

MMR

MUSICAL MERCHANDISE REVIEW

Show Report: AES



Survey: 38
Drum &
Percussion Market



Show Report 28
Music China



Anniversary: 44
Swing City
Music's 50th



Supplier
Roundtable:

Figatures

34



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C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

Vol.173 NOVEMBER 2014 No.11

“The ligature category continues to be one of the most diverse and interesting segments of the woodwind market.”

— Jody Espina, JodyJazz



34

FEATURES

24 Up Front Q&A: Mike Skinner

DANSR president Mike Skinner shares the secrets behind this now decade-old supplier becoming one of the leading players in the world of B&O accessories.

28 Show Report: Music China 2014

The largest music products show in Asia saw numbers up across the board this year, as the industry returned once again to Music China.

34 Roundtable: Ligatures

There are dozens of styles of ligatures in use these days, made from a wide array of materials ranging from metal to string, even electrical tape. Our roundtable panel of ligature suppliers discusses trends in materials, design, and buying habits of end-users.

38 Survey: U.S. Drum & Percussion Market

We present the results of our retailer survey and look at the direction of sales trends and related retail challenges in the world of drums and percussion sales, nationwide.

42 Show Report: AES

Last month, the annual Audio Engineering Society show made its first appearance in Los Angeles in over a decade.

44 Anniversary: Swing City Music Co.

This renowned Collinsville, Illinois retailer began half a century ago as one component of a multi-faceted entertainment operation (booking agency, recording studio, MI store, and lesson studio), and has since evolved into a father and son-owned, full-line operation and St. Louis institution.

48 Small Business Matters: Data Theft

Expert advice on ways to protect your company's data, your customer's credit card information, and your reputation for security as a retailer, both online and in a brick-and-mortar retail operation.

54 In the Trenches: Is Protecting the World's Hardwood and Rain Forests Our Responsibility?

Tom Bedell, founder and owner Two Old Hippies, LLC, shares his thoughts on the conservation and preservation of our planet's old growth forests.

COLUMNS

- 4 Editorial
- 6 UpFront
- 15 Letters
- 16 Supplier Scene
- 22 Trade Regrets
- 23 People on the Move
- 50 New Products
- 55 Classifieds
- 59 Ad Index
- 60 The Last Word

Cover design by Garrett Petrov.

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The 'Re-Shoring' Myth

A few weeks ago, Peavey Electronics announced that they were "reorganizing manufacturing" under a new globalization plan (reported on page 6 of this issue). There are many facets to this development and plenty of angles to consider, but one of the most immediate is that, beginning later this month, the company will be laying off as many as 100 factory workers at its Meridian, Mississippi facility.

Moves such as this are almost always driven by necessity. In *The Meridian Star*, company founder and owner Hartley Peavey says, "If we are not competitive, we lose business to somebody else. We are going to do what we have to do to survive." He expands on the factors at play, citing high corporate taxes and operating costs related to doing business in the U.S. "You can't keep increasing taxes and increasing medical costs... In order to preserve the jobs for the people I have, which is a lot more than were laid off, we had to do this."

In other words, money. A company observes that current practices are resulting in increasingly lower profits and/or incurring greater and greater cost, so a change is made. That's business and there's absolutely nothing "wrong" with making that type of decision. Moreover, Hartley Peavey has long been an advocate for U.S. production and materials and, even with this "new globalization plan," most of the company's actual business (marketing, engineering, sales, product development, et cetera) as well as production of higher-end items will remain stateside.

Nonetheless, any time an organization enacts this type of shift, there will be varied – and often energetic – reactions. On Bobby Owsinski's "The Big Picture" blog, Owsinski is sympathetic to Peavey's choice and writes, "The business is shrinking thanks to more and better software and less need for hardware, which cuts right to most manufacturer's bottom line. Not only that, the trend is more to smaller and compact systems rather than large expensive boxes, which requires a company to be extremely nimble and efficient to survive... a strong and healthy Peavey also helps the industry stay healthy. Let's hope that this restructuring means another 50 years for the company."

On the other side of the coin, however, there are plenty of voices in the blogosphere lamenting the restructuring. On our own mmmagazine.com, even, one particularly dissatisfied individual posted multiple comments in reaction to the news, most of which are unsuitable for print, but all along the lines of, "Total sell-out!!! Designed and engineered in Meridian, made in China."

The bigger issue, of course, goes well beyond any one company or individual.

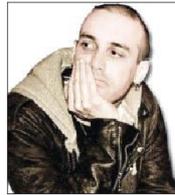
For years – decades, at this point – we've been hearing of offshore outsourcing of manufacturing for virtually *all* products, not just musical instruments. The big trend throughout the '90s and aughts was moving factories to China. Lately, due to heightened tension between the Chinese and American governments, some organizations that had been (or might have been) looking to Asia are now turning to Mexico. Also in the past few years has been the much-ballyhooed notion of "re-shoring" – the phenomenon of big companies bringing production *back* to the U.S. This, naturally, is a great talking point for politicians and, in instances where it's truly the case (and there are increasingly more such instances, as evidenced in a report on the topic issued by The Boston Group in late October, 2014), reclaiming domestic employment is unquestionably a "feel good" development and one that most of us would want to get behind.

But as the recent announcement by Peavey – as well as plenty of data – suggests it's probably not quite time to raise the "Mission Accomplished" banner and toast to the triumphant return of American industry.

Based on Trade Adjustment Assistance (TAA) filings made to the U.S. Department of Labor's Employment and Training Administration on behalf of displaced workers, hundreds of major American companies (589 in the past 10 months, alone) continue to send thousands of jobs overseas – be it China, Taiwan, Mexico, India, or anywhere else.

A successful business becomes successful, in part, by making smart decisions. Putting aside for a moment the topics of child labor, absurdly low pay, insanely long workdays, and other factors native to some foreign workforces, the fact is that until/unless it makes good business sense to keep production in the U.S., those types of jobs will continue to be shipped overseas.

I don't have the answers – far from it. If I did, odds are I'd be lounging beachside in Ibiza right now. I'll submit, though, that while it's understandable to bemoan the recent decisions over at Peavey, instead of getting angry, gloating, or gossiping, time might be better spent analyzing the reasons behind such tough choices and maybe working to propose and enact solutions.



by Christian Wissmuller

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Peavey Reorganizes Manufacturing Under New Globalization Plan

Peavey Electronics Corporation recently announced that the company is reorganizing its worldwide manufacturing assets as part of a new globalization plan to ensure continued growth worldwide. The reorganization includes focusing U.S.-based manufacturing on Peavey's premium products, and moving other manufacturing assets closer to its critical and emerging markets. The effort also involves modernization of production methods and a renewed focus on engineering, sales, and marketing.

"In today's global market, it is imperative that we operate as efficiently as possible," said Hartley Peavey, founder and CEO of Peavey Electronics Corporation. "This reorganization will allow us to meet the growing demands of our global markets while providing the capital for further



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reinvestment in our company. We will observe our 50th anniversary next year with over 130 patents to our credit, and we will continue that legacy of innovation and quality."

"The times have changed, and so must we," added Courtland Gray, Peavey's chief operating officer. "Globalization of our production resources means we reach the end consumer more quickly and reduce unnecessary cost. The musical instrument and pro audio market is more competitive

than ever, and all of our efforts must focus on compelling products of high quality that lead each market segment."

Peavey's core business activities, such as product development, engineering, sales, marketing, accounting, technical support, and service will remain in their Meridian, Mississippi headquarters. Global product training, service, and support is expanding worldwide, with recent service and training center additions in Brazil and Singapore.

Peavey's high-technology brands will continue to be produced in the United States. Product lines like MediaMatrix will expand production in the United States as installations increase worldwide.

In addition, Peavey's premium brands like Composite Acoustics will continue production in its Meridian facilities.

Registration Open for The 2015 NAMM Show

Registration opened on October 1, 2014 for NAMM members planning to attend the 2015 NAMM Show. The world's largest trade-only event for the music products industry returns to the Anaheim Convention Center January 22-25. NAMM Show badges open doors to more than 5,000 music product, instrument and technology brands, special events, educational sessions and live entertainment.

"NAMM members who make the trip to Anaheim have already demonstrated their commitment to succeed, using the platform of the NAMM Show to stay current on industry trends and business practices to make better decisions in the year ahead," said Joe Lamond, president and CEO of NAMM. "This event is the crossroads of the global music industry and there is no better place to see all the exciting new products under one roof, meet and



hear from industry leaders who are shaping the future for us all, and at the same time attend some of the most enjoyable music and networking events of the whole year. We're looking forward to producing a fun and produc-

tive show for our members in January."

Starting January 7, 2015, badge registrations will incur a \$50 fee. Limited exhibit space to reach music products buyers and decision makers is still available.

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Hal Leonard Hosts John Williams

On Friday, October 3, John Williams made his first visit to the corporate headquarters of Hal Leonard Corporation – his longtime music print publisher.

The relationship between Mr. Williams and Hal Leonard spans decades and has spawned hundreds of publications featuring his famous music. Folios for *Star Wars*, *E.T.*, *Jaws*, *Jurassic Park*, *Superman*, *Schindler's List*, *Saving Private Ryan*, *War Horse*, *Lincoln*, *Home Alone* and the *Harry Potter* films are available in formats for many instruments at various levels.

In 1993, Hal Leonard launched the John Williams Signature Editions series. Now numbering more than 100, these authentic publications are for professional orchestras and soloists around the world.

The John Williams Signature Editions series features not only his film scores, but also music he has composed for special occasions – such as his Olympic themes, and his compositions commemorating the bicentennial of “The Star Spangled Banner” and the 215th anniversary of the U.S. Marine Band, to name but a few. Mr. Williams is closely involved with these editions; each includes



Larry Morton, John Williams, Keith Mardak, and Paul Lavender.

a signed, personal program note.

During his time at the Hal Leonard Milwaukee office, he toured the facility and met with the staff, including the editors of his music. The tour preceded his sold-out performance with the Milwaukee Symphony Orchestra on Saturday, sponsored by Hal Leonard Corporation.

At the Marcus Center, the excited concert crowd greeted Mr. Williams with a standing ovation when he took the stage, and their enthusiasm

grew from there. The maestro and the orchestra answered their adoration with three encores.

During the concert, Mr. Williams spoke of his long and fruitful tenure with Hal Leonard, and made a point of mentioning that every note being performed that night was printed and published by the local firm.

Hal Leonard CEO Keith Mardak commented, “It’s been a privilege to work so closely with John over the years, and an honor for our staff to meet him in person. We’re extremely proud to play a part in publishing his masterpieces so they can be enjoyed for many more generations.”

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JAM Industries Buys Davitt & Hanser Distribution

Hanser Music Group has confirmed the sale of its distribution business, Davitt & Hanser, to JAM Industries. The transaction, completed on October 6th, is said to allow Hanser Music Group to focus on targeting new growth opportunities while providing JAM Industries an expanded product line and accessory driven expertise, to better serve its dealer network throughout the United States.

For 90 years, Davitt & Hanser has been a staple of distribution within the musical instrument industry. During that time, they have been providing brand names such as Ernie Ball, Audio Technica, D'Addario, Remo, Hohner, Shure, Vic Firth, and many other major branded small goods to stores across the nation. Since the beginning, the distribution portion of Hanser Music Group has served as its foundation, allowing the company to diversify its growth into other segments of the industry. "Our business is growing in several key areas. This transaction gives us an opportunity to focus on

and to innovate in those areas. The B.C. Rich, Michael Kelly Guitars, Kustom, Powerwerks and Dawn brands will now get greater attention," explains Gary Hanser, CEO of Hanser Music Group. "We are excited that after 90 years in the industry, we can continue to improve and refine all of this while working to better partner with our dealers and distributors around the globe."



The JAM family of companies include U.S. based American Music & Sound, Ashly Audio, and U.S. Music Corp. As manufacturers of several of the oldest brands in the United States: Washburn Guitars, Oscar Schmidt, Parker and Randall, plus distribution of top shelf brands such as Marshall Amplification, Digitech, Warwick Basses, and Eden, U.S. Music Corp. is firmly established as a market leader. Adding Davitt & Hanser allows JAM to expand its MI offering and to leverage the brand partnership, dealer loyalty and strength D&H has in customer service for musical accessories.



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Little Kids Rock Honors Joan Jett at Annual Benefit

Little Kids Rock recently hosted its sixth annual Little Kids Rock Benefit, this year honoring Joan Jett and her music. The annual event, presented in 2014 by Guitar Center and produced by Steven and Maureen Van Zandt, took place on Thursday, Oct. 23 at New York's iconic Hammerstein Ballroom at The Manhattan Center, a longstanding supporter of Little Kids Rock and a 2014 event sponsor. Alice Cooper, Tommy James, Billie Joe Armstrong, Darlene Love, Glen Hansard, Jesse Malin, Brody Dalle, Mike Ness, Jake Clemmons, and other special guests made up the all-star roster of musicians that paid tribute to Jett with musical performances, produced by Steven Van Zandt.

Little Kids Rock honored Jett as the "Rocker of the Year" for the impact that her career, influence, and music have had on the charity's 'Modern Band' music program, which equips public school music teachers with the instruments, training, and curricular resources they need to teach popular musical styles

that kids know and love, like rock, hip hop, country, blues, and funk. More than 300,000 kids have benefited to date. Annually, this event raises enough funds to bring music education and instruments into the lives of tens of thousands of additional public school children who otherwise would not have access due to school budget cuts.



Guitar Center CEO, Mike Pratt was also honored during the evening, which included musical performances, speeches, and appearances by special guests.

A focal point of the evening was a live and silent auction featuring unique donated items like dinner with Maureen and Steven

Van Zandt, autographed musical memorabilia, cruises from Royal Caribbean, limited edition Citizen Watches, and the opportunity to play onstage with the evening's performers. All proceeds raised during the live and silent auction will enable Little Kids Rock to bring free lessons and instruments to over 135,000 disadvantaged public school students in 13 states.

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Grover Pro Announces Partnership With Hammerax

Grover Pro Percussion Inc., Massachusetts-based leaders in high-quality professional percussion products, has reached an agreement with Hammerax® which grants them exclusive rights to worldwide distribution.

"I have admired the Grover brand name and been a friend of Neil Grover

for over 30 years. Grover Pro represents the pinnacle of quality in every product they touch. The business model of a single distributor working with export distributors and dealers is the best way to reach drummers and percussionists," states John Stannard, Hammerax president.

Grover's founder Neil Grover adds, "The Hammerax offerings of innovative metallic sonorities blend perfectly with Grover Pro's palate of high quality products. The synergy between us is obvious. We are thrilled to have the opportunity to introduce all the new Hammerax products into our sales channels."



Craigie Zildjian, John Ramsay (chair of Berklee's Percussion Department), and Aaron Jackson (Zildjian's manager of education).

Zildjian Sponsors 10th Year of Berklee Artist-in-Residence Program

Zildjian and the Berklee College of Music recently concluded the 10th year of the Armand Zildjian Artist in Residence Program. This year's guest Zildjian artist was Gospel drumming phenom and Usher sideman Aaron Spears.

The Armand Zildjian Artist-in-Residence was created by the Zildjian family in recognition of Armand's tireless efforts in the promotion of percussive music, principally through the manufacturing of the world-class Zildjian cymbals and the promotion of talented artists. The purpose of the program is to provide Berklee students an opportunity to learn from recognized drummers in a wide range of genres. Past artists-in-residence have included Steve Smith, Peter Erskine, and Antonio Sanchez.

