be donated to Racing for Cancer, a non-profit that unites motor sports fans to fight cancer, and The Indy Family Foundation, which aids those in the motor sports community and their families who are affected by injury, illness, or death. *Winning: The Racing Life of Paul Newman* will be released in select theaters nationwide and in video-on-demand on May 22.

peavey.com

Boulder Creek Announces New Line of Remington Series Guitars

Boulder Creek announced a marketing alliance with the Remington Outdoor Company ("ROC") to create a Remington line of acoustic guitars. Gary Keffer, director, media & partnerships at ROC, said, "Guitars are a natural fit for Remington, because so many outdoorsmen and women are musicians and music lovers. I can picture sitting around the campfire after a day in the field and happily strumming a Remington guitar or listening to one of my campmates play for us."

The collaboration resulted from a song by Boulder Creek artist Larry Gatlin titled, "An American With A Remington." Mr. Gatlin made a short video performing the song on his Boulder Creek guitar. The video went viral. Keffer saw the video, recognized the guitar and contacted Boulder Creek CEO Jeff Strametz. After initial talks, the two companies entered into a licensing agreement and the Remington line of guitars was born. "We are excited to be working with Remington and bringing music to

their audience of outdoor enthusiasts," remarked Strametz. The Remington guitar line will initially feature five acoustic models: Stagemaster (dreadnought body), Lodge (jumbo body), and Field models (mini guitar body). All models will feature Boulder Creek's patented Suspended Bracing System™ (SBS) as well as their



side ported sound hole. The sound hole placement projects the instrument's sound to the player's ear. The guitars will be available summer 2015. Consumers will be able to purchase the guitars through authorized Boulder Creek dealers. Visit the Boulder Creek website for more details and to sign up to be notified when the guitars become available. The company also welcomes dealer inquiries. bouldercreekguitars.com

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MMR GLOBALby Ronnie
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Tanglewood Continues Chinese Expansion



U.K. guitar brand Tanglewood made its debut appearance at the Palm Beijing Music Show last month (May 20th-24th).

After more than ten years exhibiting at Musikmesse's Music China in Shanghai, which has a more international focus, the company felt that the time was right to expand out of the main cities, and look to build the dealership base throughout the whole of China with domestic market-focused shows, such as Palm Expo Beijing.

Utilizing a simple shell scheme display to offer an insight into the ranges of products on offer, the Tanglewood Pacific distribution team reported strong retailer feedback and a growing recognition and acceptance of the brand which, it says, is becoming known as 'Big Tree' in local cultural dialect.



Gear4Music readies IPO

U.K. online retailer Gear4Music is readying an assault on Europe after confirming plans to float on the London stock exchange.

The York-based company hopes to raise £8m through the sale of shares on the AIM that will value it at £25m. The firm is currently touting itself to City investors with a number of presentations. Back in 2012 it managed to raise £3.4m, selling a minority stake to investor Key Capital Partners.

Over the last two years the firm has seen sales double to more than £24m, despite difficult trading conditions in the U.K. market and elsewhere.

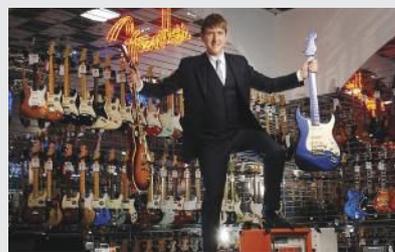
"This is completely about growth," said founder and chief executive, Andrew Wass.

He said the firm plans to use money raised from the flotation to further develop its e-commerce platform, invest in and improve its marketing, extend the range of products held in stock, pay down debt, and also open a flagship store in London to increase the profile of the Gear4Music brand.

The firm has appointed City finance veteran Eric Ford as chairman, a former chief executive of merchant bank Teather & Greenwood and a past chairman of the Quoted Companies Alliance. Wass will, however, remain the firm's largest shareholder.

With the U.K. market experiencing little or no growth, Gear4Music is one of a number of companies looking to the international market as the only way to continue to develop and expand. Much of this international expansion has been on the supplier side, however, and in a European market so dominated by Thomann, it is certainly an ambitious move and a rare example of growth in a U.K. MI retail market which has experienced a number of high profile casualties over the last two to three years.

Wass founded the business in 1995 to sell IT systems for the audio recording market and launched Gear4Music in 2003. Revenues have



increased every year since then, with 37 percent like for like sales growth in the year-ending February 2015.

The firm operates 19 websites in 15 languages and eight currencies and has the capacity to expand into new markets and handle increased volumes of sales and traffic.

The group sells more than 27,000 different products from more than 550 brands including Fender, Yamaha, and Gibson and more than 1,400 own-label goods.

It operates from a 135,000 square-foot office, showroom and distribution center on the outskirts of York, with 110 employees and adds up to 50 more during the Christmas period.

"Over the last 12 years, we have established ourselves as one of the largest U.K.-based online retailers of musical instruments and music equipment and are well-placed to build on the positive momentum we have generated to date, particularly over the last two years, which have seen our revenues almost double and our European business expand significantly," explained Wass.

"We are very excited about this next stage in our development, with our forthcoming flotation on AIM enabling us to develop further our bespoke e-commerce platform, invest in additional marketing initiatives, extend the range of products we stock and open a flagship showroom in central London. He added: "The way that people buy has changed a bit. People want the convenience of buying online. When you get something from us you can try it out. If you are not totally happy you can send it back. There are pretty good upsides to buying online."

U.K. Ponders Effects of 'Deflation'

The main measure of U.K. inflation turned negative in April for the first time on record, with the rate falling to -0.1 percent.

It is the first time Consumer Price Index (CPI) inflation has turned negative in the U.K. since 1960, based on comparable historic estimates, the U.K.'s Office for National Statistics said.

It was largely due to a drop in air and sea fares, but may yet have ramifications elsewhere. Bank of England governor Mark Carney said he expected inflation to remain very low over the next few months, but added that "over the course of the year, as we get towards the end, inflation should start to pick up towards our two percent target.

There's a feeling thus far that it is a temporary blip. More like "negative inflation" rather than actual deflation, which is usually understood as a persistent fall in prices and currency value. It's not yet got people thinking about pre-war Weimar Republic Germany (unless you count the fact that it was just mentioned there) but it has got people wondering what, if anything, it might mean for their businesses and for consumer demand either in a positive or negative way.

Simon Gilson, MD of the U.K.'s largest MI retail chain, PMT, says: "First of all the evidence is somewhat tenuous as to what the real inflation figure is. There are so many ways of looking at the whole subject of inflation and how it may or may not affect business or, more importantly, our business.

"The dramatic fall in energy costs over the last 12 months has had a massive effect on the top line inflation figure but has that seen the cost of rent fall or your other essentials? I don't remember my council tax bills being less than last year or my insurance premiums. The fact is most of our costs have risen as usual and the only way to meet these rises is increases in the price of the goods we sell. If deflation is real then we are all in trouble from whatever angle we look at."

Mark Rolfe, U.K. MD of Yamaha, sees it as a temporary piece of good news for consumers, and is actually more concerned by the effect of currency fluctuations.

"Firstly we should look at what is the



Shea Rider

most appropriate terminology for this subject, what we are experiencing at the moment could be better described as 'negative inflation' where the 'D' word is only used after a sustained period of negative inflation.

"This description is apt as it also supports the view that a temporary period of negative inflation can be welcome as it means that many individuals have a little more expendable income. This can make consumers feel positive and potentially motivate them to spend hopefully on a new musical instrument.

"Deflation on the other hand is more problematic because it describes a trend of declining prices which then motivates consumers not to spend while they wait for the market to bottom out. Working for a Japanese company we are well aware of the 'lost decade' where Japan suffered from deflation.

"However, we do need to keep an eye on exchange rate development as this could affect U.K. prices going forward. We have seen some manufacturers in the Eurozone (in both MI and AV markets) increase prices as high as 15 – 20 percent as a direct impact over time of the currency shifts between Yen/Dollar and the Euro. Here in the U.K. we have the added step of another exchange rate when we move from € to £. As we are 'One Yamaha in Europe' we have mechanisms to monitor this and when appropriate instigate a price change to ensure that we have parity. As

Europe has become smaller we have felt that this is an essential element to ensure that our dealers are not out of sync due to exchange rate shifts."

Shea Rider, sales director at Tanglewood, is confident that the firm's increased international business will enable it to offset any risk in individual territories and points to its experience in Spain as an example.

"In Spain, where we operate with a long established distributor partner, sales have increased these past five sales quarters consecutively, yet they were one of the first and most visible large countries to fall into deflation last year. In that country people are still shopping for guitars, but obviously they must be finding them a little cheaper we guess, despite their own Euro currency challenges. So maybe we will see similar here.

"We believe and trust that it will be temporary, as a steady price growth in all product areas has become the way of modern life and helps fund expansion, and of course, we have our fingers crossed that this uncertain period will stimulate sales and attract shoppers who are looking for bargains, and hope maybe they will find a Tanglewood product that meets their expectations.

"Our game plan is simple – continue to add to our ever growing export distributor base, to protect our position through the simple economies of scale and at home in the U.K. be ready to react to an ever-changing market, keep asking ourselves if we can or should be doing things a slightly different way or even a radically different way to meet our customers changing needs, and above all else, maintain our reputation for business integrity and transparency in challenging times which we've seen in through recent times is an easy thing for companies to compromise and lose and a very difficult business asset to gain."

A rebound in oil prices, wages, and food prices should all help push prices higher later this year, analysts said, with the U.K. likely to avoid the persistent fall in prices. And of course a short period of falling prices can help boost consumer spending and provide an overall boost to the economy.

And if we are returning to the sixties, well that didn't work out too bad for the music biz, did it?

Trade Regrets

On May 13th, *MMR* received the following news from PianoDisc:



With much regret, PianoDisc and Mason & Hamlin reports the passing of company co-founder and president, **Gary Burgett**. Mr. Burgett passed away at his home in Sacramento, California of natural causes; he was 65. A high-profile figure in the piano industry, Mr. Burgett was known for his affable style, strong work ethic, enthusiasm and his sincere respect for all industry partners that he worked with and was well-loved by the staff of PianoDisc and Mason & Hamlin. He will be greatly missed and his memory and legacy lives on in those of us who had the privilege of knowing and working with him. Gary's brother Kirk Burgett, co-owner and president of both PianoDisc and Mason & Hamlin will continue to oversee executive management and daily operations of both companies

with no other changes in management structure.

Condolences may be sent to Piano-Disc 4111 North Freeway Blvd. Sacramento, Calif. 95834

George Quinlan Jr. got in touch on May 10th to share with us the sad news that industry vet **Joe Guth** passed away on May 6th:



Joseph W. Guth, 75, of Granger, Indiana passed away Wednesday, May 6, 2015 in The Ohio State University Medical Center. Joe was born November 19, 1939 in Woodstock, Illinois, the son of Walter and Maida (Nelsen) Guth and was graduated from Van Buren High School, Brazil, Indiana. Joe then graduated from Indiana State University earning a Bachelor's Degree and Master's Degree in Music Education. Joe worked as a band

director and later was a band instrument salesman. He had enjoyed golfing and bird watching, but his passion now was in photography. He was a member of the Goshen Camera Guild as well as a member of the Episcopal Church at the Cathedral of St. James in South Bend, Indiana. He is survived by his wife, Diana (Coville) Guth of Granger, Indiana; children, Dr. Jay (Jill) Guth of Lexington, Julie (Rob) Guiler of Hawthorne, California, Jennifer (Mark) Kornhaus of Palm Beach Gardens, Florida, Joel (Jill) Guth of Dublin, Joshua (Kelly) Guth of Mansfield, and Tracy (Jim) Kelly of Brooklyn, New York; daughter-in-law, Barbara Guth of Mansfield, 18 grandchildren, four great-grandchildren, three sisters, and one brother. Along with his parents he was preceded in death by his son, Jeff Guth and a grandson. Joe's family selected the Lexington Avenue Snyder Funeral Home, Mansfield, Ohio for compassionate cremation services. In lieu of flowers, memorial contributions



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may be made to: The Ohio State University Foundation. Please reference: IMO Joseph Guth-Pulmonary Clinical Trials Fund 312458 on the check or on a separate sheet of paper. Mail contributions to: The Ohio State Foundation, 1480 West Lane Avenue, Columbus, OH 43221. To leave a message of sympathy or share a fond memory please visit www.snyder-funeralhomes.com.

Jerry Andreas of SKB Corporation got in touch with *MMR* to tell us of the passing of **Jim Coffin** on April 9th, 2015.



For more than 20 years, Jim was employed in the percussion industry, overseeing marketing, sales, education, artist activities, and product development – first for Premier Percussion then Yamaha Corporation. He served on the Board of Directors of the

Percussive Arts Society, was secretary for the PAS Executive Board, and received the PAS President's Industry Award and PAS Outstanding Supporter Award. As a clinician, soloist, conductor, and adjudicator, he appeared in more than 40 states and five Canadian provinces.

Since retiring in 1993, Coffin was a marketing consultant, an educational services consultant for NAMM, a presenter of music business seminars to colleges and universities, and a percussion clinician for World Projects Tours. Jim was an active editor and writer, a published fiction author, a contributor to *Drum Business* and *Stick It* magazines, and for 10 years he was the associate editor of the drumset column in *Percussive Notes*. Listed among Jim's many speaking engagements were appearances at Iowa Bandmaster's Convention, Music Educators National Conference, Percussive Arts Society International Conferences, and American School Band Director's Association.

Included in his many honors was being noted an outstanding jazz educator in Duke Ellington's autobiography, *Jazz is My Mistress*, and being inducted into the Iowa Jazz Educator's Hall of Fame. The Woodward-Granger School named an event the Jim Coffin Foundations in Jazz Festival. In 2006, Iowa Bandmasters made him an Honorary Lifetime Member. He was one of the founding fathers of the jazz program at UNI and was inducted as the first-ever member into the UNI Jazz Hall of Fame.

Andreas wrote of Coffin in his email, "I consider him my mentor and the reason why I have been in the industry for over 30 years. Jim along with Lenny DiMuzio (Zildjian) and Lloyd McCausland (Remo) were known in the drum industry as the JEWOPS (Junior Executives Without Power). Their influences changed the drum industry and their contributions can be seen for years to come."

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ON THE MOVE

Yamaha Corporation of America (YCA)

recently appointed **Dan Rodowicz**, a veteran manager with three decades of music education and retail experience, to head its Institutional Solutions Group and Sales Department.



Rodowicz holds the newly created position of institutional channel manager, leading Yamaha's team that focuses on sales, service and support for the institutional/academic community throughout the country.

In addition to his 30 years of experience in the music product industry, Rodowicz has served in several key roles at Yamaha since joining the company in 1996, including Western regional manager/Keyboard Division, market development manager, business development specialist, product specialist, emerging markets specialist and district sales manager. Prior to joining Yamaha, he had extensive experience in teaching private and group piano and served as an adjunct faculty member at Temple University. He also served as keyboard editor at Hal Leonard Corporation.

Working with the Institutional Solutions Group, Rodowicz will create and implement specific marketing plans which show the institutional benefits of Yamaha keyboard products and services, improving dealer sales skills within the institutional market and building on the relationships, sales, support and strategies that have been successful in Yamaha's increased presence in the institutional music community, particularly over the past four years.

Paul Calvin, vice president/general manager, Keyboard Division, Yamaha Corporation of America, emphasizes that Rodowicz will work closely with Keyboard Division Director of Sales Bob Heller in coordinating ISG efforts with the division's sales team and Yamaha retailers.

"Our ISG team is the strongest and most committed in the business, and I am honored to lead our team to improve the success of our institutional partners," says Rodowicz.

Fishman recently announced that **Brad Townsend** has been appointed as vice president of Global Retail Sales. A long-time industry veteran, Townsend will be in

charge of Fishman's domestic and international retail sales.



Townsend has been in the music products industry since graduating from Rutgers University with a degree in music. He's worked for several companies, most notably Fender Musical Instruments where he held domestic and international sales and marketing positions for almost twenty years. Most recently, Brad served as senior vice president of Sales & Marketing for AXL Musical Instruments.

Townsend comments, "Fishman is a great brand and has been a cutting edge musical technology company since its inception almost 35 years ago. The corporate culture is exceptional, and I feel privileged to be working in a company where its iconic owner still shows up every day to design solutions for musicians."



Todd Trent and Curt Waltrip

Joyful Noise Drum Company has appointed **Todd Trent** as their chief operating officer.

Trent brings over three decades of percussion industry experience to Joyful Noise. Having been in music retail, artist relations with Ludwig Drums, wholesale/OEM sales and marketing with TAYE Drums, as well as pro touring management, he is well suited to propel Joyful Noise. Trent has been a fan of the product, their mission and leadership team since the beginning of the company and now feels the time is right to add his abilities to such an outstanding company.

CAD Audio has promoted **Glenn Roop** to the position of vice president, Business Development. In this capacity, Roop will be responsible for new product development and marketing, artist relations, and establishing new markets for CAD.



Roop's longstanding commitment to the music industry started in the 1980s as the owner/manager of a successful DJ entertainment company while also designing and manufacturing loudspeakers. He worked for Audio-Technica in the early '90s,

significantly contributing to the growth of the company and eventually becoming a sales director overseeing a team of territory managers and reps throughout the U.S. and Canada. Roop joined CAD in 2010 as director of Business Development.

Commenting on his promotion, Roop said, "CAD Audio has allowed me to use my industry experience in an environment poised for growth and opportunity. Being a US owned and operated company has significant benefits for our supply chain, vested partners and dealers. I'm excited about what the future holds for CAD Audio."

Eminence has announced the addition of music industry veteran **Daniel Neves** as Latin American Sales Representative.



Through his manufacturers' representative firm, Tree Media, Neves will be selling Eminence products and marketing their OEM capabilities in Brazil, Argentina, Chile, Ecuador, Peru, Bolivia, Uruguay, Paraguay, and Columbia.

"Eminence does not only represent a good product and the perfect sound, it is all about prestige with a great quality product," said Neves. "These factors give us the comfort to develop more and more professional business with their clients."

"We're very excited to have Daniel on our team," said Gary Morrison, distribution sales manager at Eminence. "His knowledge of the industry, the culture, and his track record of bridging distribution channels, primarily between manufacturers and retailers, will be a key for us going forward."

Neves is the founder and CEO of *Música & Mercado* (Music & Market), a trade publication in Spanish and Portuguese, and was also elected president of the Brazilian Association of the Music Industry from 2014 to 2016.

Neutrik has announced the appointment of **Christine Cordova** to the position of regional manager. In her new capacity, Cordova will be responsible for sales activities throughout California, Oregon, Washington and Nevada. This will include Neutrik USA's Independent Rep Firms English Technical Sales and Bridge Marketing.



Cordova's new position is a promotion from her previous position of accounts receivable specialist, which she held since November of 2010. According to Peter Milbery, president of Neutrik USA, "This is an exciting

new role at NUS and for Christine. She did a great job in Accounts Receivable and has played a supporting role in our sales department by backing up our account managers. She was instrumental in helping Neutrik relocate to our current location: she did whatever needed to be done. This combination of experience within Neutrik U.S. and her strong interpersonal skills make her ideally suited to handle the responsibilities of regional manager. She fits well in this region because she is from California and is very familiar with the territory. She has had extensive product training in recent months, and I know she is excited to start supporting our customers. She has done a remarkable job for Neutrik internally, and I have every expectation she will continue to do a remarkable job as she transitions to a more external role."

CAD Audio has appointed **Terry Dockrill** as regional sales manager for the Eastern half of the United States.



A 25-year veteran of the music industry, Dockrill has held successful sales positions at St. Louis Music and Korg, among others.

Commenting on his appointment, Dockrill said, "I am excited about the opportunity to be a part of CAD Audio. Their rapid growth and longstanding position of adding value is a perfect match for my approach to sales."

Jeff Beck, director of Sales for CAD Audio, added, "It's not every day you have the chance to add an employee like Terry to your staff who has such exceptional qualifications and experience. We look forward to the results CAD will be achieving from the addition of another proven industry veteran to our sales team."

"We are blessed to have the opportunity to bring Terry into the CAD Audio family," stated Glenn Roop, VP of Business Development.

American Music & Sound (AM&S) recently announced the new hire of **Gilbert Perales** as the Southern California sales representative for Allen & Heath.



Perales will provide technical sales support and training for Southern California dealers, installers, and end users for Allen & Heath products.

"We are pleased to have him on board, his

experience in product management as well as working as an outside sales rep makes him a perfect fit for the position. We look forward to the energy and enthusiasm he will be bringing," said Michael Palmer, vice president of Sales for Allen & Heath USA.

Perales has worked in the pro audio industry for nearly 15 years and studied audio production with an emphasis in live sound at The Art Institute of Seattle in 2001. He has

held senior positions in technical support, marketing and development for Mackie, a worldwide leader in professional audio products, amongst other businesses within the music industry.

"Allen & Heath is the industry leader for mixing console technology. They are known for solid reliability, superb sound quality, and I'm looking forward to being a strong resource for our customers," Perales said.

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The 2015 RPMDA Convention in Las Vegas attracted over 161 attendees – down from 183 in 2014 – including 40 exhibitors and 28 first-time attendees. Among the many convention attractions, members were treated to a music store tour at Family Music Center.

While numbers for the gathering have been trending downwards for the past couple of years, this year’s convention featured plenty of well-received educational sessions and the mood was generally upbeat as members and guest speakers addressed the challenges of today’s marketplace, sharing ideas about new technologies, print product, marketing, staff training, merchandising strategies, and more. Sunny Grosso kicked off the convention with a presentation on “Delivering Happiness.” Her session addressed benefits and challenges in creating a positive corporate culture. Rounding out the week was NAMM’s Celebration for Community Support of Music Education mock policy debate, which inspired RPMDA members to become more active in the campaign to keep music an integral part of education.

The 2015 Dorothy Award honoree, announced at the closing dinner, and given for a lifetime of service and achievement in the music industry, is Bob Kohl of Long & McQuade. Kohl began his long and distinguished career as a print music professional at

the age of 16 and worked in both retail and publishing. Thanks to Dan Del Fiorentino, of the NAMM Oral History Project, RPMDA members were treated to Bob’s reflections on his print music career on the big screen in the ballroom.

Tracy Leenman of Musical Innovations in Greenville, South Carolina, received the 2015 Sandy Feldstein Service Award for her ongoing and generous volunteer service on behalf of RPMDA.

President Christie Smith of Alfred Music presented Bob Kohl with the John Walters “President’s Choice” Award for his friendship, encouragement and longtime mentorship.

The Don Eubanks Publisher Representative Award was presented on behalf of RPMDA’s dealer members to Chaim Rubinov of Sheet Music Now for his consistent and exemplary service to his customers. In accepting the honor, Rubinov acknowledged his many colleagues for whom he has the utmost respect for helping him continually improve in his business and customer service.

In her closing remarks, RPMDA president Christie Smith encouraged members to stay involved and inspired throughout the year, and put what they learned at this year’s convention to work when they returned to their businesses.

The 2016 RPMDA Convention will be held in St. Louis, Missouri.

MMR



AIM Gifts’ Perry Pinto.



Richard Rejino executive director of RPMDA.



Tri-Technical System’s Bill Stepan.



Charles Yeago of **BAS Publishing** and Martin Marris of **Notecraft Services**.



Annekathrin Mascus of **Breitkopf & Härtel**.



Ludwigmasters Publications’ Leon Galison and Joseph Galison.



Jim Rindelaub of **Choristers Guild**.



Alfred Music's Alex Ordonez.



Frederick Harris Music's Ellen Reeves.



Arpeges IMD's Pierre Cotelle.



Kate McEwen of **Lorenz Corporation**.



Kendor Music's Mendy Varga.



Alan Friedman of **Friedman, Kannenberg & Company** and Christie Smith of **Alfred Music/RPMDA** president and Eric Ebel of **NAMM**.



Marc Hofkens and Anne-Marie Everaerd of **Andel Edition**.



Wilson Hsueh, Sydney Lin, James Shu of **Music Play Along/Claco Music Corp.**

Go All Night



ADJ VIZI Beam SRX



ADJ Inno Pocket Spot



Rane TTM57MKII



Rane MP2015



Roland SYSTEM1m



Roland AIRA

The Lighting & DJ Market Hits Hard in 2015

By Christian Wissmuller

MMR recently touched base with representatives from key players in Lighting and DJ gear to get the suppliers' take on the current state of this ever-evolving market segment...

How's the market for your company at the moment, compared to this time in 2014?

Berenice Chauvet:

The market for Chauvet is growing and gaining momentum. We're delivering the types of products that customers want – products that are mobile, compact, user-friendly, versatile, and affordable. Having good products is the first step to achieving the kind of growth we're enjoying, but you also need good dealers who educate customer, rather than just sell them. A really nice trend we've noticed in the past few years is that dealers are getting more involved in promoting lighting products to their customers, because they see the results of doing this kind of educational outreach. That's helped Chauvet and its dealers grow. We're also benefitting from some demographic and market trends.

Brian Dowdle:

The market seems stronger this year compared to last year. Dealers and lighting installers seem to have a lot of projects in the works. With the upturn in the economy people are less afraid to spend. Plus, ADJ has a diversified product line. Not only do we sell DJ dance lighting, but we also sell LED Pars, Moving Heads, Scanners, and a variety of atmospheric machines. We also offer pro-level products for installation into fun centers, nightclubs and churches, as well as event production.

Karl Detken:

Numark, Denon DJ, and Akai Professional are all strong players in the marketplace. As you may know, the DJ market, like most markets, has its cyclical ups and downs. We're confident that as technology evolves and expands, more and more young people will get into DJing. The future of the DJ market is very promising.

Yoshi Shibata:

The situation is completely different compared to the beginning of 2014. We announced the new AIRA line-up to the

market in February last year, and this changed the market's view of Roland in this category. The customers' perception now is that "Roland is once again taking a leading role in this category."

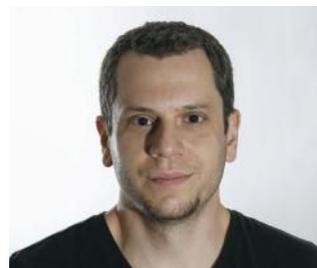
Dean Standing: We're enjoying considerable growth over 2014 due to the introduction of two new mixers at the NAMM show. Demand for our MP2015 rotary mixers and our new TTM57mkII is beyond expectations.

What are purchasing trends you've been noticing? Has the target customer demographic evolved?

YS: What we noticed after the AIRA launch was the success of the "affordable, simple and collectible" product concept. In the past we might have introduced an all-in-one dance machine including all rhythm, bass, synthesizer, and voice effects. However, by splitting these into four individual products, customers could immediately see the value of each product. We believe we appealed to a wider customer demographic. It was clear that the buzz from people who loved the original TR series helped reach new customers.

DS: Entry level continues to shift from separate mixers/turntables/CD decks to one piece controllers. Professional DJs continue to prefer separates. Turntables are coming back strong with new product introductions from several different manufacturers.

BD: I believe ADJ's target customer has evolved! Part of that is due to ADJ's diversification of our product line (we don't just sell to DJ and



James Sajeve
Korg USA



Brian Dowdle
ADJ Group of Companies



Numark Lightwave



Korg KAOSS DJ

Chauvet Intimidator Spot 355Z IRC



Chauvet Freedom Par Hex 4



Numark NS711



Korg Electribe



Akai AFX

Akai AMX

bands, but also to event producers, nightclubs, churches plus bowling & fun centers).