"Berklee has redefined the way up-and-coming musicians hone their craft, while continually raising the level of respect paid to contemporary music around the world," said Zildjian CEO Craigie Zildjian. There's a long history of partnership between Zildjian and Berklee, and this program pays tribute to our shared commitment to education."

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SKB Announces New Canadian Partnership

SKB Corporation has welcomed SF Marketing Inc. (SFM) Dorval, Quebec, as their new Canadian distributor of SKB cases. SFM has been providing professional quality products and services to the live entertainment and audio-visual industries in Canada since 1978.

"Everyone at SFM is excited and delighted about our new partnership with SKB to bring the best cases in the world to our customers," says SFM's vice president of sales John Warwick. "SKB is both a legend and an innovator in the case business and we are proud to be associated with such an iconic brand."

"SKB is thrilled to be partnering with SFM. SFM brings world-class professionalism and first class customer service to propel SKB to the Canadian marketplace. I'm very excited to welcome SFM to the SKB family" remarks David Sanderson II, director of international sales & business development for SKB.



Pioneer to Sell DJ Division to KKR

After much industry speculation, Pioneer has confirmed that it will sell its DJ equipment division to U.S. private equity firm Kohlberg Kravis Roberts.

KKR will pay 59 billion yen (approximately \$551 million) for the shares in Pioneer DJ and will own 85.05 percent of the company, while Pioneer DJ will retain 14.95 percent ownership. The agreements are expected to close by March 2015, and both KKR and Pioneer will leverage their business resources for future growth and expansion of Pioneer DJ.

LOUD and GnS Announce Mackie Distribution Agreement

LOUD Technologies Inc. ("LOUD") and GnS Electronics Co Ltd have announced a distribution agreement whereby GnS Electronics began serving as the distributor for the Mackie brand in South Korea, commencing October 1st 2014.

"We are delighted to announce our new partnership with GnS Electronics Co Ltd during this innovative and exciting time for the Mackie brand," explained Rohan Smith, director of Sales for LOUD's Music Gear Brands in the APAC region. "With their strong technical expertise, wide reach in the market and sound relationships across many verticals, GnS Electronics is a company really going places and will deliver strong value and support to their dealer network and end users alike in the South Korean market."



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Letters

Hi Christian,
[regarding the Editorial appearing in the October 2014 issue of MMR] I am amazed at how, even in this day and age, people are less paid based on merit than they are on gender.

I have always been a strong proponent of merit-based recognition, no matter what gender. My daughters can tell you my favorite saying in regard to merit: "If you achieve, you receive." I agree that we have to wonder what the mindset is behind the disparity, whether it be a pay gap, or respect given in business, or otherwise.

Another part of this issue that is wrong-minded is that the government now "feels" the need to become involved. Instead of clear-minded, smart people addressing and correcting this issue, we will now

have more regulations and laws written by people (lawyers technically qualify as such) who do not understand how to create value and run a business.

**Andy Zildjian
President, Sabian**

Chris,
I enjoyed your editorial about new musical instruments [September 2014].

But I believe you overlooked one "new instrument" that has been very successful: the pad-based MIDI controller. For EDM, this is an instrument of choice.

More important, the evolution of instruments from analog to digital has essentially eliminated the need for "the next big thing"; unlike earlier instruments that were self-contained and became popular for their partic-

ular sound, digital instruments allow the process of "playing" to be separated from the process of "sound generation," so every player can have their own personal style of "controller," that will generate whatever (digital) sound source they like. And because these instruments all have a common digital language (MIDI), they allow users to view and edit what they play, which makes music-making easier and more rewarding for many people.

So "Bring on the Weird" indeed... the market opportunity isn't in creating another instrument that huge portions of the population want to play, but in creating unique "controllers" and "sound generators" that attract more people to music-making.

**Tom White
MIDI Manufacturers Association**

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Supplier Scene

Dave Smith Instruments' New Website



Dave Smith Instruments has a newly redesigned website making it easier to get product information and support services. The site features detailed product specs and demos for each of their instruments, as well as support services such as product registration, user manuals, factory sound sets, OS updates, a dealer locator, and much more. The company intends to continually expand its online content to bring present the latest news and information about their synths, how to use them, and where to find them.

davesmithinstruments.com

Prestige Guitars in New HQ

Prestige Guitars is now in their new corporate headquarters at 1332 Main Street in North Vancouver, British Columbia. The new HQ boasts a 600 square foot showroom, with a specialized playing and testing area featuring some of the top boutique amp lines on the market. The company hosted a public Grand Opening October 9th through 11th that featured live performances by Prestige Artists and daily giveaways including guitars and gear.

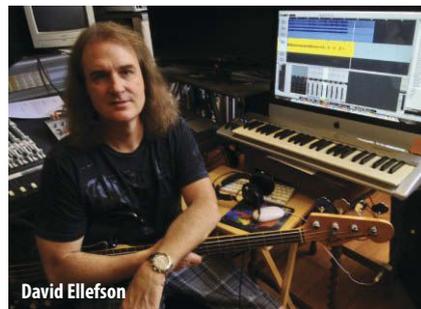
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Studio One is First Call for Ellefson

When he's not working with metal giants Megadeth, internationally acclaimed bassist David Ellefson keeps busy with an impressive range of his own projects. His DAW of choice for these projects is easy-to-use PreSonus® Studio One® Professional.

"To be honest, I have been somewhat 'DAW-dumb,' mainly because I never invested a lot of money into an elaborate home studio," Ellefson observes. "I did it years ago but it seemed like by the time I got done with an 18-month world tour, everything I'd bought was completely obsolete. I just like to sit down, write, and get ideas right into the computer with the least amount of effort possible. I find that as soon as I start getting into the engineering mindset, my musical ideas are gone, and then I end up frustrated and walk away with nothing. So for me, the simpler the better."

Recently, Ellefson used Studio One to record the audio-book version of his autobiography, *My Life with Deth: Discovering Meaning in a Life of Rock and Roll*. He has also provided narration for the documentary *Battlefield of the Mind*, which address-



David Ellefson

es the tragic circumstances of homeless veterans and those with PTSD.

"Studio One looks great, it's simple, and it's easy to navigate, and for me that's what it's all about," he concludes. "I'm not an engineer. I am a songwriter, a musician, and a bass player. I want to plug in and play and get my ideas down easily and painlessly. If you have to stop and go looking for things, your focus is away from your music. Having it all right there on a single screen, with all the tools at your disposal, allows me to stay in a creative place. For me, Studio One is my go-to DAW."

presonus.com

Paul McCartney Adopts Avid Everywhere for 'Out There' Tour

Avid® recently announced that music legend Paul McCartney has embraced Avid Everywhere™ to support his "Out There" tour. Industry-standard Avid VENUE live sound and Pro Tools® audio production solutions, from the Avid Artist Suite, powered by the Avid MediaCentral Platform, are being used to mix and record his concerts, delivering a faster, more efficient and tightly-integrated workflow, as well as world-class sound for the 59-show tour. The high point of McCartney's tour was a historic performance at San Francisco's legendary stadium, Candlestick Park, where The Beatles' last public concert took place 48 years ago. McCartney's most recent performance was also the stadium's last show before shutting down after 54 years of hosting live acts and serving as home field to the city's sports teams.

Avid live sound solutions were central to McCartney's unforgettable last show for the stadium. McCartney's front-of-house sound engineer, Paul 'Pab' Boothroyd uses an Avid VENUE Profile System for mixing, and Pro Tools Software for recording the



McCartney's FOH sound engineer, Paul Boothroyd.

concerts. VENUE Software running on the Profile system gives Boothroyd supreme integration with plug-ins and Pro Tools, delivering an exceptional user experience and streamlined workflows. "I was using one of the first Avid VENUE systems when they came out, and then I moved to the more compact Profile System," said Boothroyd. "With Paul, one minute we're in a stadium and the next I'm mixing in a broom cupboard in the Cavern in Liverpool, so the Profile became my console of choice. All my effects are onboard, which simplifies my setup considerably. And the quality of sounds you can get from today's plug-ins is amazing."

avid.com

Jupiter 8 App-based DSPs and ARC-WEB Powers Corner Entertainment

Corner Entertainment is a recently opened entertainment establishment located in Houston, Texas. It features a restaurant (Corner Table) a bar/nightclub (The Oak Bar), and a second wine and mixed drinks bar (1919). Houston-based integration firm LoGo Audio Video Music designed and installed Corner Entertainment's high-performance, cost-effective audio system using two Symetrix Jupiter 8 app-based turnkey DSPs with smartphone control for the managers provided by Symetrix ARC-WEB. Corner Entertainment's audio system is divided into two completely separate halves: one that runs the restaurant and a second that runs the bar. Inputs to the restaurant system include a wireless microphone for events, a tie-in from a small mixer on a patio where bands set up, an iPod dock, and a Pandora music service stream.



With eight inputs, one Symetrix Jupiter 8 accepts those sources and provides all of the necessary equalization, dynamics, and routing control. Crown CTS-Series 70-volt amplifiers power SoundTube SM500 loudspeakers. The Jupiter 8's eight outputs feed eight separate zones, selected to give Gonzalez and his team maximum flexibility to tailor output levels and processing for a perfectly tuned system.

Source selection and volume control are provided by Symetrix ARC-WEB technology. The owners and managers are set up to use ARC-WEB, but in the event that they aren't available, LoGo Audio Video Music installed a hard-wired backup. A Symetrix ARC-2e wall panel remote located at the equipment rack provides redundant control.

The area that Corner Entertainment beautifully renovated to form its bar areas was constructed in 1919 as a sawmill to process local oak trees for upscale residences in Houston. Its inputs include a wireless microphone, an iPod dock, a Blu-ray player, an HDMI audio de-embedder, and a DJ tie-in from the wine bar area. Again, a Symetrix Jupiter 8 handles all of the system processing, and Symetrix ARC-WEB and ARC-2e control technology allows source selection and volume control. With sixteen QSC AD-S82Hs and two QSC GPW subwoofers powered by beefy QSC PLX-3602 amplifiers, "it can get dance club crazy" in the bar areas, in Gonzalez' enthusiastic words. A separate VIP area, dubbed "Lexington's," has its own Symetrix ARC-2 for separate input selection and volume control, as well as a dedicated flat-screen for presentations or screenings.

www.symetrix.co

2014 Roland Atelier Festival National Finals

The Roland Atelier Festival celebrated the talent and dedication of some of the nation's best amateur organ players, and filled the audience with inspiration during a packed weekend of performances and clinics in Las Vegas, Nevada.

This year, the Atelier Festival was held as part of a major new event for home organ enthusiasts, Roland AT Playtime, held Oct. 10-12 at the Monte Carlo Resort and Casino on the famed Vegas Strip. In addition to the Atelier Festival, Roland AT Playtime presented three nights of concerts by internationally celebrated performers and days filled with educational workshops. Dennis Houlihan, former president of Roland Corporation U.S., served as master of ceremonies.

The Roland Atelier Festival, which dates back to 2008, grew out of a partnership between Roland and its nationwide network of Atelier dealers. It gives organists throughout the U.S. a unique and much-anticipated opportunity to celebrate the hobby of organ playing, build lasting friendships, showcase their skills and share their enthusiasm with others.

National finalists were chosen from the winners of local competitions held in dealers' showrooms. These finalists received an all-expenses-paid trip to Las Vegas to compete in the national finals, as well as free admission to all Roland AT Playtime concerts, workshops, banquets and special events.

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Zelinsky Announces Partnership with Guitars for Vets

Dean Zelinsky Private Label Guitars, in conjunction with Guitars for Vets (G4V), a non-profit organization that provides free guitars and lessons to veterans struggling with post-traumatic stress disorder (PTSD), announced today the release of the official Guitars For Vets Guitar. With every purchase of this commemorative guitar at the Dean Zelinsky Guitars website the company will donate a second identical guitar to a veteran enrolled in the G4V program.

The G4V program consists of 10-weeks of free guitar lessons designed to engage veterans suffering

from PTSD, known as the invisible wounds of war. Those who complete the lessons receive a free guitar. To date, G4V has completed over 20,000 guitar lessons and distributed over 2,000 guitars to veterans. Veterans enrolled in the G4V program at any of the 40 chapters nationwide will be identified who might benefit from receiving this special edition G4V Tagliare guitar. With the addition of this new Dean Zelinsky Guitars For Vets Program, G4V plans to increase these numbers and help to heal many more veterans through the power of music.



deanzelinsky.com
guitars4vets.org

SSL Duality Expands Horizons At Robert Lang Studios

Robert Lang Studios is a two-room facility serving the Seattle and North Western U.S. creative community with a storied history as a creative space for groups such as Nirvana, the Dave Mathews Band, and legendary producers Butch Vig and John Goodmanson. As part of its ongoing commercial development and delivery of advanced education in collaboration with local colleges, the facility has upgraded one of its control rooms with an SSL Duality console.



Robert Lang Studios recently played a role in The Foo Fighters' new album Sonic Highways, "a love letter to the history of American music." The LP was recorded in eight different cities and features songs about a 'local legend' from each town where the recording took place. Using the studio's fully restored SSL 4000 E Series console, the group recorded one of the songs for the LP.

"The Duality room is a game changer for our studio complex," adds Lang. "I've been doing a student education program here for several years and we added the Duality to not only serve commercial clients in the North West area, but also to attract more students in the school's advanced courses. There are plans to add Duality to the curriculum for students in the Music Tech Department's Continuing Education program, providing them the opportunity to work some of the industry's top gear. Both Shoreline Community College and the City of Shoreline have approached us to solidify partnerships that will bolster the entertainment industry in the greater Seattle area."

A key element of Duality for high-end music production is the hybrid workflow design that bridges the gap between analogue and DAW workflows. Lang is in the process of creating a student center as the newest addition to the studio complex as well as building a second studio/musical getaway called Studio Litibu, just around the bend from Punta de Mita, Nayarit, Mexico.

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GC Pro Helps DCP Productions On The Road

Don Cherel, the founder and director/producer with DCP Productions, created the iconic Motorcycle Money Man for commercial client GEICO, along with spots for Planet Fitness, the Washington Nationals MLB team and the Washington Capitals NHL team. Now DCP Productions, like their mobile GEICO creation, itself is ready to go on the road, with a fly-pack rig that will let it shoot, record, edit, and mix on location, vastly increasing the boutique shop's productivity while giving it access to new sights, sounds and talent. And that road rig, like DCP Productions' six-room video and audio production facility in Baltimore, was sourced with a combination of technology and expertise provided by Guitar Center Professional (GC Pro), the outside sales division of Guitar Center that focuses on the needs of professional users.

Eight-year-old DCP Productions' business model is predicated on Cherel's "concept to completion" notion, which enables clients to work with one entity for concept creation; original music creation; and pre-, field- and post-production. "By simply eliminating the layers of multiple companies in the advertising development process, DCP is able to create content and transform it into quality advertising media much less expensively and faster than traditional ad agencies," Cherel explains. "That savings is passed on to the client."

The new mobile rig, which tackles its first official project in July for the next GEICO campaign, is made up of two 12-space racks that hold gear including a Universal Audio® Apollo high-resolution interface, an Avid Pro Tools system with Thunderbolt connectivity, an Avid MC Mix controller, an API 550 EQ, Crane Song Falcon compressor and two Ru-

pert Neve Designs 542 tape emulators.