ADJ's mid-level products hit a sweet spot for installers. We offer quality and reliability at a more affordable price than other brands. This way, club and church installers can get more bang for their buck, or can purchase more ADJ lighting fixtures from the budget they were allocated. Two perfect examples of price and performance are our brand new Vizi Beam 5RX Moving Head and our AV6 Video Wall.

I have also seen mobile DJs turn into mini mobile production companies with their sound and lighting arsenal growing year by year. To stand out from the pack, DJs are bringing in bigger lightshows whether it be Intelligent Lighting with Moving Heads and Scanners, or a room full of uplighting and table pinspotting. Either way, mobile DJs have become more sophisticated with their lighting set-ups.

BC: We are seeing more small bands take their own lighting with them on tour. These are bands that don't have national recording contracts, but they have followings thanks to the Internet and they are constantly touring. When they do, they often take a small lighting rig with them to use with the house lights. They do this because the fixtures on their own rig give them a unique signature look. For many of these bands, lighting is as much a part of their traveling gear as a drum set or speakers. Dealers who know these bands and understand their lighting needs can increase their sales to them.

KD: As technology grows and we move more into mobile DJing,

DJ controllers continue to evolve as price points come down. In addition, we are pleased with the field reports that show vinyl and turntables are making a resurgence into the marketplace.

What's the "hot product" for your company at the moment?

James Sajeve: We have a few new entries that are capturing quite a bit of attention at the moment. Korg's new Electribe and Electribe Sampler - the zenith of nearly 15 years of innovation - pack more power into our Music Production Station format than ever, and at very accessible price points. They also feature Ableton integration, which recognizes the growing trend of hardware/software integration as part of the production process. Korg is also proud to have entered the DJ Controller Market with our very first USB DJ controller: the KAOSS DJ. It's a unique entry with a notably sleek, low profile design that fits nicely in front of a laptop and features USB Audio I/O, our KAOSS effects and touchpad control built right in, and offers instant integration with Serato DJ Intro.

BC: All of our products are hot right now, but the Intimidator Series is doing really well as are all of our Freedom wireless battery powered fixtures and our all-in-one portable lighting systems such as the Gig Bar IRC.

KD: For Numark, our new Lightwave speaker has been a runaway hit. The Numark Lightwave combines both lighting and PA categories together and this is a very exciting new space for us to be in.



Dean Standing
Rane Corporation



Karl Detken
Numark/Denon/Akai



Berenice Chauvet
Chauvet



Yoshi Shibata
Roland Corporation U.S.



Brandon Ryan
Roland Corporation U.S.



Note From Joe

ADVERTORIAL • JUNE 2015 • NAMM.ORG

We're Looking Forward to Seeing You at Summer NAMM

As we put together the final plans for Summer NAMM, I've been thinking about the reasons our members, especially the independent community music store owners who continue to be the backbone of our industry, have attended and how those reasons are evolving as the show expands into new areas. While there are still the aspects our folks have grown to love—the intimate setting, friendly pace and unique you-had-to-be-there moments—there's no doubt that, with a growing show floor and special features, there really is “more in store” at Summer NAMM. If you haven't been in a few years or are debating making the trip to Nashville, I encourage you to take a closer look at all our mid-year gathering has to offer.

Retail Boot Camp

Wednesday's Retail Boot Camp, “the best intensive one-day training for your music retail business,” is free for members—your entire team is invited—and Bob Negen's new program on getting results from promotions and special events, and creating a service culture that sells, comes just in time for holiday sales.

Insight

Opening night has become a new tradition as our dear friend Vince Gill takes the stage with Tom Bedell for an evening of storytelling and music, Nashville style. The wit and wisdom of this event has become legendary after just two years and with free food and drinks, you won't want to miss what the guys come up with this year.

NAMM U Breakfast Sessions

I can't think of a better way to start each day than the NAMM U Breakfast Sessions. Save time and money, catch some live music and sit in on an informative hour-long session, including the NAMM Retail Summit's discussion about the latest industry

trends and opportunities, and Best in Show's spotlight on the newest products that you'll want to be stocking for Christmas.

A Diverse Show Floor

Did you know that the product segments at Summer NAMM now mirror those at The NAMM Show? The mix of exhibitors includes those that haven't missed a Summer NAMM in years, some brand-new to the show and others returning after a hiatus like Dean Guitars, Marshall Amps, Tama, Ibanez, US Music, Peavey, Zildjian and many more. Look at the show map and you'll see this trend continue, including a boost in pro audio and technology brands, and international companies. You'll be able to see all the products and vendors that will make your fall and holiday selling season a success.

NAMM Idea Center

Stop by the NAMM Idea Center for short, focused sessions led by industry peers presenting their most successful ideas in every facet of business—sales, social media, staff training and more. Our line that “one great idea can pay for your whole trip” is based on feedback from countless retailers who made it happen!



Summer NAMM at a Glance

103
NEW
EXHIBITORS

New companies are on the rise with 103 new-to-Summer NAMM exhibitors in 2014.

112
RETURNING
EXHIBITORS

112 companies returned to the show floor in 2014 after a hiatus.

23%
PRO AUDIO
EXHIBITORS

The pro audio segment of the show is growing with technology-driven exhibitors growing 23 percent in 2014.

Top 100 Dealer Awards

In its fifth year, this evening gala gives us the chance to recognize the industry's best, brightest and most proactive music retailers. Come and learn what these dealers are doing to earn the recognition of their peers. All Summer NAMM attendees are welcome.

TEC Tracks

For the first time, Summer NAMM features pro audio education at TEC Tracks: master classes, live interviews and panel discussions tailored to recording and live sound professionals and retailers. As an added bonus, on Saturday, A3E (Advanced Audio + Applications Exchange) will present a program on the future of audio.

Summer NAMM is the show that allows for quality time for our community music store members of all sizes to meet with veteran exhibitors and new up-and-coming companies. And with the best dealer education available anywhere, you will make the most of your trade show investment. Visit namm.org/summer and see for yourself. I hope you'll make the trip to Nashville!

Joe Lamond
NAMM PRESIDENT AND CEO

For Denon DJ, we are enthusiastic about the new DS1, a breakthrough interface for users of Serato NoiseMap. The DS1 allows vinyl DJs to add digital music control into their setups easily and conveniently at a terrific low price. We are also pleased that DJ's are embracing the Akai Professional AMX and AFX DJ controllers, where compact size and high performance are vital to a DJ's rig.

BD: This year the ADJ Inno Pocket Spot mini Moving Head is one of our top sellers. DJs are offering bigger lightshows than ever before to their clients. With the way lighting technology has evolved, even wedding guests expect to be entertained like if they were going to see a U2 concert. The Inno Pocket Spot is an ideal product for DJs because it's small and compact making it easy for transporting, has great built-in light shows and it's affordable for almost any DJ. In this way, DJs are able to give the "big light show" look without the semi truckload of gear and 10 lighting techs.

DS: Hot products are our MP2015 rotary mixer for Techno and House DJs. Hot product for Hip Hop DJs is our TTM57mkl mixer.

How do sales of portable sound/production gear impact the overall market?

KD: The mobile DJ has always been a major force in the DJ category. Their need to upgrade their portable sound equipment and production gear has been a major reason why this category has continued to prosper.

BC: They help the market by making the MI dealer's customers more successful.

JS: The current trend follows that of any technology-based market – in that products are becoming more powerful, more cost-effective, and, at the same time easier to transport and use. That combination makes the products more accessible to a broader group of consumers and this presents new opportunities. Not too long ago, if you wanted to become proficient with an instrument, or toy around with graphic design, or make music, the overall investment considered more thought. Someone looking to DJ would be faced with the challenges of getting a system that fit in their car, having a controller that they could grasp before they became frustrated with it, the learning curve and margin of error that comes with more wiring, etc. Today, smaller integrated controllers, powerful yet portable PA systems, and compact lighting all offer the ability to get out there with less stress, and less fear of making that initial investment.

More compact, easier to use products also offers the opportunity to build brand loyalty. There are more entry-level products available, and the goal is to first attract that customer looking to try his or her hand at DJing, playing piano, etc. with these products. As the consumer's level of proficiency grows, they may look to upgrade, and it's much more desirable to stay with a brand that you know and trust; a brand that literally has been on the road with you since the beginning of your career.

BD: Portable sound and lighting have made a massive impact on the marketing over the last 5 years. Now, DIY musicians and mobile DJs can bring their own PA and nightclub experience any were they go. They can use less manpower to set-up in a much smaller time frame than ever before. Portable powered speakers can be loaded and set-up by one person. And, LED lights consume very little power and don't require a "cool down" time that hot halogen fixtures required at the end of a gig. All this means that guests are entertained at a higher level at any type of event.

Any product introductions of note on the horizon, or upcoming events or initiatives you'd like to share with our readers?

Brandon Ryan: Later this year we'll be releasing a very exciting

product for us - the SYSTEM-500. It's a fully analog Eurorack synthesizer based on the legendary SYSTEM-100m and SYSTEM-700. It's exciting to think that the sonic mojo of these almost mythical instruments will finally be available to a wide-range of musicians, with all the convenience and reliability of a modern instrument. Even more exciting is that the SYSTEM-500 will be able to integrate with the array of Eurorack modules already on the market - and we can't wait to see what people do with it.

BD: Since we introduced our Pocket Series at NAMM 2014 this range of mini Intelligent lighting has been a great solution for mobile entertainers and small nightclubs and bars. Expect to see more from the Pocket Series in 2015. We will also be expanding our pro line with products being debuted at LDI 2015 in October.

KD: Our new top-of-the-line Numark NS7III controller is generating incredible excitement and buzz throughout the industry. This is one of our most highly anticipated new product introductions ever because of its three-screen display that can display stackable waveforms. The DS1 will be shipping in 60 days, helping bring Denon DJ customers more affordable ways to incorporate vinyl and digital music into their setup. Our customers have been eagerly waiting for this product since its introduction and we're looking forward to their feedback once they start using it.

We will also be attending the 2015 DJ Expo Show and plan to make major product announcements this summer. Stay tuned!

BC: You will read about them first (but later) in *MMR*.

JS: Korg is a company that has never been afraid to "zig" when the market "zags" and has a track record of creating new categories. We have always been focused on expanding our offerings, improving our interfaces and workflows, and elating customers with fun and functional products that aid in the creative process as opposed to being an extra step towards it. And let's just say – as I look at the roadmap for Korg – that the same holds true and more for the future product portfolio.

What are your expectations for the coming months?

BC: We will continue to see more bands and more event producers buy lighting products. For years, there was an idea that lighting meant DJ. That is no longer the case. DJs are still very important to the lighting market, but I think the industry is really beginning to appreciate that there are a great many other lighting customers, too. We are expecting a very strong 2015 overall.

KD: It will be an exciting year. We plan to introduce even more great new gear and look forward to surprising a lot of people!

BD: It appears that the economy has picked up. People are spending more on parties and events. This trickles down to be a very good thing for sound and lighting manufactures. I believe our industry will continue to pick up throughout the summer and through the end of the year.

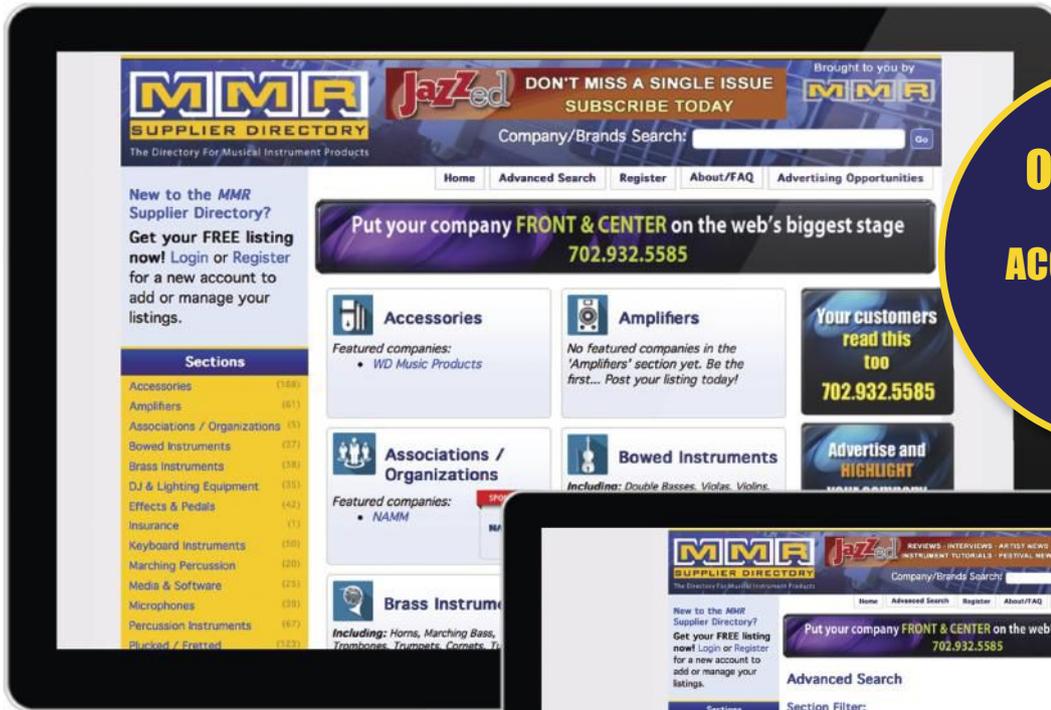
BR: I think live electronic music will continue to grow and develop. People increasingly want to see the artists playing instruments – drum machines, pad controllers, keyboards, and mixers. And the artists definitely want to be able to share their musicality with audiences. So I expect purpose-built, performance oriented electronic instruments to play an increasingly important role in music as a whole. I also expect modular synthesis and effects to continue on their growth trajectory. We're even seeing modular being used live. Our goal at Roland is to tie it all together. We want to create a continuum where musicians can create seamlessly in the studio and on stage using everything from computers and plugins all the way to analog modular. Analog meets digital. Hardware meets software. They should all work together in harmony. **MMR**

Looking for Suppliers? - MMR Has Them For You!