All of this equipment was sourced through GC Pro account manager Mitch Shaivitz at GC Pro's Baltimore-area office. The mobile rig's make-up grew from Shaivitz's conversations with Cherel about what the producer/director wanted to accomplish. "I called up Mitch and said, 'Here's what I want to do,' and he came back with equipment suggestions that matched our workflow at the studio," Cherel explains. "This mix of equipment and systems really make the mobile rig an extension of the studio – our workflow remains the same on the road and in the studio, so the end product is totally consistent."

"Every product choice was well thought-out. With the exception of cameras and lenses, virtually every piece of equipment we have, in the studio and on the road, came through GC Pro. They have the products and the expertise. But mostly, they get what we're trying to do."



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Lawson Reinvents Chopin with DPA Microphones

Chad Lawson used his Steinway piano to create a slightly muted, ethereal sound, captured entirely by DPA microphones. To translate the desired mood into his latest recording, Lawson wanted a mic solution that would illustrate the internal workings of his Steinway for his latest album, which was recorded in his home studio using the d:dicare 4011A Cardioid Stereo Kit. Introduced to him by an engineer during his previous record, Lawson now relies on the mics for projecting the most accurate natural sound of his piano.

"I have used many great microphones in major recording studios, and the pair of DPA 4011As really did the job by capturing every nuance of each note, giving me the exact sound I was looking to portray," says Lawson. "I was trying to find a way to really highlight a certain sound, in addition to the movement of the piano action itself, and I found the 4011As simply recreated the entire life of the performance."

Breaking away from more traditional piano miking schemes where a stereo pair

would be placed over the harp and sound board, Lawson experimented with the 4011As by placing the stereo pair over the hammers, just close enough to deliver a sense of the mechanical workings of the piano, but far enough away for the listener to hear the full, albeit muted, frequency range of the instrument.

"I worked with several placements for the microphones, especially concerning the stereo field. DPA's microphones are so accurate that I simply placed one mic over the treble strings and one over the bass section," continues Lawson. "I give full credit to the 4011As, they're just so unbelievable in the way they rendered the tone of what I was trying to do. Since using the 4011A microphones, I have definitely become an advocate for DPA and its products."

The Chopin Variations is Lawson's fourth



album. Additional albums include his first solo album, *Set on a Hill* (2009), produced and recorded by Grammy® Award-winner and founder of the Windham Hill Label, Will Ackerman, *The Piano* (2011) and *The Space Between* (2013).

dpamicrophones.com

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Aguilar Adds Pilichowski to Artist Roster

Aguilar Amplification, maker of high-quality amplifiers, speaker cabinets, pickups and effects pedals for bassists is pleased to announce the addition of Polish bassist Wojtek Pilichowski to their endorsing artist roster. Wojtek is using the now legendary DB 751 head and two DB 410 speaker cabinets. Of his new rig, Wojtek enthuses: "The DB751 head with two DB410 cabinets sounds like no other. It provides great power with clarity and dynamics. Aguilar is the next level in quality and versatility both on stage and in the studio." As a solo art-

ist, Wojtek has released 12 albums; his most recent, *INTRO*, fuses jazz improvisation with electronic influences. As an educator, Wojtek is the artistic director of the Muzyczna Owczarnia workshops as well as a popular clinician. In November, he will appear at Bass Player Live in Los Angeles.



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Peavey Named 'Mississippi Corporate Role Model' for Wellness Program

Peavey Electronics® was recently named a "Mississippi Corporate Role Model" by *HR Professionals Magazine* for its health program.

Implemented in 2013, Peavey Wellness is an innovative employee wellness program led by Peavey corporate health director, Karin Roberts. The initiative has yielded positive results, as the company as a whole has lost a combined 1,000 lbs. since March of this year. "The whole intention of the corporate wellness program is to empower the employees to take accountability for their own health," Roberts says.

Peavey Wellness is individually tailored to the needs of Mississippians based on their risk factors, and offers support in topics ranging from nutrition, to exercise, stress management, and general morale in the workplace. Roberts was hired by Peavey Electronics president Mary Peavey, who recognized the need for a more health-focused environment. "Mary and



Hartley Peavey are very progressive-minded and having their support to begin this program made all the difference. It starts from the top down," comments Roberts.

Ultimately, the success of Peavey Wellness is directly correlated to the commitment shown by employees. "They're keep-

ing food journals, taking walks on their breaks, and best of all, they are encouraging others to join them," Roberts says. "It takes effort to make a positive lifestyle change, but when they do, they feel good, and we all win."

peavey.com

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Trade Regrets

PATRICK STANSFIELD

Patrick Stansfield, 70, tour manager for Neil Diamond, the Rolling Stones, Barbara Streisand, Bob Dylan, George Harrison, The Grateful Dead, Santana, Tina Turner, and scores of others, passed in



the early morning hours on Oct. 28, 2014 from kidney failure. Along with his prominence in concert touring, Stansfield was the production mastermind behind the transformation of Dodgers and Yankee Stadiums for papal visits in 1987 and 2008 and was co-founder of the Parnelli Awards, named in memory of his good friend Rick "Parnelli" O'Brien. He was surrounded by family and friends at the Providence Saint Joseph Medical Center in Burbank, California in the days before his death.

"Patrick was a dear friend of mine for over 30 years," says *MMR* publisher Terry Lowe. "He was a great mentor to me. He touched the lives of so many people in a positive way. A part of our history passed away with him for he helped shape the history of our industry. Patrick may have passed out of this world but he will always be in the hearts and minds of the people who knew and loved him."

STEPHEN J. RUSSO

Stephen J. Russo, 79, of Princeton Junction, New Jersey and owner of Russo Music Center, passed away peacefully surrounded by his loving family on Friday, October 10, at Capital Health Medical Center in Hopewell.



Born in Trenton, New Jersey, he resided in Princeton Junction for the last 40 years. Previously, he was a resident of Hamilton Township, where he and his wife, Lucy owned and operated Russo Music Center for the past 54 years. The business was started on the front porch of their first home, where they provided private music lessons to students. In 1960, they opened their initial store on South Board Street and, as the business grew, they relocated to its current location at 1989 Arena Drive. In 2010, they opened their second location in Asbury Park.

STANLEY JAY

On Wednesday, October 22, *MMR* was inundated with emails from individuals sharing the sad news that noted guitar/fretted instrument expert and dealer **Stanley Jay** had passed away.



In 1971, along with his good friend Hap Kuffner, Jay opened a guitar shop on Staten Island in New York: Mandolin Brothers. In the subsequent years, Mandolin Brothers Ltd.

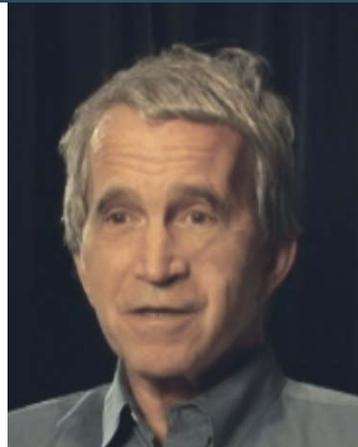
established itself as a mecca for fretted instrument players and collectors, fielding an impressive array of acoustic, archtop, solidbody electric, and classical guitars, as well as banjos, mandolins, resonators, basses, ukes, amps, and more.

In 1980 Jay once again partnered with Kuffner and, along with Ned Steinberger and Robert Young, founded Steinberger Sound Corporation. The organization's groundbreaking, all-graphite composite basses and guitars became iconic instruments closely identified with '80s popular music.

PAUL CRAFT

Nashville Songwriters Hall of Famer **Paul Craft** passed away on October 18, at the age of 76.

Prior to hitting his stride as a songwriter, he ran Paul Craft's Music and Drum City in Memphis, Tennessee. Songs penned by Craft have been performed by the likes of Mark Chestnut, T. Graham Brown, Ray Stevens, Linda Ronstadt, and Alison Krauss, among many others.



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ON THE MOVE

Vic Firth Company recently announced that **James Doyle** has been appointed as vice president and general manager, assuming all day-to-day operations for the company. Doyle has been with Vic Firth Company since 2000, serving in various roles. This new arrangement will enable company founder Vic Firth to focus his time on two key areas: artist relations and product development.



Making the announcement, Vic Firth commented, "I started my company more than 50 years ago and couldn't be more excited about our future. We will continue to provide the same level of excellence our customers have come to expect, managed by Jim and an experienced team. I'm thrilled to continue doing what I love most – interacting with all of my friends in the industry and creating new products."

The Vic Firth Company's constant innovation, commitment to manufacturing excellence and passion for music is the reason more drummers worldwide choose Vic Firth over all others.

After 12 years at **Orange** and 10 years as managing director, **Damon Waller** has decided to stand down as MD in order to explore personal business goals.



Commenting on the decision Waller said, "This is the hardest decision I have ever had to make, but I have reached the point in my life where I need to do some-

thing for myself. Orange has been such a big part of my life since I joined the company in 2002, but now I need to hand the reigns over to someone new who can take the company even further."

Pro Audio Distribution, the US distributor of Sontronic microphones and Augspurger monitors, has appointed **Glen Heffner** director of Sales and Marketing. He will be responsible for the development and growth of the dealer channel. Heffner looks forward to providing world-class products and support to pro audio dealers in the US and beyond.



"Glen's experience working with dealers, selling microphones and speakers are a perfect fit for us. He will help us to forge ahead and build great relationships that will grow the market for our brands," said Dave Malekpour, president of the PAD group. "Glen's reputation for taking care of customers and dealers is right in line with our goals and brands."

Heffner, who will be based in North Carolina, was attracted to PAD because of their record of sales and service with major studio design installs throughout the world.

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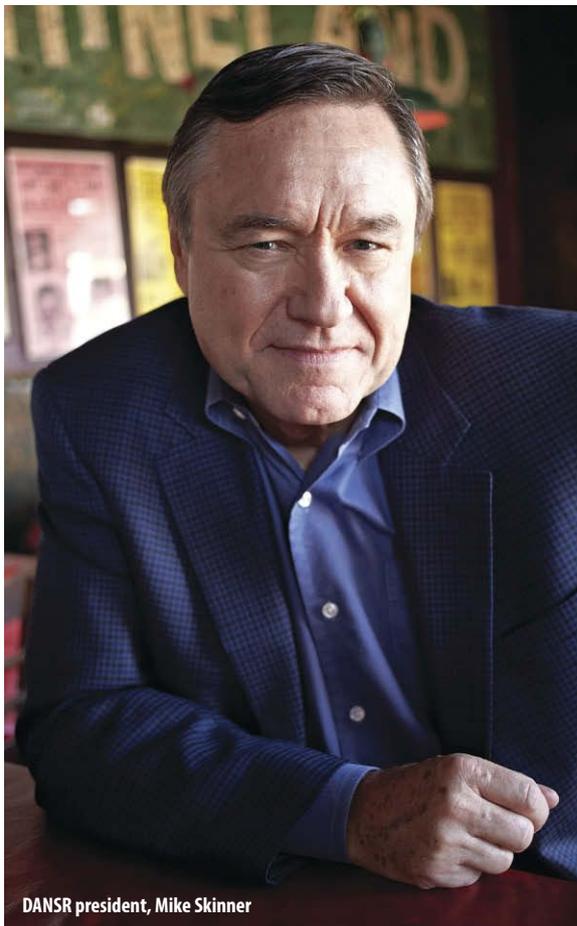


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DANSR's Mike Skinner

By Christian **Wissmuller**



DANSR president, Mike Skinner

In the 10 years since Mike Skinner, Greg Grieme, and Bill Gray founded Illinois-based DANSR Inc., the company has emerged as one of the major players in the world of B&O accessories. Rising to the challenge of overcoming the 2008 recession while still a very young organization, DANSR picked up distribution for Jones Double Reeds, Denis Wick brass products, and handles all of Vandoren's U.S. operations. The company is focused on helping to expand market reach of Vandoren's still-new (introduced in 2012) JUNO line of student-level reeds.

Whether it's via NYC's Vandoren Advisory Studio, Vando Jams, The Vandoren Emerging Artist Program, or the Vandoren Clarinet Ensemble Festival, the group takes to heart Vandoren president Bernard Van Doren's maxim, "Stay close to musicians."

President Mike Skinner recently spoke with *MMR* about DANSR's initiatives to foster music making and music education, the philosophy behind the JUNO line, Vandoren's upcoming 110th anniversary, and his expectations for the coming months.

MMR: DANSR has grown significantly in 10 years. How many are currently employed by the company and how is that distributed across the multiple brands?

MS: Let me give you the breakdown by group and location: DANSR's Chicago office

(marketing for Vandoren, Denis Wick, JUNO, and Jones Double Reeds) has five employees, the Champaign, Illinois location has 14 (sales, artist fulfillment, shipping and receiving, and accounting), and we have one full-time employee in New York managing our Vandoren Advisory studio and one part-time, with another part-time artist relations consultant stationed in Los Angeles. Jones Double Reeds in Spokane, Washington has 14 employees.

Can you describe the current HQ and production facilities?

In Champaign, we have our administration and sales offices and our warehouse that handles all Vandoren, Denis Wick, and JUNO shipments. It's about 15,000 square feet. The Spokane factory for Jones Double Reeds is about that same size.

Can you discuss the catalyst behind the launch of JUNO Reeds? What was the motivation, and what were the logistics behind getting the line off the ground?

JUNO has been a reed in the making for at least 20 years. Bernard Van Doren, the third-generation owner of Vandoren, and I had the discussion that fulfilling the entry level market with a high quality reed would not only be good business, but would benefit all the students who play them and the dealers who sell them.

He agreed and told me that when he could produce a high quality reed at the proper price point, he would. Now, 20 years later, the technology is there to do just that.

In terms of designing the reed and packaging it, Mr. Van Doren had all of that under control. He is a master at design, so the reed we first saw played beautifully with a rich tone and very precise articulation.

From the marketing side, our team that included Gary Winder, Bill Gray, and Greg Grieme started talking to band directors, parents, and dealers. We asked them how they selected entry-level reeds for their customer, student, son, or daughter. The most common response was, "The one that was the least expensive." We were surprised that no one considered performance in their criteria – not even band directors. We heard that the assumption was that since beginners broke a lot of reeds, cost was the biggest issue.

JUNO was designed, as all Vandoren reeds, to perform – pure and simple. If it doesn't play beautifully, it won't make it into a package. So we were able to offer the various constituents a reed at an entry-level price *and* one that performed exceptionally well.

Significantly, you've chosen to not have JUNO product available online.

Well, the other aspect of the marketing process was we wanted to provide a product that school music dealers could support both from a performance and from a business perspective. JUNO is not available on the Internet for that reason. We wanted to strengthen the relationship between the school music dealer and the band director because, from our perspective, they need each other. Until you can find an online company that can repair a baritone sax the night before a big concert, school music dealers will be very important to the success of a band program.

What's been the response to JUNO, thus far?

The response has been terrific! We have many school districts making a complete adoption of JUNO.

Can you talk a little about the "Emerging Artist" competition? What are the goals, and what's been the reaction?

The VEA (Vandoren Emerging Artist) program is one of our labors of love. It's a competition in three areas: classical clarinet, classical saxophone, and jazz. It's open to young performers between 18 and 23. The performers submit recordings of the repertoire we require for that year – we post that at www.veacompetition.com. Vandoren artists then judge the performance audio submitted by contestants and select a winner in each category.

It's our way of supporting young talent and it's also a chance to get to know the next big stars. Our winners are now finishing CD projects, performing at major festivals, and taking positions with orchestras. It's exciting to watch their progress. The winners perform new works we commission at the Music For All Chamber Music Festival in Indianapolis, as well as travel to Paris to meet the Vandoren team and visit other famous French music manufacturers.



2012 Vandoren Emerging Artist (VEA) winners Felix Peikli, Matt Amedio, and Liam Burke.

It's been a great experience for us and I think the participants feel the same way.

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Sounds great. Can you share what's been going on with the Clarinet Ensemble Festival?

Sure. We are the leader in clarinet reeds and mouthpieces and we like to find as many ways as possible to support the clarinet community. Eight years ago, we looked around at what was offered and we found that clarinet ensembles – particularly clarinet choirs – were really underserved. We started the festival to celebrate clarinet ensembles. We've even commissioned works for clarinet choir along the way. We move the festival every year, so students in different areas can attend without excessive costs involved. We post all the information at www.vcef.us.

DANSR is clearly aware of the importance of music education to both the evolution and strength of music making, but also the MI industry. Can you expand on the company's philosophy and attitude towards fostering emerging musicians?

It's no secret that we need more musicians. The industry business model would not do very well if we did not see a steady influx of new musicians. But that's only part of the story. My very first job was as an instrumental music teacher. I saw first-hand how music impacts young students. We now have overpowering research

“Until you can find an online company that can repair a baritone sax the night before a big concert, school music dealers will be very important to the success of a band program.”

showing the positive impact on students who are involved in music making. The NAMM initiatives on getting the word out to parents and other decision makers have been very important in raising awareness. We fully support that direction.

In 2011 we donated 50 cents for every box of reeds purchased. The customer merely had to go to a website and enter the code on the top of the box and we'd register that donation to the "Wanna Play" campaign.

Currently, we have a robust clinic program featuring Vandoren artists teaching, playing, and spreading the word about being involved in music.

“Our basic philosophy is simple. We believe that music making can make a difference

in everybody's life and our job is to find as many ways as possible to support that.

Are there any significant product introductions – from any of the company's lines – that you'd like to share information about?

We have two major announcements from Vandoren – but at this time we can't talk about them. But they're both exceptional products – and worth the wait.

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

AND NO APPLICATION PROCESS:

if I know you are a brick and mortar independent store, that is all I need!

Our only requirement is that you not sell any of the Ventura product on the internet. That's all...that simple!

at Jones Double Reeds. Jake Swartz, our new general manager, has implemented some significant improvements that will allow us to expand to deliver more quickly.

JUNO is still very new and we continue to add more dealers to the dealer list. We hired industry veteran Mike Zucek to manage sales for JUNO. Mike's 30-plus years in the industry – many with Rico and Yamaha – has made him a great addition to the team.

We have new Denis Wick products coming, as well, but we're not ready to announce them just yet.

Are there any other upcoming initiatives, events, or just general "news" that you'd like to discuss?

Other than a slew of great products, Vandoren begins its 110th year in business [in 2015]. We're planning a few surprises as the year progresses. The Vandoren story is amazing and we want to make sure all our customers – retail and consumer – get to know Mr. Van Doren and the rest of his team.

How would interested dealers not currently carrying DANSR products best go about partnering with the company?

First, we have a great distribution network – we use the best distributors out there to ensure maximum coverage. You can get Vandoren, Denis Wick, and Jones Double Reeds through KMC, Conn-Selmer, Harris-Teller, Yamaha, St. Louis Music, and KHS America. I certainly hope dealers know that our products are very accessible. However, my one question to anyone who isn't carrying Vandoren, Denis Wick, Jones, or Juno, is: Why aren't you carrying these products? Our goal has been to provide the market with high value, legacy brands that perform at a high level every single day. Aren't those the types of products you want for your customers?

Finally, what are your expectations for the coming months, both as it pertains to DANSR and to the industry, as a whole?

For DANSR, we see continued growth based on new products and the growth in JUNO. We like to look at a lot of factors to gauge the industry. Since we are in school music, we see some sort of stability in school budgets as states get their budgets under control. We are cautiously optimistic that the upward trends – albeit slower than anyone likes – will continue. **MIMR**

Tom & Lily Oliphant, Owners Ventura Guitars

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



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Music China 2014

Annual Gathering was the Largest in Show's History

Music China 2014 took place October 8–11 at the Shanghai New International Expo Centre. This year's gathering saw increased numbers across the board, with more than 1,775 exhibitors (up from from 1,680 in 2013) from 30 countries and regions (up slightly, compared to 29 last year).

Significant MI suppliers from across the globe set up camp across nine halls, totaling over 321,522 square feet.

A series of workshops and educational forums were also pre-

sented at Music China, including the NAMM CMIA forum and NAMM University Course, which tackled issues facing the global music products industry and hosted guest speakers Mary Luehrsen, executive director of the NAMM Foundation, and Hans Thomann, president of Thomann Music. Yamaha's Music Wonderland was an enriched music course that aimed to motivate young players and develop long-term interest in music making and skill development.

The next Music China will be held October 14–17, 2015.

Heard on the Show Floor



Jonathan Thomas and Tim Miklaucic of Cordoba Guitars

"This is our fifth year at Music China, but the first time that we've exhibited separately, as Cordoba and Guild, and we're very excited to be able to present our new brand [Guild]. We expect to meet new contacts at this show and grow our business in Asia."

– Tim Miklaucic, **Cordoba Guitars**



Mel Bay Publications' Bryndon and Collin Bay

"We want to build brand awareness at this show. Mel Bay has now exhibited at Music China about five times, so we're pretty committed to it."

– Colin Bay, **Mel Bay**

"Compared with Music China last year, there are more visitors, and the show seems to be better, overall. From a business standpoint, we are optimistic about the coming months after attending Music China. We hope for a great couple of years ahead for us, both in China and in the world."

– John Stoner, **Conn-Selmer**



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1. Ian Morgan of **Music Sales**.
2. **Patricola**: Angelo Patricola, Francesco Patricola, and Salvatore Patricola.
3. Jerry Chang of **Tenon**.



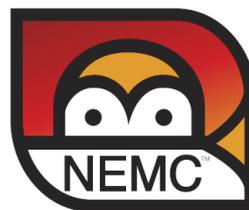
- 4. **JodyJazz:** Jody Espina and Colin Schofield.
- 5. **Henri Selmer:** Dong Jingting.
- 6. **Christina Hu of Buffet Crampon.**
- 7. **Denis Wick's** Allen Fan.
- 8. **Hailun Pianos'** Chen Hailun.
- 9. **PianoDisc/Mason & Hamlin:** Gary Burgett, Tom Lagomarsino, and Kirk Burgett.
- 10. **Thomastik-Infeld:** Wolfgang Weiss, and Zdenka Infeld.
- 11. **Pearl Flute's** Max Iishi, Reiko Tatsuno, and Takanori Toubou.
- 12. **Amati:** Lubos Hlavaty.
- 13. **Boosey & Hawkes'** Patricia Glaefcke and Peter Hanser-Strecker.
- 14. **Fiberreed/PMS:** Harry Hartmann and Nadir Ibrahimoglu.
- 15. **Dino Zhang of Shubb Capos.**

"We can see that the Chinese market takes a step forward every year following this show. We're excited to see that market grow, year by year."
- David Via, **D'Addario**



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Note From Joe A Different Perspective on The NAMM Show

'A little rebellion now and then is a good thing.'—Thomas Jefferson

I was recently in Washington, D.C., and visited an interesting company called 1776, an incubator of small startup companies, mostly in the technology, energy and health-care industries. As I stepped off the elevator, I noticed the Jefferson quote above written on the wall in big letters, and I believe it really set the tone for the young entrepreneurs working there, each passionately dedicated to an idea or product they hoped would take the world by storm.

After giving this some thought, it really made a lot of sense to me. The disruptive ideas and technologies of these companies benefitted from the stable platform provided by the incubator they shared. Noted economist George Gilder explains it this way: any risk-taking business pushing the boundaries of change (what he refers to as a high-entropy entrepreneurial style) requires a reliable business platform (a low-entropy carrier) to be successful. The idea of a stable platform on which innovation can thrive made me think of our industry and the role of The NAMM Show.

For over a century, The NAMM Show has provided a steady, predictable platform for our members to come together and create a little "rebellion" of their own. Just think of all the changes and cutting-edge musical technologies that have been launched there. Each year, under one roof, the world's buyers meet face-to-face with global manufacturers to see the newest products they've created. In this arena, every company, large and small, has an equal shot at success. Something special happens when all the musical tribes gather to share ideas and develop deeper relationships.

The global media is also there in numbers that no individual company could ever attract, which helps drive the demand for musical products, promote music making and grow the market for everyone.

Bob Taylor of Taylor Guitars put it this way: "I remember walking through The NAMM Show, back in the '70s when it was at The Disneyland Hotel, and dreaming that we could have a booth there someday. When we did, it was a 10' x 10', but it was really the first time we were able to talk one-on-one with people and sell them our guitars."

Little did Bob realize at the time the incredible future that awaited Taylor Guitars, yet he instinctively knew that he needed a stable, "low-entropic" platform like The NAMM Show to showcase his products and build his brand into the legendary company it is today.

The NAMM Show has helped thousands of music product legends like Bob Taylor make a name for themselves, and it can make a difference to your business too. For both buyers and sellers, it's the best place to see the latest innovations offered by companies rebelling against the status quo and pushing the boundaries of sound. Attendees can also take free educational sessions taught by our industry's most dynamic leaders and choose from hundreds of fun networking and musical events to attend each evening.

We look forward to once again welcoming the global music and sound industry's best and brightest to Anaheim in January—and we hope you'll be among them!



Joe Lamond
NAMM PRESIDENT AND CEO



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16



17



18



19

"Music China 2014 is vastly improved compared to 2013 since there is more traffic and visitors. For Yamaha, we not only provide musical instruments, but before selling our products, we promote music. We're heavily invested in music education and culture. For example, we invite overseas artists and Chinese artists to hold concerts at the Show."
 – Mamoru Fukuzawa, Yamaha

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- 16. Harmonix: Linda and Felipe Souza.
- 17. D'Addario's David Via.
- 18. Breedlove Guitars' Devin Percell.
- 19. Andy Lund of Taylor Guitars.
- 20. G7th: Noel Sheehan.
- 21. Casio's Han Tian.
- 22. Levy's Leathers' Nikki Geoghegan-Levy.
- 23. TMP/On Stage: John M. Hennessey and James R. Hennessey.

"In 2014, the amount of exhibitors is up at Music China. Now it is obvious that this show is becoming a more and more important event for everybody in our industry, worldwide."

- James Hennessey,
On-Stage Stands



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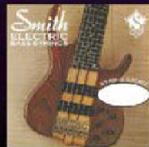
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- 24. **Hal Leonard's** Douglas E. Lady.
- 25. **Yamaha:** Mamoru Fukuzawa and Zou Xin.
- 26. **LaBella's** Richard Cocco, Jr.
- 27. **Warwick Music Group's** Matt Pope.
- 28. **Conn-Selmer's** John M. Stoner, Jr.
- 29. **KORG:** Shuichi Umekage and Hiromi Kimizuka.

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Keep it Together

Key Ligature Suppliers Chime in on the Trends of the Day

It seems simple enough, right? Single-reed woodwinds need something to keep the reed attached to the mouthpiece in order to produce sound. String, shoelaces, wire, and even tape have all been used to satisfactory effect throughout history. What's there to add about ligatures in the modern age, really?

As it turns out, quite a lot.

Many of today's players and engineers argue (some

with quite convincing data to back up their claims – do a Google search) that the material, design, and application of a ligature can have a significant impact on an instrument's tone and playability.

MMR touched base with some key suppliers of contemporary ligatures to learn about trends in this important – and surprisingly fascinating – segment of the B&O accessory market.



Andy Blanco
VANDOREN/DANSR



Roger Eaton
Yamaha



Jody Espina
JodyJazz



Brian Go
Silverstein Works



George Reeder
Rovner Products



Chris Scialfa
D'Addario & Co., Inc.



Theo Wanne
Theo Wanne



Adam Weems
Conn-Selmer

MMR: What trends have you been noticing in the market for ligatures – trends in design, materials, marketing, buying habits of end users, et cetera?

Brian Go: Silverstein Works, as a company, is very new to the industry and it was that much more important for us to do our homework. From our short-term perspective, if anything has been identifiable, it's that there actually are no trends in this part of the industry! Musicians' tastes and preferences are so varied, and there is so much variety available to them that when it comes to the ligatures, themselves, there's not much that sticks out.

When it comes to marketing, we've felt that there is a lot of opportunity for creativity. For example, there are traditional methods like getting endorsements, advertising, et cetera, but the advent of social media has yet to be truly taken advantage of in this industry. One thing we're definitely trying to do is bring those traditional elements of this culturally diverse industry to a more modern platform, both in our marketing and in our approach to our customers. We don't get traditional endorsements either; all the artists who use our ligature and endorse our company do so purely because of their support of the product and the people. And it goes both ways – we're able to use modern platforms of marketing to show our audience something special about these great artists as well. Something to look out for in marketing trends may be an increased presence in how the industry connects with people through social media.

When it comes to buying habits, one thing that has become increasingly obvious to us is that price

is never a deterrent if your product performs. There is a lot of subjectivity when it comes to a musician's preferences, but if you take that out of the equation and once a musician finds something they like, price is the least of their concerns.

Theo Wanne: The primary purpose of the ligature is to hold the reed securely against the table of the mouthpiece, thus allowing the window to seal as the reed vibrates creating the sound wave. While only the front of the reed moves, the entire reed resonates. Some ligatures dampen this resonance, and some allow them. Allowing the reed to vibrate freely has become more and more the point of ligature design. As such, more unique designs, including more bulky and complex designs, are being accepted into the market.

A unique new ligature on the market is the Silverstein Ligature. It combines body rails like the Francois Louis ligature, but instead of stainless steel wire holding the rails together, it uses cloth rope. This is a unique concept, combining old- and new-school thinking. This ligature is very expensive, but seems to have a nice following now.

There are two main things the ligature can do for the sound: freedom of resonance and adding core to the sound. The trick is to do both, as we don't want the sound to thin out when adding resonance, and we don't want to dampen the sound when adding core.

As is common in our industry, one trend to bring back successful designs from the past. Examples are the Harrison H ligature by Rico and, more currently, new versions of the vintage Brillhart three-band metal plate ligatures coming out of Korea and Japan.

Most players have a number of ligatures, and are searching for different ligatures to help dial in their desired tone.



Silverstein Works Classic Silver Ligature.



Theo Wanne Enlightened Ligature.

Roger Eaton: From a volume standpoint, there's no question that basic metal ligatures at lower price points continue to dominate the market. This isn't surprising, since the number of new woodwind students needing ligatures far exceeds the number of more experienced players looking for a new/better/different ligature in any given year. There may be some teachers or school programs recommending nicer step-up ligatures to their students, but from what we can see it appears that the majority of beginners out there are still going for the old standards.

Within the step-up and professional ligature market, there seems to be a continued leaning towards the softer ligatures. Specialized metal ligatures do have a consistent small following, but the cloth, leather or leather-like ligatures regularly outsell their metal counterparts several times over.