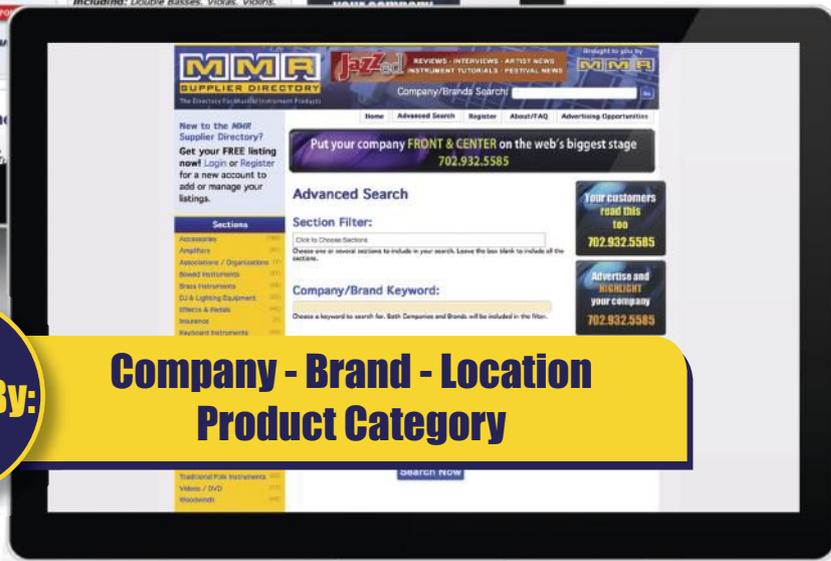
MMR

SUPPLIER DIRECTORY

The Directory For Musical Instrument Products



OVER 1,000
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a **Click of a**
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Hey, Mr. DJ – Put a Record On...

Lighting & DJ Equipment Retailers Chime in on the State of the Market

By Christian Wissmuller

For a market segment so driven by technological innovation, it's no surprise that the feedback we received from this month's survey about Lighting & DJ retail sales was... well, kinda all over the place, really. While more than half of the 400 stores we reached out to (51.2%) carry equipment from both categories, roughly the same percentage (53.3%) report that such sales only account for less than ten percent of overall business.

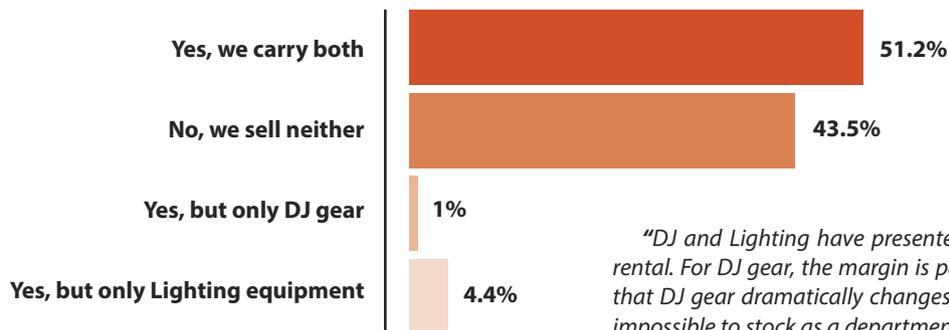
Given the dominance of hip-hop, EDM, and dance music on the charts, one might reasonably ask how that could be. The answer could, again, lie in the technology behind the gear, itself. As Diane Stecher of St. Louis' Alobar's Incorporated notes, "The DJ

Market has been slowly decreasing. Controllers, Turntables, CD Players are no longer used or wanted. If it fits in a backpack, then that is what they want to DJ with."

One thing that seems clear, with respect to Lighting, is: if it's not LED, it's not happening. While many expressed that sentiment, perhaps Biddeford Maine's Nick Noiseux of Nick's Midtown Music put it best when asked about trends in Lighting: "LED LED LED!"

These are rapidly evolving product categories, with fickle and savvy end-users – read on to learn what dealers have to say about the Lighting & DJ markets in 2015...

Does your store sell DJ & Lighting equipment?



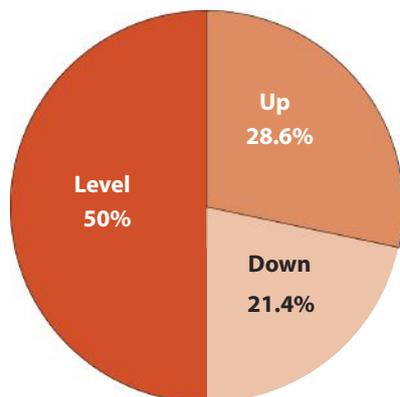
"We have not actively sold these products for over 5 years. We are considering some basic lighting packages – now all LED – for our school & some church customers. Packages only. We have no plans to re-enter the DJ product business."

Russ Beacock
Beacock Music
Vancouver, Wash.

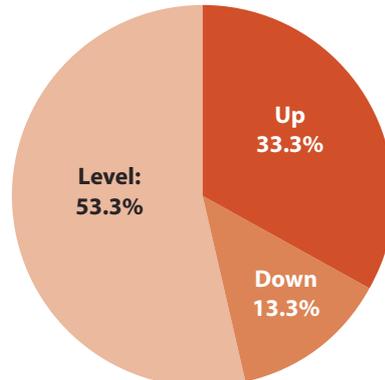
"DJ and Lighting have presented challenges for both retail and rental. For DJ gear, the margin is pathetic. An additional problem is that DJ gear dramatically changes every six months, so it becomes impossible to stock as a department. On a positive note, we sell a lot of cables and adapters to DJs, simply because old standby's like Radio Shack no longer carry many of the connectors that professionals need. Lighting gear can be profitable, and we dabble in it. However it is very difficult to rent, because the less expensive stuff is not built well enough for renting to the public! The margin is also not very good."

Anthony Mantova
Mantova's Two Street Music
Eureka, Calif.

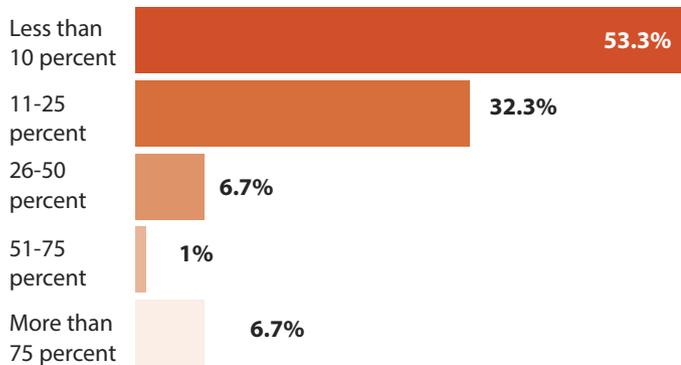
Compared to this time in 2014, sales of DJ equipment in your store is:



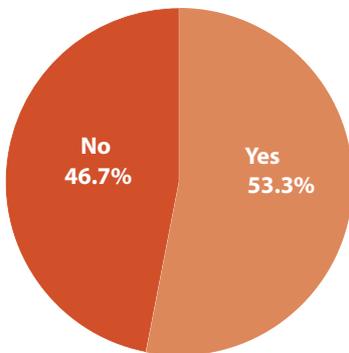
Compared to this time in 2014, sales of Lighting equipment is:



What percentage of your overall business does DJ/Lighting represent?



Are DJ sales (controllers, turntables, or otherwise) effective leads to tie-in sales of related gear?

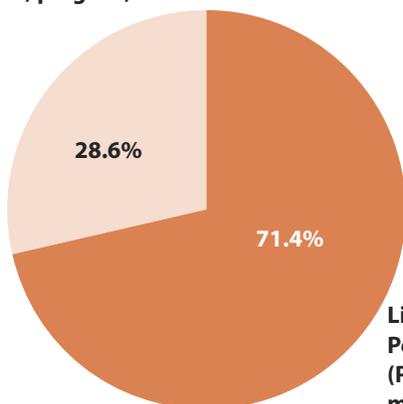


"If you don't sell DJ equipment, you lose the opportunity to sell all the other essentials: lighting, cables, wireless and wired mics, cases."

Randy White
Washington Music Center
Wheaton, Md.

If "yes," what product categories:

Recording/Production
(samplers, plug-ins, etc.)



**Live Sound/
Performance**
(PAs, headphones,
mics, et cetera)

What larger trends have you been noticing with respect to the Lighting and DJ market?

"Moving Heads and lower pricing."

James Barrios
Monstervision Music LLC
Madison Heights, Mich.

"DJ Companies are purchasing more lighting to give an overall package to their clients. They are wanting brighter and cheaper – an all-in-one fixture. The DJ Market has been slowly decreasing. Controllers, Turntables, CD Players are no longer used or wanted. If it fits in a backpack, then that is what they want to DJ with."

Diane Stecher
Alobar's Incorporated
St. Louis, Mo.

"As more churches/houses of worship are incorporating video they are including lighting in their sanctuary."

Mike Guillot
Mississippi Music Inc.
Hattiesburg, Miss.

"LED LED LED!"

Nick Noiseux
Nick's Midtown Music
Biddeford, Maine

"So many more manufacturers these days."

James L. Burke III
Blues City Music
Rossville, Tenn.

"Less lighting and more pyrotechnics. Remote locations..."

Roger Matthies
Roger's Music Emporium
Ovid, Mich.

"More software based controllers. LED has replaced almost all other light sources. Dual moving head lights are big."

Don Williams
Q Systems Music & Sound
Hobbs, N.M.

"We can't keep up with the challenging DJ category. The wildly changing demand coupled with the insanely small profit margins is a barrier for most brick-and-mortar stores. There are few manufacturers willing to share actual profit on DJ gear."

Anthony Mantova
Mantova's Two Street Music
Eureka, Calif.

"It's all about controllers. What is the next disruptive innovation? The market is a little stale at the moment."

Juan J.C. Faxas
Guitar Center
Westlake Village, Calif.

SHADD PIANOS

Warren Shadd, the first African-American piano manufacturer, sits down with *MMR* to discuss his family history, a new assistive ground-breaking piano technology for which he holds the patent, and how one of his pianos is going to end up in the Vatican.

By Paige Tutt

The expression “the apple doesn’t fall far from the tree” is as clichéd as any in the American English language, but in the case of Warren Shadd, you’d be hard pressed to find a more appropriate idiom. To say he was born into a musical family is frankly an understatement. For starters, Warren’s aunt is NEA Jazz Master Shirley Horn, a pianist and vocalist. “My grandmother was a ragtime pianist in the south in the ‘30s. Her husband, Gilbert Shadd played drums,” says Warren. His grandfather not only played the drums, but he’s touted as the inventor of the collapsible drum set (though he never attained a patent for that creation, something Warren kept in mind with his own business ventures). Warren’s father was a drummer, pianist, and trombonist who played in a big band during World War II alongside Frank Wess, a noted jazz saxophonist and flutist. But Warren’s father was also a piano technician with an extensive client base, including the Howard Theatre, where Warren was exposed to the likes of Count Basie, James Brown, Duke Ellington, Pearl Bailey, among others.

Shadd absorbed this family affinity for music like a sponge, taking bits and pieces of different musical influences from every family member. Seeing as Warren’s house was filled with pianos, from the garage to the basement, and “sometimes even one of the upright pianos sitting in the kitchen,” it’s no wonder he was drawn to the instrument. Shadd became something of a Dr. Frankenstein, taking apart pianos and putting them back together, trading this piece for that piece, and so on. “I learned so much in the household with the master technician, my father,” he comments. “He played gigs and he worked on pianos around the clock. You know I saw this and I got involved in it and as a kid I just built up pianos, rebuilt them and restored them as a hobby as a young teenager... I pretty much did a lot of experimenting with different parts on the pianos and exchanging parts from one soundboard to putting another soundboard in another piano just to see how they would sound so, and of course this was pre-YouTube and recording, so I had to actually retain what the piano sounded like previously. I really didn’t use that skill until much later.”

Warren started off small with a made-to-order business model. “You can produce so many different models, from an upright to a baby grand to a concert grand, but what I did was I surveyed,” he



Warren M. Shadd, founder/CEO of SHADD, Inc.

says. “I had zero investors, so someone said ‘I need a piano,’ and I said ‘okay,’ took all of the profit margins and then some money and built that first piano. That was the beginning of ‘give me the money, and then I’ll build the piano.’ So it was an extremely trusting exchange initially.” If you’re ever in Manhattan, stop by 400 Fifth Avenue, the Langham Place Hotel – constructed in 2010 as the Fifth Avenue. It’s not only one of the tallest buildings in New York City, but it houses the first SHADD Piano. “From that point people would say ‘that’s a great piano; how can I get one of these?’ We’ve never had to deliver any pianos to a conventional retail store,” says Shadd. “We don’t have any overhead expenses to that degree, in terms of a show room, in terms of employees... we don’t have any of those issues, so if someone submits the payment, we send out the piano.” Warren attributes much of his success to this initial business model. “Doing made-to-order we knew exactly what was popular and what [the consumer] wanted. The actual models that we have are always rented always sold because we tested in terms of made-to-order. We have two sizes of uprights, we have a 49” and a 50”. We have a 5’10” baby grand, and we have a 7’2” concert grand, and we have a 9’3” concert grand. We haven’t had any requests for can we get a 6’4”, can we get a 6’11”, can we get a 5’4” baby grand? We haven’t had to really make any pianos outside of the ones we showcase all the time.”

A business can't rely on quality alone – especially when you don't invest in showrooms – but Warren believes his pianos have a little something special that others don't. "My secret sauce if you will in the piano allows the sound to actually travel down to the pianist, that's something that's exclusive to my [acoustic] pianos, that the sound actually travels to the pianist as opposed to the sound as it normally does with a piano it travels straight up into the air," says Warren. He also believes that his ear not just as a technician, but as a musician, comes in handy. "I'm mentally still in the mix of playing music," he says, "but I tell you that actually really helps in terms of developing the sound and playability of the piano because I know so much about the performance part of piano playing, and the way it should sound, and the way it mixes with the band. I'm not only concentrating on the piano, but how the piano sounds with a band, with an orchestra, in a symphonic environment, in a gospel environment, in a latin environment, how it sounds so that in some instances it cuts through, but not to the point where it's so harsh



Shadd with the first SHADD piano, which is housed in the Langham Place Hotel.

or bright that it's metallic. All those particular ingredients I put into the piano so that it's the best of all genre worlds, and it just fits right like a good shoe."

Some of those pianos have gone on to find fairly impressive homes, aside from the aforementioned first piano in the Langham Place Hotel. If you watched American Idol last season and ever happened to take a look at the concert grand piano being played, you've seen a SHADD piano. But presently, Warren has taken on an international client of note. "Now we're building a piano for the Vatican," says Warren, "to be in the chapel next to the Sistine Chapel, [that] is just over the top. I mean who does that? Are you kidding? When we received that letter that they were interested in our piano... I mean, this piano is going to be provided for choruses, and some of the best choruses in the world will be using it daily for rehearsals and for the Sistine Chapel choir and special celebrations with the Pope, are you kidding? It's not there for one program or two programs; it's there in perpetuity. Regardless of what religion you are or what ever you may think of it that's just way over the top, that's a big, big accomplishment, and they (The Vatican) really think so highly of my pianos and my history. They said they were honored to receive my piano, can you believe that?"

When Shadd isn't working on that Vatican piano, he's creating a much more inclusive piano for all musicians. "Our interactive pianos allow autistic and deaf people to flourish," he says. "We were

published in a music and medicine journal last year based upon a new assistive ground-breaking technology that allows the hard of hearing to be able to feel vibrations and detect pitches through the various speakers and audio and how they're set toward the pianist, under the piano, in the actual bench surround sound with subwoofer in the bench and interactive technology with various cams and monitors, so it's totally interactive. I see you, you see me. For pianists who are hard of seeing, we have audio that allows blind/hard of seeing pianists to hear their audio lessons. The deaf can also view on one of the screens sign language as well." Shadd is currently working on building brand new versions of these pianos, as well as keyboards, and you can bet he has the patent for this technology.

Warren Shadd doesn't think of himself as the first African-American piano manufacturer. "When I set out to do this, I wanted to accomplish an idea," he comments. "It was never about being the first of anything; it just happened to be. It was never something I



Shadd spent many years as a touring drummer.

was running with a banner saying 'hey if I do this I'm gonna be the first.' It was astonishing to me to be the first. The piano is unlike any other instrument to make, it's a big deal to manufacture a piano, let alone to manufacture a piano that somebody actually likes. You can build anything, but that doesn't mean anyone's going to like it. To do this, to set out to make the best pianos in the world, that's the goal. Not to be the first African American piano manufacturer. That just happens to be part of the fabric of what we did in terms of history, but the goal is to make the best pianos in the world, and the best keyboards in the world, and to do something good with it."

However, that isn't to say that Shadd ignores the significance of his accomplishments. "I'm not oblivious to what it means historically," he comments. "I'm aware that people are proud, are supportive of my accomplishments, and I certainly do appreciate all those who support what I've done." Success tends to breed jealousy from outside sources and Warren has found "a new set of haters" emerge, though he's found a rather positive way to deal with that negativity. "We welcome haters in abundance," he says, laughing. "If you're not doing something great, they have nothing to hate on. We say 'bring on all the haters, please haters come along!' because that means we're really doing something great. Though we have far more supporters than haters. And that's equal opportunity hate, but we've done so many great things that [the hate] slides right off like Teflon. It doesn't even affect us." **MIMR**

What's in a Name – From Visual Sound to Truetone

Founder and President of Truetone, Bob Weil, speaks with *MMR* about trends in MI, Truetone's most popular models, and the company's 20th anniversary.

By Paige Tutt

Some companies celebrate an anniversary with a new product release and maybe a party – a few streamers, party hats, and a cake – but Bob Weil wanted to do something a little different. “Well, it’s kind of crazy, but we decided to celebrate by changing the name of the company!” says Weil, founder and president of Truetone, formally Visual Sound. The original company name has a bit of a back-story. “Visual Sound,” says Weil, “was derived from the first product I invented, Visual Volume; the volume pedal with a 10 LED scale to indicate volume level. That was the product that launched Visual Sound at the beginning of 1995.” And while the Visual Volume may have been the cornerstone of the company at the time, over the past 20 years the group has evolved to offer a variety of products. “Our company motto was ‘Real Tone for Real People,’ which underscores our approach to making reliable, high-quality products, at a fair price. With this in mind, we feel that our new name, Truetone, clearly states our vision in one word. Besides its great fit, the name also has a rich history, going back to the 1920s with vacuum tubes and the old tube radios. I love the history of the name, as well as how Truetone ties into the ethos and vision of Visual Sound,” says Weil. But don’t think this name change happened overnight. No – Weil explains this was years in the making. “Several years ago we began this process by acquiring the trademark for Truetone and even created a pedal by that name, the Truetone Clean Boost, in 2008,” he says. “We also were able to secure Truetone.com and other related URLs, clearing the way for us to make this move.”

“As with any change, there will be a time of transition as existing Visual Sound products are gradually re-branded Truetone,” Weil explains. “Products with both names may be found on dealer shelves in the interim. Regardless, the same exemplary level of products and support that made Visual Sound famous will continue with Truetone.” The company, which used to be most well known for the Visual Volume, is now probably best known for the 1 SPOT power supplies and accessories. “The 1 SPOT products are the most popular,” Weil comments. “They just work so well at powering pedals and are so affordable. The V3 versions of our legacy pedals like H2O, Route 66, and Jekyll & Hyde are also quite popular, as has been a relative newcomer, the VS-XO Premium Dual Overdrive, which still bears the Visual Sound brand name for now.”

Though Weil explains the process of changing the company name was long and exhausting, there will of course be new product releases on the horizon to celebrate the anniversary. “The first Truetone branded products will be available by the end of June,”

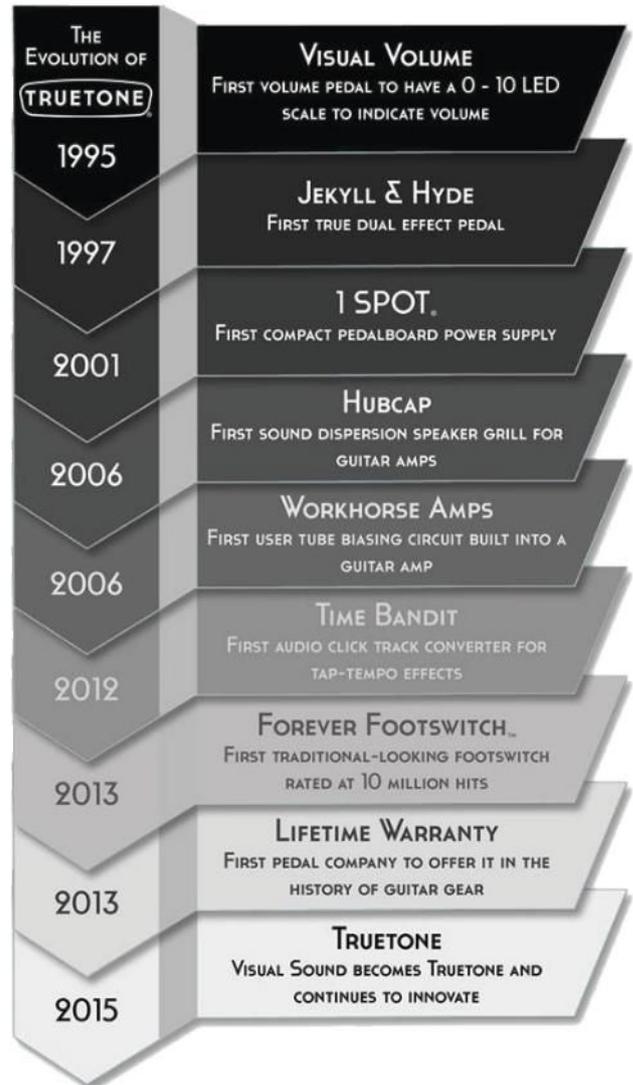


says Weil. “The new V3 Jekyll & Hyde will be the first pedal to bear the new brand name, while two new 1 SPOT products will also be branded Truetone: The 1 SPOT Pro CS7 and C12 models. They are power bricks with isolated outputs, that use our proprietary 1 SPOT technology. The price points of the 1 SPOT Pro models, combined with their extreme power handling capabilities, will make them very popular, I think. We’ve also scaled back the number of pedal models to concentrate on the few that dealers can always sell, year after year.”

This decision was a response to the fragmentation of the pedal business, something Weil notes as an MI trend he’s been observing as of late. “I’ve never seen anything like it,” he says. “Since there is now no real barrier to entry, everyone has entered the market. A 15-year-old can buy everything he needs online, set up a basic website using buzzwords from other websites, and you would never know it was just a kid with no electronics or business experience. Over the past six years, there have been over 1,700 new



TRUETONE®



pedal brands with over 11,000 new pedals. If you have a music store, how do you keep up with that? You don't. You pick a few brands that have some history and cherry-pick the lines. If you try to track the flavor of the week, you'll drive yourself crazy and end up with lots of stock once the crowd moves on to the next flavor."

Truetone also scaled back their presence at the NAMM Show over the past few years. "We haven't exhibited at NAMM since 2012, although we may again for 2016 since we have a new company name," Weil explains. "The reason why we stopped after 2012 is that we already have an excellent distribution network around the world. We also found that the return on investment just wasn't nearly as good as it used to be for us. The funny thing is, around the time of 2013 NAMM, we got more U.S. direct dealer orders than we did during 2011 or 2012 NAMM... and we didn't even go to the show in 2013!"

Under a new name, Truetone's values according to Weil are still the same. "[We're] designing bulletproof products that help musi-

“ Being around for 20 years makes a statement that we're not just another fly-by-night pedal company. ”

cians get the tones they want, and standing behind those products with real customer service. Yeah, that sounds like a cliché, but it's actually true... We back that up with our unique lifetime warranty on the V2 and V3 Series pedals. The 1 SPOT is a product that most of your readers stock in their stores because it's tremendously popular, it's reliable, has good margin, requires very little effort to sell, and takes up very little space. Dealers can order directly from us or from our distributors, which gives them flexibility to do business in the way that works best for them. Being around for 20 years makes a statement that we're not just another fly-by-night pedal company.” **MMR**

Breedlove's Silver Jubilee – 25 Years of Acoustics

Breedlove execs sound off on what makes their acoustics unique; the past, present, and future of Breedlove; as well as new product releases to commemorate the company's 25th anniversary.

By **Paige Tutt**

If you were to ask Kim Breedlove about his greatest accomplishment at Breedlove, he wouldn't be able to name just one. "To have preserved, taught and passed on the original core philosophy of high-level awareness of craftsmanship, materials, artistry and work ethic necessary to produce world-class quality stringed instruments," says Breedlove. "To have had a positive contribution to the success of the company. To have continued a life-long career building stringed instruments. To have been able to live, love, work, play, and retire in a place as beautiful as Central Oregon."

And that's where this whole journey began. It all started back in October of 1990 in Central Oregon – specifically in Bend, Ore-

“Acoustics are still HOT!!”
– Colin Bescanon

gon. "Two young instrument builders – Larry Breedlove and Steve Henderson – had a dream of designing and building innovative stringed instruments," says Tom Bedell, Founder and Owner of Two Old Hippies. "They could not have possibly envisioned the dynamic company that celebrates its 25th anniversary this year. In fact, Larry and Steve were not a part of most of Breedlove's growth... most of the credit belongs with Kim Breedlove and his unique eye for design. The willingness to design guitars, mandolins, and ukuleles with fresh, novel approaches resulting in unique balance and clarity has been the hallmark of Breedlove throughout the years."

Bedell himself didn't join in with Breedlove until 2010. "I had re-launched my Bedell Guitar company in 2009," Bedell explains. "Not having my own workshop, I designed my guitars and had them made in Asia. So I was actively looking for a USA workshop where I could fulfill my dream of being a part of guitar design and craftsmanship right here in America. So when the Breedlove workshop in Bend, Oregon became available, I jumped at the opportunity. Over the five years I have been able to lead the Bend company we have acquired Weber Mandolins, established



a unique workshop team for Bedell Guitars, and significantly expanded Breedlove's workshop capability. We now complete an average of 100 extraordinary instruments a week."

This year, Breedlove celebrates its 25th anniversary. Colin Bescanon, USA Breedlove brand manager, says a lot has changed over the past 25 years, but at the same time, the fundamental core Breedlove values will always remain the same. "We've experienced a tremendous growth pattern while still looking back to our roots for guidance on our design and quality standards of building custom designed finger-style guitars," says Bescanon. "However, we've looked beyond just that niche and expanded into building many musical genres, and instrument styles." Tom Bedell believes that Breedlove's understanding of the distinct individuality of each piece of wood is what sets them apart from other guitar manufacturers currently on the market. "Like snowflakes, every tonewood set has its own character and potential for creating music," Bedell says. "We have our own designs for jumbos, dreadnoughts, auditoriums, concerts, and parlors and we use different construction approaches for each shape. Our necks have a special finger-style friendly profile. Our asymmetrical headstock allows all six strings to have equal tension. Our auditoriums and concerts include the Breedlove Bridge Truss, which reduces the string tension on the soundboard allowing for more sustain and individual note warmth. Breedlove uses a broad array of music woods including myrtlewood, ziricote, cocobolo, koa, blackwood, walnut, rosewood, mahogany, maple, and we have the world's largest collection of legally harvested and documented Brazilian rosewood tone wood sets."