George Reeder: Because of continuous updates, upgrades, new patents, and greater performance levels, Rovner's "textile" ligatures continue to be highly sought-after. Rovner ligatures are made in the USA of USA-made components. The ligature material and hardware are made to our specifications and go through a series of treatments and proprietary processes to ensure their durability and to imbue them with energetic response. Two Rovner ligatures in particular have been dispelling certain myths. The first is that "fabric" ligatures create a duller, more covered sound. Our most recent addition, the Van Gogh, is a very large ligature that uses a lot of material. Players who try it are quite often astounded by its big, robust sound. The other myth has to do with metal ligatures. By appearance alone our only all-metal ligature, the Platinum, might give the impression that it produces a bright sound. But again, when players try it, the feedback we get is that it is dark, warm and centered.

Jody Espina: The ligature category continues to be one of the most diverse and interesting segments of the woodwind market. Just when you think there is nothing left to do, someone comes out with something new. The trend is: diversity in ideas.

Chris Scialfa: It's quite varied. Standard nickel-plated ligatures are still quite prevalent, but more modern designs made of various materials continue to make their way into the marketplace. There also seems to be an increase in the number of single-screw ligatures being marketed today.

Adam Weems: There has not been a ton of change in ligatures over the past few years, with a few exceptions. These exceptions seem to mostly be combining technologies of different ligatures into one, like what Vandoren did with M|O.

From a purchasing standpoint I see the strongest part of the market being in the mid-range, as far as price, and the classic style of ligature. This seems to make sense, as that is where most of the players are – students who are upgrading out of rentals into step-up instruments.

Andy Blanco: A few high-end ligatures with complicated, unusual designs have started showing up. However, we don't see the market moving in that direction. We see professionals, educators, and hobbyists moving to simpler designs at moderate prices.

MMR: What have you noticed with respect to price-point – what's selling best in 2014?

CS: Lower price-point models will forever sell well, as those models dominate the student market. That said, you'll always have seasoned professionals who are willing to spend more for a more unique or superior design, as long as they feel it will help them achieve a more beautiful or complex sound. The majority of ligatures sold, however, probably fall somewhere in between, as

the intermediate to developing market has the greatest number of potential buyers for a step-up ligature.

BG: Silverstein Ligatures are at the relative high end of the ligature price spectrum, but one thing we've noticed is that price becomes less of a concern in the face of the performance of the ligature and their overall experience with a company. When a musician is truly satisfied with their instrument – any part of their instrument – price is no object. Of course, there has to be real value there and your product must perform; musicians are quick to let you know if something doesn't work! But when it does, they become your best supporters. One of the biggest driving factors behind our success in the past year has been the incredible encouragement and reactions of the people that have tried and loved our product. If your product performs and you treat your customers with respect, the people in this industry can be very supportive. We always try to keep in mind that price is an indicator of the value of their experience with a company and strive to show it.

AB: Mid-range prices are the most popular. We've had a great year with our M|O ligatures that are priced reasonably, available in several finishes, and use simple yet highly effective design.

GR: With Rovner ligatures, the price belies the performance. The brand has shown growth across the board, at all price points within the line. Our philosophy has always been to engineer our products first for performance and then for manufacturability, resulting not just in affordability, but making them an excellent value for every dollar spent.

JE: If you are buying an aftermarket ligature, price doesn't seem to be too much of a problem, if a ligature is interesting enough. Again, diversity of price is the trend.

MMR: In the past year, what specific ligature models have been your hottest sellers?

BG: Silverstein Works still has just the one model, with variety provided in the form of different colors and material. Popularity and sales have thankfully increased very rapidly, which we attest to the performance of the ligature.

AW: Since Conn-Selmer, Inc. is a distributor, we have the opportunity to work a lot different manufactures and see what the market trends tend to be. Over the last few years, Bonade, Rovner, and Selmer USA have led the pack.

JE: I'm not aware of sales numbers, but the interesting ligatures that I've noticed in the past couple of years include, Silverstien, the new ligature from Lakey, Floram Popa, the new metal platinum ligature from Rovner, The Duo ligature from BG, and at JodyJazz we have the Ring ligature for our DV series, which I like a lot.

AB: Our Optimum Ligatures continue to sell incredibly well. And our newest design, the M|O has had a big year.



Selmer Paris Alto Saxophone ligature.



JodyJazz Ring Ligature, Gold.



Vandoren's M|O series.

Our introduction of the M|O LITE for clarinet and now alto sax has created significant interest as well. The M|O LITE is a high performing ligature made from a composite material which is very durable. The combination makes it great for students as well as more advanced players. The price point is also very attractive.

CS: Our H-Ligature continues to be the go-to ligature for both the developing student and professional markets.

GR: Without fail, at every show we attend there's a player who digs around in his pocket and pulls out a Rovner Dark that he's been playing for decades and refuses to give up. We celebrated our 40th anniversary this year, and it all started with the Dark. The Dark and the MK III are extremely strong in the B&O market. Advanced players find the combination of textile and metal gives great performance, so for them the Versa holds great appeal. However, our Next Generation models, the Versa-X, the Platinum, and the Van Gogh are making great strides in the pro market. With regard to the OEM market, our Star Series ligature offers a cost-effective, performance-enhancing option that helps give their customers an extremely positive playing experience when play-testing or purchasing their products.



The Rovner Dark ligature.

MMR: What are your expectations for the ligature market in the coming months?

RE: While Yamaha doesn't have anything to announce in the way of new ligatures at the moment, we are now offering the full lines of both Vandoren and Rico accessory products to our dealers. This includes the Vandoren Optimum and Klassik ligatures, as well as the Rico H-series ligatures that recapture the popular Harrison design from the past. This is part of our renewed focus on Band & Orchestral accessories at Yamaha as we seek to expand the options available for our dealers and increase our share of the accessories market.

BG: It's difficult to foresee any drastic changes for the ligature market in the immediate future, so we hope things continue as they have for us. That said, ligatures are constantly evolving. We see that evolution only accelerating so we expect even more variety. Perhaps with the success of our ligature in a short period of time, we will see more string- or cord-based ligatures with a minimalistic design concept.

CS: We expect to see more variations on classic designs as manufacturers look for new and innovative ways to help allow musicians to spend more time on developing their musicianship and technique, instead of struggling with equipment. Ligatures, like mouthpieces and reeds, can play a key role in changing the color, resistance, and response of one's sound.

GR: We don't think in terms of months, but in terms of years. For the past five years we have concentrated on bringing new products to market while strengthening our brand. We think of Rovner's "classic" models as high-performance generalists whose excellent performance will keep them in the game. But our Next Generation ligatures each possess unique characteristics and bring something different to the playing experience, so for the foreseeable future we will be concentrating on target marketing those models.

AB: With school back in session, we see entry priced ligatures like the M|O LITE being strong. The professional market is a constant year around. In that market we see consistent growth in the entire M|O line.

AW: Over the last few years the ligature market, from our standpoint, has slowed a bit, but it is still fairly steady. I do not see a huge swing either up or down.

JE: I visit music stores around the world and the Japanese woodwind specialty shops are always amazing to me because of the amount of different products they carry, like mouthpieces and ligatures. To me, the smart retailers make themselves destinations like no other place where the teacher, student, player, amateur can look for that thing that can keep them going forward and being excited about playing. This excitement helps the player practice more and more practice makes the world a better sounding place with happier people.

MMR: Do you have any recent or upcoming product introductions that you'd like to discuss? Any other significant developments for your organization on the horizon?

JE: Last year we released the the Jet alto and the Giant tenor, both of which have exceeded my expectations in how popular they have become. We'll be fleshing out those lines in the coming year as well as some new things over the next couple of years. We are also completing the expansion of our Savannah, Georgia factory, which is tripling our floor space, adding our third and most advanced CNC machine, as well as building a showroom with a performance space which will make our factory a real destination for players and performers.

AB: With regard to the topic of ligatures, our M|O LITE will be significant. The new V|NECK saxophone straps and their big brother, the Vandoren Harness, are flying off the shelves. Our coveted metal V16 tenor sax mouthpieces also continue to sell well. We also have two new products coming that are revolutionary, but we're not quite ready to discuss them. Stay tuned!

GR: We have introduced the Rovner Rectangular Bore Clarinet Barrel, which offers professional features at an affordable price. More importantly, nothing else like it exists in the barrel market. The rectangular bore can be rotated so that the player can adjust the instrument to suit his or her needs instead of struggling to self-adjust to play the instrument. With the rectangular bore, you can change the instrument or the mouthpiece, and by adjusting the barrel continue to get optimum performance. Like Rovner ligatures, the Rectangular Bore Clarinet Barrel can often elevate the performance of a sub-par instrument while offering superior intonation and greater ease of play. There are other new products on the horizon, too, but since they are still in development, those details will have to wait for the next roundtable.

BG: We at Silverstein Works are working hard to build a brand that our customers will be proud to be a part of. We're working on several new products to help lay that foundation for the future, and looking forward to bringing a fresh perspective and creativity to this great industry steeped in culture and tradition. Look for us at NAMM and Musikmesse!

CS: We've recently launched our new D'Addario Reserve Reed line with offerings for Clarinet (Reserve and Reserve Classic) and Alto Saxophone (Reserve). We continue to add to our established line of Reserve Clarinet mouthpieces with new offerings that cater to the European market (X10E and X15E models, both pitched at 442), and we released our first Select Jazz mouthpiece for Alto Saxophone this year. As we enter 2015, our accessories line will gain an incredible new look and we'll be introducing our first D'Addario Woodwinds accessories products, as well. **MMR**

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The Beat Goes On

Disparate Feedback from U.S. Drum & Percussion Retailers Indicates a Market in Transition

By Christian **Wissmuller**

To gauge the relative health of the drum & percussion market, *MMR* recently polled over 350 dealers from across the country. While responses to our surveys of this sort often indicate a clear trajectory for a given market segment, this time around the results are a little murkier.

Some trends are pretty clear-cut: with minimal difference, percentage-wise, between those reporting 2014 sales as being up, down, or level (30 percent, 40 percent, and 30 percent, respectively), those figures suggest a largely flat market. Many we heard from complained about Internet sales (nothing new there, unfortunately) and all the related frustrations that come along with that larger issue: specifically, showrooming (trying out gear in-store and then buying for less online) and buying gear on the Internet and then turning to brick-and-mortar dealers for repairs and support. Most (nearly 60 percent) reported that low-end product was selling best for their operation. As Adam York of Tulsa, Oklahoma's The Music Store observes, "With the Internet and auction sites, MAP has become the new retail – you have to come off of that price to close the deal." But, to provide contrast, there were certainly those who feel that high-end instruments are rebounding. "We stock more high-end kits than we ever have before," says Dan Grabski of Harrisburg, Pennsylvania's

“Customers seem to be willing to spend a little more for a quality kit rather than an entry-level kit. There have just been less customers, overall, for drums recently.”

Bill Sharrow
Fretz Music Center
Souderton, Pa.

Dale's Drum Shop. "The general consumer usually spends around \$1,500 or above on a shell pack." Mike Guillot of Mississippi Music (Flowood, Mississippi) notes that, "We are pleased to see that sales of higher quality cymbals, Zildjian and Sabian, are starting to return. We hope that this is an indication that we will see the return of higher-end drum set sales."

In terms of what styles of music seem to be driving new sales, rock continues to be the driving force, although many cited increased drummer interest in country and jazz. Interestingly, of the genre options we offered in that particular survey question, nearly 30 percent of participants selected "Other," with the majority of those specifying Christian, Church Music, or School Music.

Drum & percussion sales would seem to be in a state of flux, with the market still reacting to the economic downturn of a few years ago, as well as changing purchasing habits and preferences of end-users in terms of styles of music and types of equipment. These differences can exert drastic differences in how well or poorly a store is doing, and can sometimes seemingly be a byproduct of nothing more than geography. As Bryan Lo of Franklin, North Carolina's Paradise Music observes, "I have two stores, 30 minutes apart. One sells a lot [of drums & percussion], the other does not. It depends on where you are."

Compared to this time last year, your drum & percussion sales are:



"We started the year off strong then went through a dry spell up through July. Once August hit the sales started coming back in to put us back on track for the year."

Adam York
The Music Store, Inc.
Tulsa, Okla.

"School sales are about where they were last year. Consumer sales are way down and have been going down for the past couple of years."

Rudy Abbott
Capitol Music
Montgomery, Ala.

What price points are doing best for your operation?



"We stock more high-end kits than we ever have before. The general consumer usually spends around \$1,500 or above on a shell pack."

Dan Grabski
Dale's Drum Shop
Harrisburg, Pa.

What genre of music has been driving the most "new customer" traffic to your drums & percussion department in 2014?



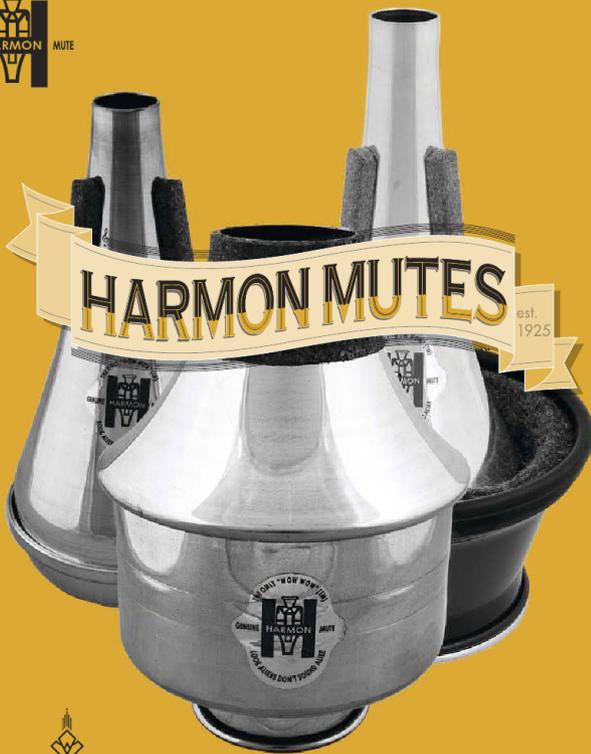
"We are at the epicenter of the indie music scene. A lot of pop music, and indie rock are the driving forces [for new business]."

Aaron Hamel
Main Drag Music
Brooklyn, NY

"More and more drummers are working and earning playing country music."

Shane Kinney
Drum Center of Portsmouth
Portsmouth, N.H.

What have you been selling the most (volume) of in the past year?



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What larger trends have you been noticing with respect to the drum & percussion market?

"With the recovering economy, schools are starting to play catch-up on replenishing percussion equipment which has been in need of replacement for a number of years."

Nick Rail
Nick Rail Music
Santa Barbara, Calif.

"Tighter margins (as with everything else in the MI industry). With the Internet and auction sites, MAP has become the new retail – you have to come off of that price to close the deal."

Adam York
The Music Store, Inc.
Tulsa, Okla.

"We bring in a few drum sets at Christmas and usually have to discount them to cost to blow them out."

Michael Murphy
Murphy's Guitars
Bountiful, Utah

"We are moving as much low to intermediate used five-piece kits as possible. We buy used sets and they

move almost overnight. New sets continue to be a slow sell-through item in our store."

Spidey Mulrooney
The Music Shop
Southington, Conn.

"[We see] less drum sales every year. Only used sets sell at all and infrequently."

Vince Ottalagano
Vishnu Music
Gloversville, N.Y.

"It's up and down – not steady like guitars."

Donovan Bankhead
Springfield Music, Inc.
Springfield, Mo.