Breedlove was at Winter NAMM this year showing off new product releases and catching up with old friends. "Our NAMM experience this past winter was fantastic," says Bescanon. "It is a great opportunity to reconnect with friends and peers throughout the MI industry, as well as having the opportunity to show off our new releases for 2015." As far as those aforementioned new product releases go, Bescanon was fairly tight-lipped, but he did mention an anniversary release. Breedlove will release 4



separate limited edition guitars with a starting price-point of \$699 to commemorate 25 years of Breedlove. "One of the models is the Kim Breedlove signature 25th anniversary is \$10,000 and is based off the first BL (Breedlove) guitar built in 1990 – limited to 10," says Bescanon.

“Breedlove is building tools for musicians who appreciate and demand exceptional tonality, playability, and quality attention to detail.” – Kim Breedlove



The Kim Breedlove Signature 25th.



The Oregon Concert CE 25th.



The Pursuit Concert 25th Anniversary.



The Brazilian Concert 25th Anniversary.

With 25 years under their belt, there seems to be a consensus that the focus always has been, and will continue to be, on cultivating a distinctively crafted sound. "Our goal is to be the world's experts on understanding how to maximize the music capability from every tonewood species and individual music wood set. We aspire to build instruments customized for each player, their playing style, and the sound they long for. Creating instruments that deliver your sound is how we will truly accomplish distinctively crafted sound," says Bedell. "We are clearly defined by our distinctively crafted sound," Bescan-

on echoes. "Looking to outfit each instrument with a target voice, projection, and sustain quality. We use a lot of alchemy with the shapes, sizes, and tonewood options to achieve our distinct voice. It is this focus that separates us... We are in a constant evaluation of our building process, and the final voice of the instruments themselves. It is safe to say that we are always going to be looking for ways to improve our quality. I'm very gracious for getting the input from our dealer base, distributors, and all of the players in the world to drive us to make the Breedlove sound better." **MMR**

Imitated, Never Duplicated – The Story of



SKB's watertight guitar cases.



Senior Vice President of SKB Jerry Andreas.

Jerry Andreas, senior vice president of SKB, explains the history of SKB, how they set themselves apart from other case companies, and what new releases are on the horizon.

By Paige Tuitt

The story of SKB is one of innovation. With every good story most people start at the beginning, and in

the story of SKB it all began with two guys. “SKB started with two college friends, Dave Sanderson and Steve Kottman,” explains Jerry Andreas, senior vice president of SKB. “While Dave worked as a stagehand at Knott’s Berry Farm, he offered to repair the flight cases of performing bands at the park. They (Dave and Steve) both thought there was a better way to transport gear. Receiving a suggestion from a local dealer (Doug Browne – California Music) that someone should develop a line of molded plastic cases that were lighter weight and more rugged than flight cases, Dave and Steve began experimenting in their parents’ garages.” Despite many failed attempts and a devastating fire in their small shop behind California Music, Sanderson and Kottman went on to develop a mold design that Andreas refers to as “the standard for the industry.” That simple phrase – the standard for the industry – and the act of creating those first designs is one Andreas believes sets SKB apart from anything else on the market and any other company in the industry today. “Dave and Steve have always been clever in the development of cases. When hearing of a need in the market, they would find a way to produce a solution that worked – even if it required the development of a new machine to produce the product... Innovation and design sets SKB apart from the competition. SKB invented this type of product. We are not a company that looks to ‘knock-off’ a product by stealing a design and sending it overseas to be made cheaper with inferior materials and workmanship... We know that SKB is a target for many companies. Many off shore manufacturers

try to copy our designs and form. SKB has become a generic name for molded cases in the music industry. However, SKB must always remain ahead of the copy companies by being innovative and developing products that the world will have a difficult time duplicat-

“ There are a lot of SKB style companies out there claiming that they have a better case than us. Don’t be fooled. SKB was the original. ”

ing. We never sit still and the amount of investment we make into new products and processes keeps us ahead of everyone chasing us.” Presently, SKB has worldwide production capabilities. Over 85 percent of their products are manufactured in the United States and their plant in Mexico. “The fastest growth is in the U.S. manufacturing, and new equipment and infrastructure is being installed on a constant basis,” explains Andreas.

For the first 15 years, SKB became known for their guitar cases and band instrument cases. But a few years later, they expanded their horizons. “Leading brands such as Fender, Jackson, Martin, Ovation, Ernie Ball, Rickenbacker, and others looked for SKB to provide them with their cases,” says Andreas. “In 1986, SKB branched out into the military and medical equipment markets. In 1990, SKB launched a line of golf travel cases that were considered the only way to fly with clubs. In 1991, a revolutionary product changed the rack case business forever. The vacuum formed rack case quickly became the #1 selling series of rack cases worldwide.” 6 years later, SKB expanded even further into Rotational Molded products for the audio and drum markets. “These rugged roto cases provided the best way to transport larger mixers and acoustic drums from gig to gig,” comments Andreas. “Before the year 2000, SKB started



32 channel mixer cases.

SKB's sousaphone case.

making investments in injection molded cases. This type of manufacture is very costly upfront, but produces an exceptional product that can be certified waterproof and corrosion proof. In order to expand into the U.S. Military markets, SKB needed a variety of different sizes to compete with the few Injection mold case companies. In the last 10 years, SKB has added over 35 sizes of Injection molded cases. Some of the molds for the iSeries Injection Molded cases can weigh up to 20 tons."

It's this iSeries case line that Andreas says is sparking a lot of interest. "So many bands need to fly their gear and traditional flight cases are too heavy and expensive to airline check," says Andreas. "Our iSeries cases are the perfect solution – a lightweight, waterproof, and indestructible case for flying. Every major band flying out of Nashville is flying with SKB... at Winter NAMM, we expanded our iSeries guitar line to hold Jumbo Acoustics (3i-4719-20) and 335 style semi-hollow body guitars (3i-4719-35). These two sizes represent a tremendous investment in molds and machinery to manufacture these cases." The biggest news at Winter NAMM for SKB, however, was the launch of the medium format mixer console case series. "With the growth in mobile churches and the need for professional digital 32-channel consoles, there is also a need for reliable transportation cases," Andreas explains. "SKB launched a case for the Behringer X32 and Allen & Heath QU32

at Winter NAMM that includes four heavy duty casters. This series has specific cases for specific mixers. The Roto-molded design also includes a built in rubber gasket to keep moisture and rain out of the case. In June, two more cases will be available for the Midas M32 Console and the brand new Yamaha TF5 Digital console."

Moving forward, SKB will continue to focus on developing their injection molded case line. "To date, we have 40 different sizes with more than 367 different interior configurations (Empty, Cubed Foam, Guitar and gun inserts, custom equipment water jet cut foam, etc.)... SKB will continue to expand the iSeries case line. Along with new mixer cases, we will also be introducing more custom foam interiors developed on our water jet foam cutting machine (another process developed from the minds of Dave and Steve)." They will also continue to focus on innovation. "There are a lot of SKB style companies out there claiming that they have a better case than us," Andreas says. "Don't be fooled. SKB was the original, and continues to be the innovators in the case business. We innovate and don't imitate. There is a reason why everyone in the music business refers to molded cases as SKB style. It is because SKB has been in the business for 35 years and millions of SKB cases are still in the field doing their job to product and transport equipment." **MMR**

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Cases, Bags, & Stands

BAGS

Gator Ultimate Keyboard Bag

Gator's PRO-GO Keyboard series features a durable nylon exterior and ultra-thick padded sidewalls. On the interior, the keyboard is cushioned in a thick, white micro-fleece lining. Micro-fleece padded hook and loop straps help secure the board. Each Pro-Go keyboard bag includes an extra-large front pocket with storage compartments for cables, foot pedal, and other related accessories. The pocket even includes storage for tablet devices with a micro-fleece lining. A reinforced padded carry handle and removable backpack straps provide carry options. A zippered compartment stores a protective rain cover that wraps around the exterior to keep everything dry.

Several models are available for 49" note keyboards to 88" note keyboards and include slim and extra long, as well.

Gatorcases.com



Perri's AC/DC, Guns N' Roses, and Pink Floyd Guitar Bags

Perri's Leathers Limited launched new officially licensed guitar bags featuring AC/DC, Guns N' Roses, and Pink Floyd.

The AC/DC licensed bag is based on the album that was their major career breakthrough, *Highway To Hell*. Like this album from the Grammy award winning Australian band, the guitar bag features the iconic picture of Angus Young in a trademark school uniform and devil horns.

Guns N' Roses, debut album, *Appetite For Destruction*, is the theme for the second guitar bag. Originally designed as a tattoo by Billy White Jr., it depicts a cross and the skulls of the five members of the American rock band.

Completing the trio is the Pink Floyd bag based on the iconic artwork for the *Dark Side of the Moon* album. *Dark Side of the Moon* is one of the world's biggest selling albums making its graphics immediately recognizable.

Made from hard-wearing 600D Nylon material, with foam padding and strong zippers these licensed guitar bags come designed for either acoustic, electric, or bass guitars. They feature multiple pockets, strong reinforced handles, and convenient backpack shoulder straps.



Perri.ca/store

CASES

SKB Modular Roto Mixer Case and iSeries Guitar Case Line

The 1SKB-R100 Roto Mixer Case has a 10U slanted top that features steel threaded rails, hard lids side access ports on each side for cable routing, and a removable back door for easy cable access. The 1SKB-R100 10U Roto Mixer Case also stacks with SKB's revised roto racks to help create a modular solution that can be easily set up. The 1SKB-R100 10U Roto Mixer Case is backed by SKB's Unconditional Lifetime Warranty with a Street Price of \$199.99.

SKB's iSeries guitar case line continues to expand with the introduction of the Jumbo Acoustic case (3i-4719-20) and the 335 shaped, Thin Body Semi-Hollow guitar case (3i-4719-35).

The exterior of the cases are molded of high-strength polypropylene copolymer resin and is completely water and dust proof due to the integrated rubber gasket in the lid. The cases include inline wheels, eight patented trigger latches (two with integrated TSA Locks), and three injection molded handles. The molded EPS interior is plush lined with SKB's signature platinum plush and keeps your instruments secure in transport.

The 3i-4719-20 case is designed for any jumbo acoustic guitar with a lower bout up to 17 1/4" wide. The 3i-4719-35 fits popular 335 shaped guitars and includes room in the lid to accommodate a Bigsby vibrato tailpiece. The interiors have large pockets perfect for storing extra strings, guitar pedals, picks, and other important accessories for the gig.

The 3i-4719-35 and 3i-4719-20 iSeries cases are backed by SKB's Unconditional Lifetime Warranty with a Street Price of \$329.99.

Skbcases.com



STANDS

Hamilton Stands KB3500G

The Stage PRO KB3500G Super Guitar Stand has three legs and a hinged back support, which allows it to fold to a small size for transport and storage, easily fitting into most gig bags. The back support cushion is a larger spherical shape and made from a soft rubber, safe for all types of finishes. The feet are made from the same thermoplastic rubber as the back cushion and are also spherically shaped. All metal parts of the stand are finished with a durable black powder coating.

In function the back support arm and cushion rotate up for use, providing a higher support position than what is offered on other brands of compact folding stands. The three legs are made from steel tubing, which provides more stability and is lighter in weight than stands made from flat strips. Additionally, there are no knobs required for adjustment.

The KB3500G Super Guitar stand's folding cradle support will work with a wide variety of acoustic and electric guitars and basses.

The stand is provided in a self-merchandising display box and has an MSRP of \$26.99.

Hamiltonstands.com



Cooperstands Ecco-G, Pro-Tandem, and Pro-G

Fabricated from kiln dried African Sapele, Pro-G was designed to fit inside most guitar cases and to be used exclusively for solo performance in a protected environment, or for display and home use. This flexible stable stand is made from steel reinforced recycled ABS composite. It's available in black, red, blue, and glow in the dark.

Designed and produced by professional musicians, Cooperstand instrument stands provide secure support for acoustic, electric or bass guitar, ukulele, mandolin, and more.

Cooperstand.com



Gotham Stands

Gotham Stands patented design allows zero stress on the neck and securely cradles your guitar by the body. By placing your guitar in the stand, gravity feeds the arms of the stand inward to embrace the body of your guitar on a sturdy tripod base or modular-rail system. The "Gotham Grip" holds your guitar by the body with spring-embracing cushioned arms. This design fits most acoustic and electric style guitars. Street Price \$59.00; coming fall 2015.



On-Stage KPK6500 Keyboard Stand

The KPK6500 includes two of our On-Stage's popular keyboard accessories: the KS7190 Single-X stand with classic bullet-nose pull knob, and the KT7800 X-Style bench.

The KS7190 Single-X stand's 5-position disk clutch features a bullet-nose pull knob that makes for quick and simultaneous height/width adjustments. Sliding sleeves on the upper arms can be positioned to accommodate any keyboard depth. The KS7190 is constructed of 1" rectangular tubing that handles keyboards up to 90lbs, and it features easy bolt-together assembly.

The KT7800 X-Style Bench provides the posture and adjustability needed to develop proper technique. It features three height adjustments for players of all sizes and boasts a 300lb weight capacity. The bench seat measures 12" x 17" and is padded with a 2" cushion. The KPK6500 Lists for \$101.99, with a MAP of \$59.95.

On-stage.com



5 Ways Twitter Can Help Your MI Store

Ben Blakesley, author of *Get Social: A Practical Guide to Using Social Media for Business*, demystifies Twitter and outlines five essential features to understand in order to master it.

“Just setting up my twttr.” That’s how it all started, back in 2006 with that first tweet by Twitter co-founder Jack Dorsey. At that time, no one knew that this short-form social network would grow to the worldwide community and multi-million dollar company that it is today.

Lucky for your MI retail business, Twitter has become a lot more valuable than simply sharing real-time updates about what you’re doing at any given moment. Assuming you’ve already read my book, and you’ve chosen a strategy for Twitter that achieves your business objectives, here is what you need to know about this social platform to make sure you’re successful.