"Everyone is looking at the price point. Yamaha DTX400s and 450s sell easily and fast, but they are \$600-\$700 instead of a decent acoustic set running at around \$1,100."

Mark Johnson
Welch Music, Inc.
Burley, Idaho

"New mid-level sets are a great value on the front end, however they have a very low resale value. Import stands are not holding up well, as the quality of many metal parts are thin or poorly cast. I do find most people shop for price on hardware and don't see past that. Give the people what they want then. Go Team!"

Rusty Olson
Rockhaus
Milwaukee, Wis.

"Customers seem to be willing to spend a little more for a quality kit rather than an entry-level kit. There have just been less customers, overall, for drums recently."

Bill Sharrow
Fretz Music Center
Souderton, Pa.

"I have two stores, 30 minutes apart. One sells a lot [of drums & percussion], the other does not. It depends on where you are."

Bryan C. Lo
Paradise Music
Franklin, N.C.



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"Electronic drums used to be really strong for us. But we are significantly down from the same time last year."

Brandon Sato
Easy Music Center
Honolulu, Hawaii

"Younger students want to learn to read drum set music more proficiently."

Tony Traglia
Monkey Music, Inc.
Duryea, Pa.

"[I'm seeing] lots of boutique manufacturers."

Tommy Nuckols
Tnuckdrum
Dallas, Texas

"We are pleased to see that sales of higher quality cymbals, Zildjian and Sabian, are starting to return. We hope that this is an indication that we will see the return of higher-end drum set sales."

Mike Guillot
Mississippi Music, Inc.
Flowood, Miss.

"Hand percussion has slowed down a little and cymbals have picked up slightly."

John Spinelli
Seminole Music & Sound
Seminole, Fla.

"Parents are discouraging kids from taking up percussion. Basements which used to be used for [playing drums] are now finished and used as entertainment centers. Drums take up too much room."

Raymond Rosario
Ackerman's Music Center
Wyckoff, N.J.

"Smaller kits are gaining ground, used and vintage drums [are experiencing] upticks, and non-traditional cymbal companies are increasing in popularity."

Parker Daniels
Springfield Music/Funky Monkey Music
Shawnee, Kan.

"Shell kits and upgrades are up, complete sets other than entry level are down."

Mike Wolf
Alto Music
Airmont, N.Y.

"Electronic drums are catching up with acoustic, in terms of the amount of product sold."

Stephanie Howe
Ted Brown Music Company
Tacoma, Wash.

"Roland SPD-SX sales are climbing, more drummers are making "hybrid" kits to meet the demand of bands these days. Thinner and larger cymbals are coming more into the forefront of the cymbal market, as well."

Aaron Hamel
Main Drag Music
Brooklyn, N.Y.

"World percussion has impacted some of the school market I serve."

Tina Rippe
Music & Arts
Durham, N.C.

"Drums flat-lined five years ago and have never recovered."

Jim Weiskittel
Royalton Music Center
North Royalton, Ohio

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The AES Convention Returns to Los Angeles and Reveals a Few Surprises

By George Petersen

It's been 12 years since the annual Audio Engineering Society show made an appearance in Los Angeles, this time returning to the L.A. Convention Center from October 8-12, 2014. For audio professionals, this was the place to be, with the exhibit floor, panels and technical sessions packed all four days, thanks to the 15,403 registered attendees and 307 exhibitors/sponsors.

As with past AES shows, the emphasis tended to be on higher-end recording technologies, although the presentations at the Project Studio Expo and Live Sound Expo were also popular attractions, along with the usual technical panels featuring world-class producers and studio engineers.

Big Hits on the Show Floor

As expected, the emphasis at AES was on high-ticket items, with Solid State Logic drawing crowds to see its new XL-Desk, which – carrying a price of \$19,999 – is the company's most affordable console to date. The XL-Desk makes a twist on the traditional analog 24x8 mixer set up, with 20 fader strips (16 are mono inputs; four are stereo channels) along with an 18-slot built-in rack that accommodates API's popular 500-series signal processing modules.

Decidedly less pricy are the new StudioLive RM-series rackmount digital mixers from PreSonus (presonus.com), which are based on the company's successful new StudioLive™ AI-series engine. Rather than a physical control surface, both the RM16 AI and RM32 AI feature remote-control software that runs on Mac and Windows computers, as well as iPad and Windows 8 touchscreens.

The three-rackspace RM16 AI provides 16 XLR inputs with recallable XMAX™ Class-A preamps, eight XLR line outs, and three main outs (left, right, and mono/center); 32 internal channels and 25 buses; a 52x34 FireWire 800 recording interface; 96 kHz operation; and extensive onboard signal processing. As its name suggests, the four-rackspace RM32 AI offers 32 inputs, also with recallable XMAX preamps and 16 line outputs but otherwise has the same features as the 16-input version. Both mixers offer individual +48V phantom power on all inputs.

Live users will appreciate the StudioLive RM-series approach, where the main unit can be left onstage – no need for mic snakes – and the ability to tweak any mixer parameter wirelessly from a tablet or iPad from anywhere in the venue. This also includes monitor mixing as well, where individual musicians can adjust their own stage mixes via an iPhone or iPad. The RM32 AI is \$1,999/street, the RM16 AI is \$1,399 and included in the series pricing is integrated Capture recording software with true Virtual Soundcheck mode and the Studio One Artist recording/editing/mixing DAW app for Mac/Windows.

Mic Mania

The big news in the microphone department at AES was Neumann's reissue of its classic U47 fet, the 1960's transistorized successor of the original tube U 47. Unlike the tube U47, the U47 fet is a single pattern (cardioid) design and operates at standard 48 VDC phantom power and made its mark on studio history by handling very high sound pressure levels for the first time, such as positioning directly the mic in front

of loud amps. At \$3,999, this special collectors edition probably won't see the shelves of most music stores, although the price does include a wooden case and an individual certificate with the serial number of the microphone.

One recent area of expanding consumer interest is in DSLR (digital SLR) cameras, most of which now include the ability to capture broadcast-quality motion images, in addition to ultra-high resolution still photos. However, despite the spellbinding video quality they offer, these products fall way short in terms of sound quality, especially from their low-grade onboard microphones. And if that wasn't bad enough, most video-ready DSLRs also place the microphone on front of the camera body – exactly where the user's fingers grip the unit, frequently covering the mic itself. Not a pretty picture either way, but a definite opportunity for savvy retailers to service that growing market.

Offering a solution with that user in mind, Audio-Technica unveiled the AT8024 camera mount microphone, a switchable stereo/mono design with miniature condenser elements, rubber shock mounts to isolate the mic from vibration and mechanical camera noise and an



Solid State Logic unveiled its XL-Desk, the company's most affordable mixer, but at \$19,999 — it probably won't hit a lot of retailers.



PreSonus' StudioLive RM32 AI digital mixer uses an iPad as the mix interface.

integral shoe mount that fits nearly all cameras.

The AT8024 is equipped with a three-position input pad to handle anything from the quiet whispers to extremely loud sound sources without distortion, along with an 80 Hz low-cut filter switch to roll-off undesired ambient noise, room reverberation and mechanically coupled vibrations in difficult shooting environments. It ships in December and MSRP is \$249, including two removable windscreens and a permanently attached six-foot cable with a 1.8-inch stereo mini-plug output. Oh, and besides DSLR's, the AT8024 is also compatible with camcorders, tablets and other video cameras.

Ideal for grab-and-go direct to computer recording, Lewitt Audio unveiled its high-performance 24-bit DGT 650 digital USB microphone with onboard headphone monitoring. This \$399/street unit takes the USB mic market to a new level, with ASIO for Windows and OS X Core Audio support as well as mobile devices with its built-in lithium-ion battery.

In stereo mode, the DGT 650's two condenser capsules provide a spacious, 90-degree XY stereo signal. In cardioid mode it offers a directional mono pattern for recording speech or singing. In Singer/Songwriter mode, the DGT 650 can simultaneously put out both a mono signal and a line signal. It also provides a stereo line-in mode with a

stereo input that makes possible two-channel recording from a mixer or other line source. All of these modes also allow the additional inclusion of a MIDI signal. The price includes a shock mount, windscreens and a carry case.

The Listening Post

Known for its beautifully designed (and high-performance) studio mics, Blue Microphones broke new ground with its new Mo-Fi – the first headphone featuring a built-in 240-milliwatt audiophile amplifier matched to precision ear drivers for consistent accuracy on every device – from studio gear to laptops, tablets, and phones.

Mo-Fi's headband and earcup designs mark a complete departure from traditional headphones, employing a multi-jointed headband for total comfort and adjustability for a variety of head shapes and sizes. The ear-shaped earcups create an effective seal for solid bass response and reduced sound bleed – ideal for tracking in the studio. Onboard batteries recharge via micro USB for 12 to 14 hours of play-time. MSRP is \$349.

Genelec also came downscale with its 8010 active studio monitors, which are compact both in size and price – \$395/each, street. Featuring a balanced XLR input, 3-inch bass driver, 3/4-inch tweeter and efficient onboard Class-D power amplifiers – one for each driver – the 8010 produces far higher playback levels than might be expect-



LEFT: Neumann revived its U47 fet transistor microphone.
CENTER: Lewitt Audio's DGT 650 brings high performance to USB microphones.
RIGHT: TASCAM's DR-44WL is a handheld 4-track recorder.

ed from a monitor of this size.

JBL Professional (jblpro.com) was showing its EON 206P, an ultra-portable, 25-pound system designed for small band/solo acts, schools, worship events, seminars and more. It has two 6.5-inch woofer/1-inch dome tweeter passive speakers and a 160-watt (80W/ch) amplifier section. Maximum output is 113 dB. An integrated mixer has two balanced mic/line channels with XLR/quarter-inch combo jacks and reverb effect; two stereo RCA-1/4-inch inputs; and two 1/8-inch TRS stereo inputs. A Stereo Monitor Out can drive an external subwoofer or stage monitors. A 36mm pole socket allows easy mounting.

Gibson Pro Audio was on hand to demo some of the speakers unveiled earlier this year from its affiliate companies, including Cerwin-Vega and KRK. The third-generation of KRK's popular Rokit studio monitor series, the new Rokit G3's are powered two-way studio monitors available with five-inch, six-inch or eight-inch woofers with the company's trademark yellow-colored cones, of course and priced from \$149 each. C-V was showing the latest addition to its PX line of live speakers, the P1000X, which is a compact 10-inch, two-way cabinet with 1,500 watts of onboard Class-D bi-amplification, a built-in mixer and an optional 18-inch powered subwoofer.

But what was grabbing the attention at the Gibson booth was the

new line of Les Paul Reference Series speakers, slated for delivery later this year. Available in three versions: 4-inch (\$599/each), 6-inch (\$799/each) and 8-inch (\$999/each) – all two-way designs with a 1-inch dome tweeter and onboard Class-D amplification – all feature distinctive yet familiar-looking flame maple fronts and a Les Paul signature stamped on the woofer cones.

Audio Essentials

Shure launched the latest addition to its line of PSM personal monitor systems, the PSM 300 Stereo Personal Monitor System, which brings in-ear monitoring rigs way down to more affordable levels (retail prices start at \$699) – great news for bands, solo performers and house of worship musicians. The system consists of a half-rack-sized transmitter (which connects to a monitor feed from mixer), and either an “entry level” or “pro” belt-pack receiver, which can accept the included earphones or any standard headset or headphones with a standard 1/8-inch stereo plug. Each model delivers detailed 24-bit digital audio performance with reliable wireless coverage that extends up to 300 feet and a one-touch frequency scan and IR sync features allow users to quickly find and assign a clean wireless channel.

Having acquired the Hafler brand a few months ago, Radial Engineering was showing some new Hafler items, beginning with some small box items including three flavors of phono preamps and two headphone amplifiers. The latter includes the Hafler HA15, a solid-state design, and the “Tube Head” HA75, a discrete design that incorporates a 12AX7 tube unique feedback control. Radial president Peter Janis also said that plan are in the works to re-release a select number of popular power amplifiers from the Hafler lineup, sometime in 2015.

TASCAM came on strong with a number in innovative – and affordable – solutions for home and studio recording. Now shipping, its handheld DR-44WL 4-track recorder with built-in X/Y stereo condenser microphones, two XLR inputs for adding two other mics or sources, 96 kHz/24-bit converters, and Wi-Fi connectivity with your smartphone. A free app for iOS and Android controls the transport, transfers files, and streams audio from the device. Street price is \$299.

TASCAM also announced the single-rackspace US-16x08 audio interface, with eight mic preamps, eight line inputs (two switchable for instrument recording) and advanced features to manage big sessions, yet with \$299 street pricing. An onboard DSP mixer is built-in for low-latency digital mixing. And in addition to interface mode, the US-16x08 can be used as a standalone mic preamp. Mac and Windows drivers are provided, as well as USB 2.0 drivers for iOS compatibility. MIDI input and output are also available on the rear panel.

Artist/producer Alan Parsons was on hand at AES, both to give the convention's keynote address, offering his insights on the current and future direction of the music and recording industry, as well as appearing at the Hal Leonard Books booth to launch his new book, *Alan Parsons' Art & Science of Sound Recording*.

The large format, 272-page text (co-written with noted music technology expert Julian Colbeck) offers tips, insider techniques and topics ranging from “The Brief History of Recording” to “Dealing with Disasters” – all authored by a man trained at London's famed Abbey Road studios and packed with priceless anecdotes from Alan Parsons' own career working with The Beatles, Pink Floyd, and countless others. *Alan Parsons' Art & Science of Sound Recording* is one entertaining, fascinating, authoritative, and thoroughly addicting read for any recording enthusiast. MSRP is \$49.99. **MIMR**

AES 2015 returns to New York City for next fall's show. For further information on the Audio Engineering Society, visit aes.org.

Swing City Music's 50th

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Swing City's present-day Collinsville location.



Exterior of the first Swing City Music location at the Orchard Shopping Center.



Swing City's third Collinsville location had previously been a bowling alley. In this shot we see the structure prior to its conversion to an MI retail outlet.



This late '70s shot shows that third location after the mansard roof, signage, and new siding had been added.



This photo is of the same building in the late '80s, just prior to the structure being torn down to make way for Highway 159.

“I guess they were Fenders,” says Art Rivas, Sr., founder of Collinsville, Illinois’ Swing City Music, when asked about the first lines carried by his store 50 years ago. “When I opened the first Collinsville store at the Orchard Shopping Center, we were probably also selling an amplifier by Baldwin back then. It was sort of blue and brushed silver. [*Likely the Baldwin Professional line – Ed.*] I recall going over for the first time to the wholesale house and they were trying to sell us all the banjo strings and violin strings and we didn’t even have any of that. [*laughs*]. We just did guitar strings, from what I can remember. But, anyway, it was a lot different back then. First I had to get Epiphone and then, after another three years, I got Gibson.”

Cut to the present day, and Swing City is a full-line operation and beloved local institution, carrying everything from Fender and Gibson guitars to Mesa Boogie and Orange amplifiers, Roland and Yamaha keyboards to Mapex drums, as well as pro audio gear, DJ & Lighting products, and more.

Do It Yourself

Art Sr.’s motivation to open a store was borne more out of necessity than an innate attraction to MI retail, as a concept. “I had to play a [gig] one time and I didn’t have any drumsticks,” he recalls. “I forgot them and I was downtown in East St. Louis, and I walked in to Sonny Shield’s music store to get a pair and he wouldn’t help me out. So, I

tore two legs off of a chair and I played with the two legs [*laughs*]. I told myself, ‘One of these days, I am going to open up a store, so I wouldn’t ever have to do that again!’”

Initially, Rivas was very much starting from square one: “I didn’t know anything about anything! From what I recall, I had a whole store full of high-impedance microphones and everybody said, ‘Why don’t you try low-impedance?’ Except I had no idea what the hell low-impedance was! [*laughs*] That’s the way you get started, though, and that’s what you’ve got to do. You kind of just have to take a chance.”

Many Hats

For most, launching a musical instrument retail operation with zero previous experience would be more than enough to keep a person busy, but Art Sr. was a multi-tasker from jump. “In addition to selling at the store and being a music teacher, I was an agent, also – the agency was named Artco – and I booked a lot of bands,” he says. “There was a gentleman that had come through town who said that he was going to go to Phoenix and he was going to try to handle all the 300 Ramada Inns in the United States. He wanted to do all the bookings. He wanted to be an agent for all these bands and I said, ‘Sure, that’s a great thing. Why don’t we have another drink?’ So, he goes and calls me in two days and he had closed them all! Then he tells me that I am going to meet 175 groups in two weeks. And I said,

'Hell, an agent has a hard time trying to handle 50!' But I met up with the groups and sent almost all of the talent, which had almost all become my customers, on the highway. And that was my whole customer base. I didn't have any more customers. So, we had to start teaching, so we would have somebody to put groups together. The agency didn't have a whole lot to do with the store, but it helped me get through the hard years. It made me a lot of money."

But, wait – there's more! Musician, MI store owner, operator of an active talent-booking agency... Surely, that's sufficient to occupy one's time. Right? "What about the recording studio, back then? Golden Eagle Recordings?" chimes in Art Rivasy, Jr. who, these days, is co-owner of Swing City Music. "My father would book the bands and send the bands out. He had an in-house recording studio and also a store at the same time. So, he had it going on from three different angles."

"There was a gentleman named Neil Connelly, who had a job with the Shure Company," adds Art Sr. "He saw me handling all of these bands, because then I started to sell them Shure PA systems. I was shipping them out all over the States. I was actually still handling the store myself. He left Shure and came to work for me. I had him for like eighteen years. Neil is the one that helped me start the recording studio.

"So, we would actually take these bands from California, we'd take them to Texas, we'd take them to Oklahoma, we'd take them maybe into Kansas and they would come to Illinois or to Pennsylvania or Kentucky and we'd book them. We'd then keep them here for a week and record them. They would do an album and then we would send them on their way again. Of course, we'd sell them some gear, also."

'Oh, And I Also Ran Sound for The Stones – No Big Deal...'

The business of booking and recording bands ran through the 1980s, but Art Sr. was also involved with the Mississippi River Festival (MRF), an outdoor summer concert series held on the campus of Southern Illinois University from 1969-1980.

"Who were were some of the groups that came through town that you guys ran sound for?" asks Art Rivasy, Jr. "Was it the Rolling Stones?"

"The Rolling Stones, The Who, all kinds of them," replies Art Sr. "They were just coming through town and they had to have PA systems. Ampeg give us 22 V-4s and each of them had two cabinets with four 12-inch speakers. We had them on stage for Mick Jagger."

"At the time there were a few stores around, but Swing City was always known for handling the big PAs for the big bands that would come in," adds Art Jr. "So, he did most of the stuff over on the Missouri side, because we were about 10 minutes down from downtown St. Louis."

"And all the bands were hiring for six days a week," recalls Rivasy, Sr. "That doesn't happen anymore. It is good to get two nights in a row now."

Of course it all eventually was tied back to the MI retail operation, even then. "I was still playing as a drummer, myself," Art Sr. says. "I used to keep a car full of gear and every time I would pull out to see a band, [the musicians] would come out. They would know I had gear with me, so they'd buy drumheads or keys to tighten the drums, or sticks, or strings. So, I did a whole lot out of the back of my car at night."

"He used to talk about how difficult it was to be the only salesman and the first teacher [in the area]," offers Art Jr. "He would be trying to teach a lesson and he would have to take a break because he would get a phone call here and a phone call there. He'd also be trying to give 10 or 12 drum lessons a day. He had to kind of juggle everything until he got a couple of people on board and hired."

That Time Metallica Almost Dropped By...

As an established MI retailer with a reputation for stocking quirky, vintage gear as well as new product, Swing City gets plenty of out-of-town visitors eager to check out the goods – including the occasional celebrity.

"Musicians and bands that are travelling the country tend to gravitate to music stores. So, when they land over in St. Louis

or over here in Illinois, a lot of times they kind of wander out to check out the local music stores and they'll always end up over here. I think that is a compliment, because they always come in looking for old gear. We do a lot of trades and we have a lot of vintage gear. Just recently we bought a huge amount of vintage drums and keyboards. People come looking for that. We also have some pretty famous people coming through here every once in a while, just when you wouldn't expect it. A lot of people don't really know it, but Gretchen Wilson bought her first microphone from my dad at Swing City Music. That's a little different, having famous people wander through our store and sometimes you don't even know who they are."

"Well, you know in the '60s, a customer of mine was Mike McDonald," adds Art Sr. "He was just a kid. We had no idea he was going to get famous. I bet he wouldn't even remember us if you talked to him. Peter, Paul, and Mary also came to our store. She [Mary Travers] stayed in town a couple days and kept coming back to Swing City Music."



(back row) Brent Augustson, Brent Dossett, Cameron Dennis, Art Risavy Jr., Art Risavy Sr., Darin Meskil, Chris Rogers, and Jack Poole. (seated) Andrew Garces and Tara Wright. Right: Carol Frisse recently retired from full-time work at Swing City Music after 35 years with the store, but still teaches in the lesson department.



"There are a lot of rappers from around here, too," says Art Jr. "We've rented stuff to guys like Nelly and Juvenile. And then Art even had Mick Jagger, I think, come through the store in the beginning, way back. Another day – this is, like, eight years ago – we had a guy come in who was the manager of Metallica. They were playing in St. Louis and he asked me if he could set it up for the band to come by our store. I said, "Absolutely, I'd be glad to." Who wouldn't? The day of their show came and we started to have people line up at the front of our store. They'd show up and just sit down with their families. They stayed there all day long! In the end, Metallica didn't show up. [laughs] All these people had camped out at our store and I hadn't even told anybody. It is interesting how word travels like that. That was a real interesting day when we thought Metallica was coming."

The Honor System

"There is one story that Art, Sr. didn't tell you about that is always kind of fascinating to me," says Art Jr. "He approached building his business just like when he couldn't get any drumsticks, you know, and he went and he took the two legs of the chairs, which is actually a true story. We have had tons of

musicians through the years coming to the store and he would just give them stuff and keep track of it. But, that was before computers, so he'd have it all written down on little pieces of paper in his pocket of people that owed him money and open accounts and, I mean the list would go on and on and on. I am talking about hundreds and hundreds of people and, to this day, we still have people who remember those times and

“When you deal with customers you've had for over 45 years and you see them still coming in the door, you have had to do something right, you know what I mean?”

– Art Rivas, Sr.

kind of expect to come to the store and just get the equipment they need and just sign for it and leave. What is really kind of amazing to me, there have still recently been a time or two when a customer walks in, remembers not paying, and just kind of pulls Art [Sr.] to the side saying, 'I remember you helped me out and I owe you this,' and they pull out the money and put it on the table. And this could be a transaction going back 30 years – and that's the truth!"

"Then there was the guy who showed

up one day, who had never paid for a bass guitar back in the '70s or '80s – I don't remember – and gave it back to me," adds Art Sr.

Evolution & Family Ties

"I have had four locations here in Collinsville," Art Sr. relates. "We've changed locations four times." In 2005 Swing City opened a second location in Edwardsville and, back in the '70s, there had also been a location in St. Louis. "We had that store in Lindbergh (St. Louis) for about three years before I closed it. Neil, the guy I hired, told me if I had a store in St. Louis, I could have all the [product] lines. So that is what I did. I opened up a store over there and I got all the lines and I closed it up after three years and I kept the lines!"

Art Sr. seems content with the current two-outlet setup for Swing City Music and is particularly thankful to have Art Jr., who joined the business in the late '90s, on board as a full partner.

"I am glad I've got my son here, because I am getting tired," he says. "I've been blessed with two children, one is an attorney and the other has taken over the store. If he hadn't taken it over, you know... He has done all the things I stopped. You know, I quit handling a lot of keyboards. He got back into it. I quit handling horns, I didn't want anything to do with them anymore, but [Art Jr.] got back into it, which is a big, big deal. You have to spend a lot of dough to handle a lot of horns. But, if he hadn't done it, I wouldn't have ever done it myself. I got tired of it. As you get older, you get tired."

When asked how he feels the stores today operate differently compared to 20 or 30 years ago, Art Sr. responds, "Well, I didn't have a computer. I carried all the open accounts in my pocket – it isn't that way anymore!" [laughs] "Art Jr., adds, "Well, also we went from 250 square feet to 20,000, so that's a big difference. Another thing is, one of the biggest commitments over the last ten years has been trying to stay connected with our customers by keeping our site updated and being active on Facebook, Twitter, and YouTube."

But are the core values that drove Swing City in the early years still in play?

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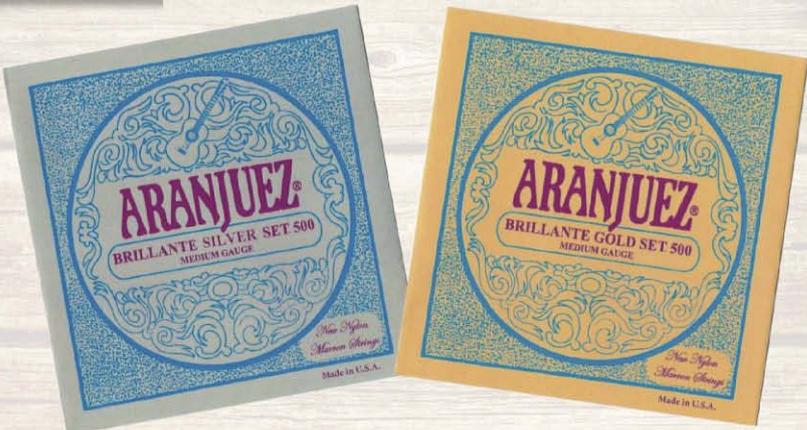
"I think in order to stay in business today you have to have service," says Art Sr. "That is what a whole lot of stores have forgotten. They sell the customer and they are through with them. We work with our customers. We have great-grandparents coming in with the grandparents and the parents and the kids, all holding hands. When you deal with customers you've had for over 45 years and you see them still coming in the door, you have had to do something right, you know what I mean?"

"Art [Sr.] is constantly emphasizing that we need to have a full service store, so we have full-time band instrument technician, a speaker technician, a guitar technician and an electronics technician," explains his son. "In addition to our sound system/PA installation department, we are constantly going out to service our customers, which means dealing mainly with schools and church sound systems and also restaurants and gyms. We are constantly trying to stay busy with the service end of it, because we know if we take care of people, it is going to come back to us. That is kind of something that our seniors instilled in us over the last 50 years of business."

"We don't have the studio anymore (Art Sr. closed down the studio in the mid-'90s, largely because he felt it was becoming 'competition' for his customers, more and more of whom were building their own home studios by that point), but what we've done over the last 10 years is we really committed back to our students and we are trying to get all of our students in little bands, so that they can get out and we can kind of revitalize the music scene in the industry. So in both of our stores we have teachers who are now coaching the young musicians to get in bands, start playing together, and we organize little festivals, at least five to 10 times a year throughout the community. We actually get the kids on stage and we get a big PA system up there so they can feel what it's like to put on a show of their own. We have had a lot of success with that, because students are really one of the backbones of Swing City Music. You know, Art [Sr.] was just telling me the other day, he really feels like live music is going to make a big comeback and we are starting to see it right now. We feel like people playing out, we are going to start seeing that emerge more, like it used to be back in the seventies."

In addition to generations of repeat customers, another metric that demonstrates Swing City's half-century of success is a number of multi-year (in many cases, multi-decade) employees. "We have maybe 17 or 18 employees across both stores, plus 20 or so teachers," says Art Jr. "In fact, most of our employees are long-term. Like our guitar tech, Darin Meskil – he has been working here for 20 years. Our installation

guy has worked here 10 years. Recently, our lessons coordinator, Carol Frisse, retired. She had been with us for 35 years. Most of our employees stay with us. That is one of the reasons Swing City has been able to survive. I really do want to thank all of our employees for their dedication and also all of our customers for their 50 years of business, because without them, we wouldn't be here today." **MMA**



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Data Theft

Smaller Retailers are Even More Vulnerable to a Security Breach

In the past year, high-profile instances of data theft at Home Depot and Target, affecting tens of millions of customers, brought the problem of cyber attacks to the forefront of public consciousness. If retail giants – with cutting edge systems and highly trained personnel – are, nonetheless, potential victims of hackers, what risk do such breaches represent for smaller operations?

MMR reached out to Martin McKeay of Akamai, one of the premier providers of secure cloud services for businesses, worldwide, to get some answers.

How does a smaller business's approach to security differ from that of a giant corporation like Target?

The single biggest difference between corporations and small and medium businesses (SMBs) when it comes to security is staffing. A large corporation like Target has the ability to have staff that's dedicated to the task of securing their environment and monitoring that environment for suspicious events. In contrast, many small businesses are lucky if they're large enough to have a person to maintain all their IT functions, let alone be up to date and knowledgeable about security. Because of this, many small businesses choose to outsource their IT and security functions to service providers. The quality of their security is therefore dependent on the quality of these service providers and is highly variable. A common example is the maintenance of Point of Sales (POS) systems. Your POS is only as secure as the organization providing the support.

Are smaller businesses more or less susceptible to data breaches?

Small businesses are more susceptible to breaches, in large part because they lack the staff to properly configure, secure, and monitor the security of their systems. While there is less customer data to be harvested by criminals, the fact that a small business is likely to be less secure makes it an attractive target. It's the Home Depots and Targets that are being seen in the headlines, but SMBs are still getting compromised on a daily basis. If an attacker can compromise five or ten small businesses and make off with banking information or credit cards while maintaining access to the servers for months, they can make as much money as one large breach would net them. Additionally, the risk of pursuit from attacking small businesses is much less than a big breach because it lacks the media attention and, therefore, the law enforcement attention.

As a retailer, is there one golden rule to follow in making sure that your customers' information won't be stolen?

Look for a vendor who uses two-factor authentication for their remote access to your systems. Almost every vendor uses remote access to administer client systems; it's how they achieve the economy of scale needed to support clients at a reasonable cost. Jimmy

John's is an example of how this can go horribly wrong, as their POS vendor was compromised, which in turn left them and many other organizations open to criminals.

Two-factor authentication, whether it's using a small key fob that creates a one-time password or having a program that sends a verification text to a cell phone, is a huge step in preventing compromises through vendors like this. A password is a simple thing to guess or break and many vendors will use a common password with a large number of clients, making them all vulnerable to a single break in security. While two-factor authentication won't stop all attacks through providers, it will prevent a large number of them.

Was there ever a tipping point in data theft? Did we see a certain usage threshold or technology jump that made credit card information easier to pick off at some point?