#1: It’s Real-Time

Duh! But this is a factor that has to be considered (both for its positive and negative attributes) before jumping into the world of Twitter. Twitter’s real-time nature is what makes it so great! You can have conversations in real-time with anyone around the world. You can get instant feedback on anything you publish. You can join the broader public conversation at a moment’s notice.

But it also means that you need to have a plan and resources available to respond when people tweet at you. You need to have a crisis management plan to enact just in case you or your employees make a very public blunder that “goes viral” in all the wrong ways.

#2: It’s FAST!

Twitter is all about speed. It’s very transient in nature, which makes it fun and exciting, but also means your message can easily get lost or overlooked. Just because you have 1,000 followers doesn’t mean that 1,000 people are going to see every message you put out there. In reality, it’s likely that only 10 percent (or less) of those followers will organically see a tweet that you put out. This, of course, changes when you create something that gets shared extensively or when you put money behind a tweet (more on that later). It’s not that Twitter restricts who will see your tweets (like Facebook does), it’s just that there are 350,000 tweets sent every minute, so it can be a very crowded space. But if you’ve got an engaged audience and good content, the speed of the platform can be advantageous, not detrimental.

#3: It Has Fantastic Paid Options

Before you skip this section because you say you have no budget to spend on social media, stick with me here. One of the amazing things about Twitter is that it knows so much about its users (almost as much as Facebook). What does that mean for you? It means you can really leverage that important marketing tactic of getting the right message, at the right time, to the right person.

If you have a message that is important to your business that you want to get in front of guitar players, Twitter can give you that opportunity fairly inexpensively. Only want guitar players who like Taylor Swift? No problem. How about only female guitar players who like Taylor Swift and live in Des Moines, Iowa? Done. Twitter

can find those people, serve them your message (whether they follow you or not), and do it cheaply. Or even better, they can get those people to follow you so you can continue to interact with them. Pretty great, huh?

#4: It’s Not Just About Text

A tweet is a message of 140 characters or less, blah, blah, blah.

The days of Twitter just being full of text-based tweets are over! Twitter has built itself into a rich media experience, allowing users (and businesses) to interact on a much deeper level.

The term “Twitter Card” refers to those tweets that include more than just text, and they’re generally easy to use. Simply upload a picture or video and it will be displayed in the tweet, so users can view it without leaving the Twitter stream. Beyond that, if you link to a website that has Twitter Card info enabled (or you enable it on your website), Twitter will pull in the title, first few lines of text, and a picture from the page, giving users a preview of what they’ll find at the link. Finally, you can work with Twitter or third party vendors to create custom Twitter Cards to do things like capture email addresses or elicit survey responses directly in the tweet. All these ways just make it easier for

users to consume and interact with your content.

#5: It’s Global

What makes Twitter revolutionary is that it truly is a global community. You can connect with people all over the world, instantly! But if your store is in Bozeman, Montana, it may not actually be all that valuable to have an in-depth conversation 140 characters at a time with a drummer who lives in Oslo, Norway. Not to say you can’t create an engaged hyper-local community on Twitter, you absolutely can! You just need to build your audience that way if that’s what’s important to you.

I could go on and on about Twitter and the ways you can approach the platform as a way to connect with consumers, but this short list should give you some things to think about as you set up your Twitter program, or help you look to make the most of what you’ve already got going on in the Twittersphere. I can’t wait to see what you come up with - tweet me at @benunh! **MMA**



Ben Blakesley, author of *Get Social: A Practical Guide to Using Social Media for Business* and co-founder of *Community Manager Recharge* social media conference, has been working in social for the better part of a decade, spanning industries from music to finance to sports apparel and many in between. One of those “I’ll sleep when I’m dead” kind of guys, Ben lives and breathes social and thrives on making connections and making a difference.

We Must All Rise to Honor Schools for Their Exceptional Music Education Programs

“As music education advocates, we must thank these leaders for their support.”

By Mary Luehrsen

With this article, I happily share one example of the results of advocacy efforts for our Best Communities for Music Education program. I hope it inspires all of us to do more to assure that the music education programs we are close to and care about get the recognition and support they deserve.

On Tuesday, April 28, 2015, Congressman Joaquin Castro of Texas formally submitted a message of congratulations to Memorial High School in San Antonio for earning a SupportMusic Merit Award and to honor their exceptional music education program. As outlined in last month's article, a NAMM staffer spent several days in early April going to door to door in House and Senate office buildings in Washington D.C. spreading the news about hundreds of school districts and schools that had earned the NAMM Foundation's designation for Best Community for Music Education (district) or SupportMusic Merit Award (individual school). Over the

past several weeks, Members of Congress and Governors in several states have sent letters of congratulations and commendations of various types to these schools, including the formal recognition that was entered into the Congressional Record, our nation's formal archive for legislative proceedings and day-to-day business.

National and state leaders are getting the message that music education is important for student achievement and that strong music education programs are a source of pride for communities of many sizes and types. As music education advocates, we must thank these leaders for their support. We must also share their statements as school budgets are debated, pro-arts education administrative hirings are contemplated and school curriculum priorities are set. In other words, *we all must rise* to show our support for music education and if we do, we will continue to close the opportunity gap and assure that every child has the chance to learn and grow with music. **MMR**



Congressional Record

PROCEEDINGS AND DEBATES OF THE 114th CONGRESS, FIRST SESSION

House of Representatives

SPEECH OF
HON. JOAQUIN CASTRO
OF TEXAS
IN THE HOUSE OF REPRESENTATIVES
TUESDAY, APRIL 28, 2015

Mister Speaker, I rise today to honor Memorial High School in San Antonio for its exceptional music education program. This year, Memorial is one of just 120 schools in the nation to be awarded the prestigious SupportMusic Merit Award from The National Association of Music Merchants (NAMM) Foundation. The school's outstanding commitment to music education is particularly evident in the spirited, talented, Memorial High band.

Music education is so important for our young people. Not only does it help students develop leadership skills, but new research shows that participation in music education programs can improve brain function, spark language development, and lead to increased academic success in subjects like reading and math.

Despite the proven benefits of music education, arts departments are often the first to suffer budget cuts, or to be eliminated altogether, when school funding is tight. Receiving the NAMM SupportMusic Merit Award helps schools like Memorial High demonstrate the importance of music education to their students' overall success in school and draw attention to the need for further resources to sustain these vital programs in the future.

Again, I want to congratulate Memorial High School for this achievement and for giving San Antonio students the opportunity to experience the joy of music and all the other academic advantages music education affords.



Go Beyond!

Successful MI Retailers Establish Strong Brand Identities

By Rick Young,
Senior Vice President
Yamaha Corporation
of America



According to Greek philosopher Heraclitus, “The only thing that is constant is change.” Whether you’re in the music retail business or looking at it from the consumer’s perspective, this maxim perfectly sums up the way people shop for musical instruments and related products over the past decade. Significant shifts in technology and in the consumer marketplace continue to pose a unique set of challenges as evolving trends in the music industry occur more rapidly than ever before.

Key concerns regarding independent music retailers include: What are they doing that sets them apart from the major music retail chains? What can we all expect in the near future based on the myriad changes we’ve seen?

Yet the central question that independent music retailers must ask themselves constantly is: “Why?” Members of Yamaha’s sales management team regularly cover this issue with independent dealers throughout the country in our efforts to push each other to do the best we can to meet the needs of consumers. This avenue of inquiry can take several forms: Why should a customer buy from you and not consider shopping anywhere else? Why will the experience with your dealership or store be better than anywhere else, including a big music chain or the Internet?

Knowing your strengths, having a clear vision of your dealer mission, and understanding what a consumer is looking for – not only in the shopping process, but also throughout the entire time they own a particular instrument or product – are all crucial aspects of knowing your brand identity. Now, more than ever, every independent retailer must have a strong, unique brand identity.

Whether you’re a modest family-owned store serving a small town or a standalone retail center serving a larger city or region, you need to understand your brand identity and sell that identity along with all the instruments and products you have in stock.

This harkens to that essential question of “Why?” An independent dealer’s brand must overshadow the multiple manufacturer

brands hanging on the wall. Dealers must work harder to maintain their brand image than ever before, since there are so many places for consumers to research and buy the same products on the Internet. Whether offering preferable pricing, unparalleled customer support, personalized sales service to find the perfect fit between customer and product, or the right combination of all of that, convincing a prospective buyer that you have more to offer than all the other avenues to purchase out there now is critical.

Obviously, the marketplace is shifting to online shopping. Independent dealers must have an online presence and they must ensure the online shopper that the buying experience with them will be easy and effective. The truth is, many people would prefer to buy from independent retailers as long as they receive an experience equal to or better than other options. It’s up to the independent retailer to go beyond getting a customer to buy a product, but to have consumers buy it from them.

Online shopping has also generated changes and challenges, along with advantages and opportunities. Retailers don’t even need to be in the buyer’s geographic area, because the Internet brings the store to the customer’s fingertips. It’s more important than ever for music retailers to market themselves and allow a customer located anywhere to trust them as the preferred option with whom to do business.

Dealers must find a way to strike the right balance between a brick and mortar store and an online presence, which now extends far beyond a website. Independent dealers must proactively position themselves wherever customers may be shopping online and not just wait for a potential buyer to seek them out.

Before the Internet, a store’s reputation was largely based on word of mouth from customers. Today, word of mouth has transformed into an online community, taking the shape of feedback forums such as Yelp or a business’s own social media presence. Therefore, monitoring and addressing customer feedback is yet

another added responsibility for which retailers must be diligent.

Maintaining stock is also a critical focus for independent dealers. Now, more than ever, a dealer must have an instrument or other product readily available for the customer. If not, the odds decrease that customers will wait for a special order through an independent retailer when they can go elsewhere and get it faster.

This is tricky business, given the cost to stock inventory and requires careful attention to detail and a honed strategy in demand planning. To be successful, dealers must partner with the brands they select and work with those companies to serve as a showroom that goes beyond what can be found online.

This emerging trend, which mandates that stores create a "consumer experience" that is unique, means that dealers must diversify to provide services like music lessons and repairs that add value for consumers. It's no longer enough to simply have a nice location and hope that it will drive success.

Two areas of the music marketplace in which independent retailers have done a superb job of focusing on all of these trends, at least the ones Yamaha works closely with, are institutional and band and orchestral sales. Successful dealers have forged a very strong overall position within the educational market. Instrument rentals and in-store lesson programs are strong, and repairs and sales to local schools are an important part of their core business. In addition, most have a robust step-up instrument program.

These dealers have done an excellent job answering the "Why?" questions for schools, school bands, music programs, and other institutions. They clearly establish their brand identities, convey this to their customers, and make a strong case for why they give their customers a package of products, pricing, and services they'd be hard-pressed to find online or anywhere else.

In an evolving marketplace, becoming a successful music retail dealer requires rapid adaptation, innovation, and creativity. This ranges from devising captivating in-store and online designs, selling quality products, providing unmatched service and support, and offering a shopping experience that people who interact with your establishment will share with friends. This is the way to create a large and loyal customer base for years to come. **MMR**

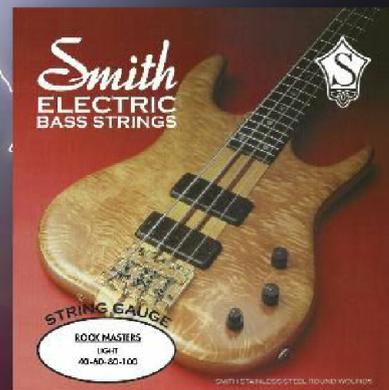
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DPA d:screet 4071 Omnidirectional Microphone



The d:screet 4071 is offered in beige, white and black.

By David "Squeeze" Weigant

DPA Microphones continues to expand and improve upon its microphone solutions for pro audio users. This time around, the company sent me the d:screet 4071 omnidirectional miniature microphone to run through its paces. The 4071 is an update to DPA's 4061 model, a workhorse praised for its sound quality that gets a lot of use on higher-end theatrical productions.

What's New

The 4071 now offers a couple of updates designed specifically to boost sound quality for speech and singing vocals even further. The mic now includes an acoustical low-cut into the capsule to help eliminate frequencies below 100 Hz. There's also a boost in the vocal presence frequency range to compensate for the loss of those frequencies that occurs when mics are placed on the body.

The 4071 appears to have the same basic construction as the 4061 and 4060 microphones, sharing their durability. DPA has also upgraded the strain relief on the microphone, as well as added reinforcement around where the capsule connects to the cable. We didn't test this strain relief, as I believe in "better safe than sorry" and added the traditional strain relief by looping back the cable over the strain relief on the connector and securing it with a Hellerman Sleeve.

Onstage Performance

I used the mics at the spring musical at Las Vegas Academy of the Arts (a performing arts magnet school in Las Vegas), a produc-

tion of the Elton John/Tim Rice musical *Aida*. I had beige mics for the show, but they are also available in black and white for different needs. The demo units came with Microdot connectors and adapters from DPA's line of accessories to fit the locking 1/8-inch jacks on our transmitters. Adapters for all standard wireless mic beltpack transmitters (as well as an XLR adapter for hard-wired applications) are also offered.

A noticeable change to the mic is that the mic cap screen is not removable. The screens were firmly attached on our demo units. This is a very different configuration than with the removable high-boost cap on the 4061. That cap can give you a 10 dB boost at



Cast members from a Las Vegas Academy production of *Aida* wearing the d:screet 4071 mics in custom headsets.

MARIA FLORES



The mic, shown here with attached cable and fitted with optional XLR adapter for hard-wired applications.

10k Hz, but affecting the frequency at 4k Hz to 6k Hz is a little more finicky. In order to achieve their 5 dB boost from 4k Hz to 6k Hz, an exact placement of the cap is necessary. And to keep this exact placement, DPA secures the mic cap in place. As many of us have schedules for cleaning mic caps on long-running shows, this

might become an issue with makeup clogs and sweat-out situations. So extra care in any cleaning is a must. For *Aida*, the crew did have to carefully clean some makeup off the screen of the cap, but it was not a big deal for us.

For this performance testing, we put the 4071's on custom-built headsets. The goal for this rock-style production was to get extra gain out of mounting them in this way. Two of the lead actors were carefully selected so that we could allow the difference between the stock microphones and these demo units to stand out just a little without distracting. This also allowed us to easily make some direct comparisons during our initial EQ sessions and over the runs of the show. All of the vocal microphones utilized the custom headsets.

Right out of the box, there was a dramatic difference in what we had to do in EQ'ing to get the sound that was wanted. No doubt this was partly due to the fact that the school's house mics were not the same quality as the DPAs (budget constraints do not normally allow for mics of DPA quality to be used in their shows). But the DPA mics only required very slight adjustments. I suppose I had become used to this. However, it was fun to observe how surprised the students were when they experienced how little work the DPA mics needed to get them sounding great compared to the stock mics they were used to using.

The 4071s provided good vocal properties, too. The vocal presence boost in the mics allowed a nice crispness to come out without adding the hard sibilance that can too easily come along for the ride in an EQ section. And, of course, the 4071 has the clean sound properties I am accustomed to getting from DPA microphones. The excellent clarity straight from the element is what anyone would expect from DPA.

Overall Impressions

Overall, the 4071 performed very well during our demo. We found a small problem with the mics picking up wind noise as actors ran offstage saying lines that required some re-blocking to solve. This was never an issue with the stock microphones and points to the much higher sensitivity and frequency response from the DPA mics.

After some experimentation, we determined it was our custom headsets for the 4071's that were causing this issue, and not an issue with the mic or other pieces of the signal chain. We didn't think this would be an issue if the mics were mounted directly against the skin.

I can easily say that this mic is a great extension of the toolkit that DPA provides the sound world. If you already look to DPA for your wireless microphone elements, I am sure that you will find that this mic is a great choice for a lot of voices and applications. And if, like this school, you haven't listened to these mics — well, go do that. You may be as surprised as they were at how big a difference they make. **MIMR**

David "Squeeze" Weigant is a Las Vegas-based production pro, a touring FOH engineer specializing in musicals, and a regular contributor to Stage Directions, our sister publication.

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PROS

- Incredible sound right out of the box
- Excellent clarity in vocal range

CONS

- Capsule will require close attention when cleaning

SPECS

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Sensitivity, nominal, ± 3 dB	6 mV/Pa ved 1 kHz; -44.4 dB re. 1 V/Pa
Total harmonic distortion (THD)	< 1 % THD up to 123 dB SPL peak; < 1 % up to 120 dB SPL RMS sine
Dynamic range	Typ. 97 dB
Max. SPL, peak before clipping	144 dB
Output impedance	30 – 40 ohm
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Elixir Bass Strings



Elixir Strings has released its line of strings for bass guitar. Elixir introduced the range of Nickel Plated Steel and Stainless Steel Strings. Elixir Strings' entire range of round wound bass strings benefits from a more enhanced NANOWEB Coating that provides greater durability and response.

Responding to player feedback and requests, Elixir has expanded its gauge offering with a Nickel Plated Steel 5-String set in Light/Medium as well as a Stainless Steel 4-string set in Medium and a 5-string set in Light/Medium, Long Scale, while revising the gauging of its Nickel Plated Steel 5-string set in Light to .045, .065, .085, .105 and .130. For extra flexibility Elixir offers bass players a selection of Nickel Plated Steel and Stainless Steel 5th and 6th single strings to customize sets individually.

elixirstrings.com

ACCESSORIES

Airturn DUO

The DUO is a wireless two-pedal foot controller for hands-free page turns, triggering effects and other applications. The AirTurn DUO features updated electronics for faster connectivity and an easier interface. It will work with any Bluetooth tablet, smartphone, or computer. The new design places all controls and LEDs on top of the unit for better visibility. The transceiver has a six-button membrane switch that can be used as a remote control. AirTurn added additional modes so performers can have up to six options that can be programmed for ProTools, iTunes, camera controls or trigger effects, such as audio, video or lights. The DUO package includes: DUO BT-106 Bluetooth transceiver on pedal board with two ATFS-2 pedals; USB charging cable; Quick Start Guide; and manual. Retail price is \$99.



airturn.com

MusicNomad's Case Humitar Humidifier

The Case Humitar Humidifier comes with a custom-designed holster with adhesive backing to securely fit in electric and acoustic guitar cases. The Humid-I-Bar holds ten times its weight in water and has anti-drip properties engineered into it. To use the Case Humitar, simply wet the Humid-I-Bar and place it in the holder; place the humidifier in the provided holster and with the strong adhesive backing, secure this to the guitar case liner. The Humid-I-Bar may be rehydrated with distilled water as needed for many years. The Case Humidifier retails between \$15.99 - \$16.99.



musicnomad.com

Ernie Ball Slinky Flatwound Electric Bass Guitar Strings

These new offerings feature an "industry first" – combining two equally important bass tones in one. This allows bass players to achieve a vibrant round wound sound, paired with the smooth feel of traditional flatwound strings. Available in five four-string sets (40-95; 45-100; 45-115; 50-105; and 55-110) and a five-string set (45-130), the Slinky Flatwound electric bass strings are made using cobalt ribbon wire wrapped around hex cores with cobalt under-wraps. Additionally, the strings feature an optimal core-to-warp ratio for comfortable tension and playability.



ernieball.com

Rovner Products Platinum Ligature

Rovner's only all-metal ligature, the Platinum, is now available in size P-1E to fit B \flat German string style clarinet mouthpieces and E \flat clarinet. The Platinum for standard B \flat clarinet has been slightly resized for ease of installation and features Rovner's patented Mass-Loaded Technology and Resonating Ribs. There are sizes for bass clarinet and all saxophones, as well.



rovnerproducts.com

ACCESSORIES

Levy's MGJ2

Pictured are three (from left to right: 006, 005, 004) of the nine vibrantly textured jacquards offered for 2015. Each strap is lined with complementary, soft, tucked edge, leather backing and tri-glide adjustment to 56".



levysleathers.com

BAND & ORCHESTRA

Vandoren Black Diamond Ebonite BD5 Clarinet Mouthpiece

The Black Diamond Ebonite BD5 B \flat clarinet mouthpiece is available in standard pitch and 13 Series. Featuring a unique chamber, it has a sound that is all its own, yet unmistakably Vandoren.



dansr.com

AMPS

MOD Kits DIY MOD102+ Tube Amp Kit

The MOD102+ expands on the same all analog vacuum tube classic American circuit design combined with a British style Class A output section as the Original MOD102 with some added features. These features include a three position progressive toggle switch for off-standby-power and additional push-pull functionality for each control - pull out the bass control knob for "mid boost", pull out the treble control knob for "bright", pull out the volume control knob for "turbo." These new features and a JJ ECC803-S (a long plate 12AX7 known for its complex mid-range tones) allow for a wider variety of tones and extra control for the user.



All kits come with instructions and use point-to-point wiring. All effect pedals and amplifiers come with a pre-drilled enclosure and all necessary parts are included. All you need to provide are hand tools, a soldering iron, and solder. The effect pedal operates on a 9V battery; for a longer lasting option, a 9-volt adapter can be purchased separately.

modkitsdiy.com

PRINT & DIGITAL

Hal Leonard *The Apple Years and Blues Piano Legends*

This collection of songs is from George Harrison's days on the Apple label. This PVG folio features nearly 60 favorites, including "All Things Must Pass," "The Answer's at the End," "Art of Dying," "Ballad of Sir Frankie Crisp (Let It Roll)," "Bangla Desh," and more. *George Harrison - The Apple Years* (HL00138250) retails for \$29.99.



The latest songbook in the Hal Leonard Artist Transcriptions series features 16 note-for-note piano transcriptions. Artist such as Pinetop Perkins, Memphis Slim, Otis Spann, and others are represented. The songbook includes "Big Chief," "Bloody Murder," "Boogie Woogie Stomp," "Chicago Breakdown," "Confessin' the Blues," "Driftin' Blues," and more. *Blues Piano Legends* (HL00113680) retails for \$19.99.

halleonardbooks.com

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chauvetlighting.com

PIANO & KEYBOARD

Roland JD-Xi

The JD-Xi is a compact analog/digital crossover synth featuring a monophonic analog synth section, two digital synth sections, and built-in drum kits. Additional music creation features include an onboard pattern sequencer, a gooseneck mic, plus vocoder and vocal effects (Street price \$499).



rolandus.com

PERCUSSION

Drumfire Drum Practice Pad

The pad's surface replicates a real drumhead. The pad also comes equipped with an adjustable stand, solid braced legs, non-slip rubber feet, and friction locking clutch. The hardcover plastic shell withstands any stray drumstick hits, and its solid steel bracing promotes stability and security. The DFP5500 also features a pivoting head and a 6mm bolt for easy set-up and tear down. Each practice pad comes equipped with a travel bag, which contains a shoulder strap and two compartments—one for the stand and the other for the pad itself as well as a holder for a pair of drumsticks. List \$65.99, MAP \$39.99.



on-stage.com

TRUSST's Truss Dolly Kit

The Truss Dolly Kit consists of a pair of wheeled dollies, 10 truss spacers, and two ratchet straps. Capable of holding up to 12 sections of straight 290mm truss of any length, the kit allows you to wheel an entire rig's worth of truss to your destination quickly and easily while protecting it from damage. Just load the truss sections onto the dollies horizontally, separated by the truss spacers. Then secure the stack of truss with the ratchet straps.



The kit is designed so that there is no metal to metal contact between truss sections, preventing nicks and scratches while in motion. Additionally, the truss spacers themselves feature plastic-coated saddles to further cushion truss from the bumps and grinds of the road.

Outfitted with large heavy-duty polyurethane-coated ball bearing casters, the Truss Dolly Kit is easy to roll even when filled to capacity. Although lightweight, the kit is constructed of durable aluminum and steel.

The Truss Dolly Kit will work with TRUSST's CT290 Truss Series, as well as other major brands of 290mm square truss. Total weight of the kit is 35.7 pounds (16.2 kg), and each dolly measures 25.5 x 2.3 x 9.85 inches (650 x 60 x 250mm).

trusst.com

PRINT & DIGITAL

Meredith Music *Romantic Encounters for Marimba*

Meredith Music announced the publication of *Romantic Encounters for Marimba* by Jack Van Geem, edited by Anthony J. Cirone. ISBN 978-1-57463-021-3; \$19.95. Romantic guitarist and composer Francisco Tárrega was born in Spain on November 21st 1852. He was trained at the Madrid Conservatory where he studied composition and was proficient on both guitar and piano. Through his compositions and unique sound, he is considered to have established the foundations for 20th Century classical guitar and for increasing interest in the guitar as a recital instrument. Virtuoso marimbist Jack Van Geem's transcriptions of Tárrega's works add new literature for solo marimba. Detailed interpretive notes accompany each piece providing the marimbist with Van Geem's insightful interpretive suggestions.



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By Dan Daley

The Airbnb-ing of the World

When historians of economics look back at our time years from now, it's likely that the period between the onset of the Great Recession in 2007 and me hitting the lottery in 2017 will be dubbed "the Era of the Sharing Economy." It will have been that decade span during which the idea of renting our homes (Airbnb, VRBO, et alia), our cars (Uber, Lyft, Via, et al.), our clothes (RentTheRunway, Schecky's Closet, et cetera), and ourselves (TaskRabbit, PalLocale, and on and on) became ubiquitous and weirdly normal.

Musicians, on the other hand, tend to be loathe to let their instruments out. However, musicians these days tend also to have a ton of less intimate stuff laying around that they'll accumulate like pack rats, because musicians' brains are wired with the phrase, "I'll bet this'll

come in handy some day" near the front of the cerebellum. Now, the sharing economy is providing an outlet for the collected detritus of music. New

York City-based tech startup Sparkplug launched last year as an online community marketplace specifically for creatives to share their tools and resources, though the vast majority of sign-ups have centered on music: instruments, guitar amps, drum kits, brass, pro audio gear – it's all available through Sparkplug's portal, via search engine that uses types and brands as well as locations. Users send the item's owner a formal reservation request by clicking a "Reserve Item" button. He or she will then have 24 hours to respond before the request automatically expires. Owners set prices, but as with the rest of life, everything is negotiable – email addresses and phone numbers are shared after a reservation request has been accepted. If the item arrives and meets the borrower's needs, payment will be released to the owner in 24 hours.

Obviously, while this is the Internet and you could conceivably rent a spare bassoon from a member of the Prague Philharmonic and have it DHL-ed to your

door, the idea works much better when a user can motor over to a lender or a renter's home and do the delivery or pick-up in person. And that's where this begins to affect the music retailer, many of which do a brisk business in equipment rentals. The biggest downside to equipment rentals is that the residual value of the rented items tends to diminish rapidly, because of accelerated wear and tear. It's always a race to achieve ROI-plus before the amplifier or PA system drops dead of overwork.

However, a local music retailer becomes the ideal hub around which musicians and recordists can create a bustling rental community. In the sharing economy, the risk is transferred to an individual owner. Sparkplug charges renters nine-percent of the rental fee, and charges owners three per-

cent. That conceivably scales well on a national basis, but considering there's virtually no capital needed to start the service, any return for them is gravy. As

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with Sparkplug, security deposits, in the form of a credit card on file and the appropriate documentation, protect the equipment owners and the service.

Am I suggesting that music retailers just take Sparkplug's idea and try to make it work locally? Yes, because that's one more thing the sharing economy can share. Sparkplug can work both locally and for touring musicians who pass through and find that an amp blows up during soundcheck. And a local store can often do it better – I entered "pedal steel" in Nashville in Sparkplug's search engine and it returned a guitar pedal; asking it to find a Guild D-30 in the same city, which should have been a breeze, it came back with a Matchless DC-30 amp. In fact, local stores could create much more precise databases that list gear that can be rented regularly. None of this would hurt Sparkplug's bottom line, and it could provide a small but meaningful lift for a savvy retailer. **MMR**

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