No, there wasn't a single tipping point or event that made credit card information easier to steal and more attractive to criminals. The Internet itself grew quickly from a small experiment that was the playground of academics to a global phenomenon that powers a significant portion of the world economy. The problem is that the use of credit cards is a large part of this growth and while the Internet has changed rapidly, the technology behind credit cards hasn't changed significantly since the '70s in the U.S. We're starting to see changes and movement to technologies like chip and pin, but these are not going to stop online crime immediately as they'll take years to fully roll out.

Does it seem to be happening more and more?

Theft of credit card information from corporations and SMBs does seem to be happening more frequently, but this is less an issue of actual frequency and more an issue of it raising awareness by the press and public. We are seeing a more headlines, more big businesses being compromised, but it's as much the fact that state and federal laws now require the disclosure of these breaches that bring it to our attention as it is an increase in the actual number of breaches. **MMR**

“Many small businesses are lucky if they're large enough to have a person to maintain all their IT functions.”



Martin McKeay is a Senior Security Advocate at Akamai, joining the company in 2011. As a member of Akamai's Security Intelligence Team, he is responsible for researching security threats, customer education and industry intelligence. With over 15 years of experience in the security space and five years of direct Payment Card Industry work, Martin has provided expertise to hundreds of companies. He is also the author of the Network Security Blog and host of the Network Security Podcast.

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New Products

ACCESSORIES

Musician's Accessory Tray From Grover Pro

Grover Pro Percussion Inc. has retrofitted a tray that converts a standard music stand into a musician's table. The Musician's Accessory Tray™ was originally designed with percussionists in mind, but it can be used by all musicians as an all-purpose table for items needed during rehearsal or performance.

Made from industrial-grade closed-cell foam, the tray work area is 22.5" x 14". One" high rails around the perimeter prevent objects from rolling off the sides. This patent-pending tray converts a music stand into a table by securely sliding onto a standard music stand. The result is a completely height adjustable, tilt-able, multi-use trap table. Though it is specifically designed to fit the standard Manhasset Model 48 music stand, it will fit other tilting stands as well. MSRP: \$50.



groverpro.com

AUDIO & VIDEO

Yamaha MG REC & PLAY iPhone/iPad App

Yamaha's MG REC & PLAY iPhone/iPad app allows MG Series XU Mixers to provide high quality recording and playback via an easy-to-use interface.

The MG Series is a comprehensive lineup of mixing consoles ranging from compact models ideal for music production and sub-mixing applications to more versatile models capable of handling live sound reinforcement for medium scale events. The third-generation MG Series released earlier this year offers notable improvements in sound quality, design, operability and durability, as well as several impressive new functions. It is now available at the Apple App Store for free download.



usa.yamaha.com/products/music-production

GoPro HERO4 Line

GoPro's imaging technology combines new features such as 4K30, 2.7K50 and 1080p120 video capture (black) and built-in touch display convenience (silver). HERO4 Black delivers 2x the performance of its predecessor and now captures 4K video at 30 frames per second (fps), 2.7K video at 50fps and 1080p video at 120fps, virtually eliminating rolling shutter in most scenarios while allowing for time-bending slow motion effects. HERO4 Black also features an entirely redesigned audio system that captures high fidelity sound with 2x the dynamic range of previous models. Additional enhancements include improved image quality, low light performance, highlight moment tagging and an improved user interface that allows for easier discoverability and access to key features and controls. HERO4 is available in two editions, HERO4 Black (MSRP: \$499) and HERO4 Silver (MSRP: \$399).



gopro.com

AMPLIFIERS

Jensen Bass Speaker Punch Sound Series

Jensen® Musical Instrument Speakers announces the addition of bass speakers to the Jensen speaker line. Jensen spent years working with musicians and engineers to develop a new line of speaker specifically designed for bass players. As with all musicians, bass players seek their own special tone, leading Jensen to designing two very different and distinct series of bass speakers. The Jensen Punch Sound series are equipped with ceramic magnets and steel baskets for a more classic tone and look. The Jensen Smooth Sound series are equipped with neodymium magnets and aluminum baskets; in addition, these speakers are 50% lighter than their ceramic cousins. The new Jensen bass series speakers are available in a variety of sizes and wattages for any application. Retail: \$67 to \$123.



jensentone.com

PEDALS & EFFECTS

Maxon OD808X Overdrive Extreme

Based on the "808" circuit that Maxon invented over 30 years ago, the OD808X offers a wider frequency response with an extended hi-frequency range. This added tonal range has been carefully tuned to provide additional clarity without becoming harsh, and will also accentuate high-gain settings. The Overdrive Extreme offers more gain and harder clipping than the standard OD808, creating amp-like distortion. An increased output level allows the OD808X to be used as a semi-dirty booster to drive an amp. The OD808X Drive, Tone, and Level Controls, plus a buffered bypass switching with low impedance output drive long cable lengths without loss of signal. A status LED indicates bypass/effect and battery condition and it is equipped for 9V battery or AC adaptor operation. The pedal, made in Japan, has a three-year limited warranty. List price: \$209. Street price: \$159.



maxonfx.com

PERCUSSION

StickARK Drumstick Holder by Maxonix

StickARK is a kick mount 4x drumstick holder that holds all popular stick sizes and works with all "standard" 8-10 lug kick drums. It stops stick rattle and keeps sticks accurately lined up. Uses fast, simple tool-free attachment that auto-forms a custom fit on each kick drum. (Patents pending). Retail: \$12.95



maxonix.com

TWA Little Dipper Mk II

The TWA LD-02 Little Dipper Mk II is an envelope-controlled vocal formant filter based on a classic '70s circuit. Its dual filters react to playing dynamics, creating peaks and notches that simulate the vowel sounds of human speech. The Little Dipper can emulate talk boxes, wah-wahs, filters, and phase shifters, all with realistic vocal qualities. A built-in fuzz circuit emphasizes harmonics for a more dramatic effect while dry blend and noise gate controls provide a full-frequency response with low-noise operation. Retail: \$299



godlyke.com

PIANO & KEYBOARDS

Roland Unveils SH-2 PLUG-OUT Software Synthesizer



The SH-2 uses Analog Circuit Behavior technology to faithfully and authentically recreate the sound of the original. Building on the legacy model, the new SH-2 now offers a VCO range that is expandable to 64; two envelopes, reverb, delay and crusher effects, Autobend with support for reverse actions, and a tempo-syncable arpeggiator. While multiple instances of the SH-2 plug-in can be used in any compatible DAW, the SH-2 PLUG-OUT Software Synthesizer offers seamless integration and unique capabilities for SYSTEM-1 owners. Connect a SYSTEM-1 and it becomes a dedicated controller. Transfer sounds back and forth between the DAW and SYSTEM-1 and even use the SYSTEM-1 as a high-quality audio and MIDI interface. Or plug out directly to the SYSTEM-1, creating a stand-alone, hardware SH-2, with real physical controls that do not require a computer. Street price: \$145.

rolandus.com

HARMAN's DigiTech Drop Pedal

Drop Pedal is a dedicated polyphonic drop tune pedal, it allows guitar and bass players to instantly lower their tuning from one semitone all the way down to a full octave. With the Drop, guitarists can get down-tuned tone without having to change guitars or re-tune between songs and bassists can delve into deep bass depths even lower than a five-string low B. The Drop's polyphonic drop tune algorithms drawn directly from the Whammy DT pedal.

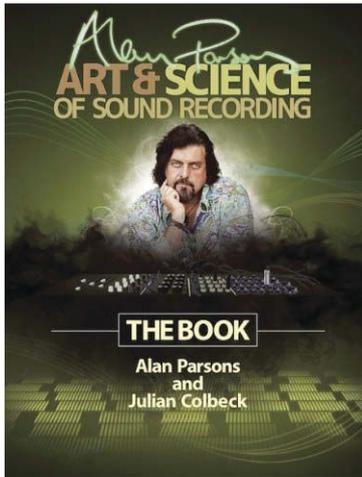


The Drop features a Momentary/Latching switch to create hammer-on and pull-off type effects. Players can instantly get a drop in pitch of the notes they're playing by stepping on and holding the footswitch - then releasing it to instantly go back up to pitch to add dramatic musical impact. The pedal also features true bypass operation, which keeps the pure tone of the instrument intact when the effect is not engaged. Its metal chassis is built to withstand night after night of constant gigging and its red LED is easy to see. The compact Drop is operated via its 9-volt input and included power supply. Retail: \$249.95.

digitech.com

PRINT AND DIGITAL

Alan Parsons' Art & Science of Sound Recording



Alan Parsons' *Art & Science of Sound Recording* is a complete rewrite and reappraisal of the award-winning video series. Parsons takes his approach to sound recording to the next level with technical background information, detailed diagrams, and in-depth discussion on each of the twenty-four topics, from "A Brief History of Recording" to the now-classic "Dealing with Disasters."

Written with the DVD's co-producer, musician, and author Julian Colbeck, ASSR, the book offers readers a classic "big picture" view of modern recording technology in conjunction with a list of specific techniques, processes, and equipment. The book's chapters go from looking at how sound is created and how it behaves before moving on to the different processes of manipulating sound recordings such as EQ, reverb, delays, compression; covering how to work and record with live musicians as well as the art and science that go into the mixing process. List price: \$49.99.

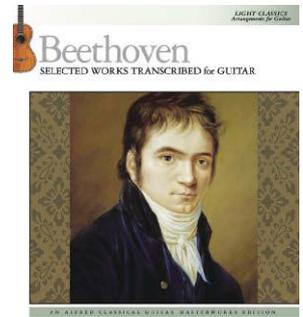
alanparsonsbook.halleonardbooks.com

Alfred Music Classical Guitar Masterworks Series

These titles begin the new *Classical Guitar Masterworks* series. Each book in the series that features a celebrated composer also includes information on the composer in context of music history, useful for interpreting the music and perfect for program notes.

Beethoven: Selected Works Transcribed for Guitar is a collection of 18 famous Beethoven pieces. Included are arrangements such as the theme to the second movement of Symphony No. 7, "Ode to Joy" and "Rage Over a Lost Penny." *Mozart: Selected Works Transcribed for Guitar* includes 14 arrangements of the most famous Mozart pieces. Included in these arrangements are "Eine kleine Nachtmusik," the "Minuet" from Don Giovanni, and the fourth movement from *A Musical Joke*. *Wedding Music: Selected Favorites Transcribed for Guitar* includes Mendelssohn's "Wedding March," Wagner's "Bridal Chorus," and Pachelbel's famous "Canon in D." The book includes a section dedicated to music in a wedding service, with a chart showing pieces that work best for specific parts of the ceremony, making it a useful tool for the professional guitarist.

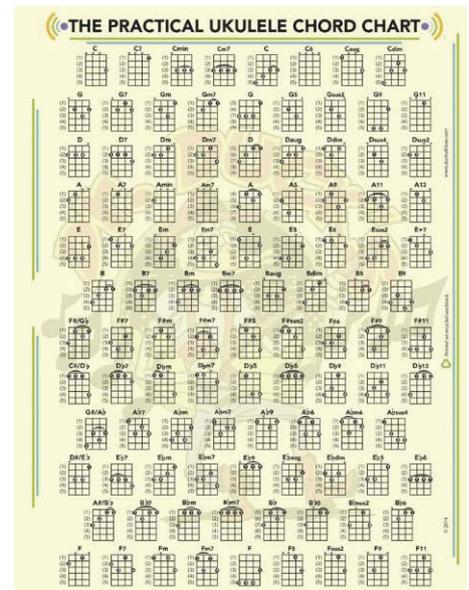
Beethoven: Selected Works Transcribed for Guitar and *Mozart: Selected Works Transcribed for Guitar* (Retail: \$7.99, each) and *Wedding Music: Selected Favorites Transcribed for Guitar* (Retail: \$12.99) are now available.



alfred.com

Dr. Duck's Practical Ukulele Chord and Fretboard Chart

This chart is printed on 8 1/2 x 11- 16-point recycled card stock in full Color with plastic UV coating on both sides and is drilled for 3 ring notebooks. It is also bar coded for retail scanners and was made in the U.S.A. On one side are ukulele chord diagrams to learn or review the most used ukulele chords and on the other side is the ukulele fretboard filled in to the 15th fret - with the names of each note and lots more - all on one chart with no pages to turn. The first four chord diagrams in all 12 keys start with the major, major 7th, minor and the minor 7th and from there throughout the chart are additional chords in various keys, which are color coded for natural, sharp and flat. The chart also explains soprano (standard), concert, tenor and baritone ukuleles, tuning, ascending vs descending, how to read tab, notation sharps, flats and more. The Practical Ukulele Chord and Fretboard Chart was designed for use by beginners, students, and musical monsters alike. No ability to read music notation is necessary. Retail: \$8.95.



ducksdeluxe.com

FRETTED

Ibanez Scofield Signature Reaches the Working Musician

The JSM10's semi-hollow Flamed Maple Body is enhanced by the five-pc Maple/Walnut neck, carefully shaped to John Scofield's specs. The JSM10 comes with two Super 58 custom pickups and a Tri-Sound switch for the neck pickup that allows you to select humbucker in series (traditional), parallel (brighter, single coil type tone w/ lower output and hum cancellation) or coil-tapping for a single coil sound. Sure Grip III knobs provide non-slip functionality and an ART-1 bridge provides improved sustain and tuning stability. Includes hardshell case. MSRP: \$1,466.65.



hoshinusa.com

Taylor Guitars Introduce Sassafras, Blackwood and Koa Limited Edition Guitars

Taylor Guitars brings a trio of exotic tone-woods: blackheart sassafras, blackwood and koa to the 700 Series Fall Limiteds showcase line



with blackheart sassafras, a Tasmanian tone-wood known for its complexion, featuring a contrasting mix of blond color with dark striping. Paired with a Sitka spruce top, the series features Taylor's Advanced Performance bracing and the use of protein glue. The sassafras is complemented with Indian rosewood binding and back-strap, rosewood top trim, an abalone rosette, and mother-of-pearl Heritage Diamond fretboard inlays. Three models are offered: a Grand Concert 712e-12-Fret FLTD, Grand Auditorium 714ce-FLTD, and Grand Orchestra 718e-FLTD.

The 500 Series Limiteds feature blackwood. Straight-grained sets were selected for their tonal clarity. Topped with Sitka spruce, the models feature neo-vintage appointments, including a shaded edgeburst body and neck, ivoroid binding, and ivoroid Century inlays. Hawaiian koa, returns to the Fall Limiteds with a pair of all-koa 300 Series guitars (Grand Auditorium 324ce-FLTD and Grand Symphony 326ce-FLTD) and the GS Mini-e Koa. The 300 Series Limiteds feature an all-satin finish, Italian acrylic 4mm dot inlays, and a three-ring rosette. The GS Mini-e Koa features layered koa back and sides, a solid koa top, and Taylor's ES-T pickup. With the exception of the GS Mini-e Koa, each limited edition model comes with Taylor's award-winning Expression System two pickups and includes a hardshell case.

taylorguitars.com

DJ & LIGHTING

Blizzard Lighting Skyline™

This 8-port, rack-mountable DMX splitter features built-in two-way 2.4GHz ISM wireless connectivity.



Just like Blizzard's Pipeline™ 8-way DMX distributor, the Skyline allows users distribute and boost incoming DMX signals into each of its 8 separate electronically isolated, 3-pin DMX outputs. The electronically isolated plugs decrease problems with ground loops and efficiently buffers, while magnifying the DMX signal. Each output (located on the front of the unit) features its own separate pair of signal and power LED indicators, and an easy-to-use two-button LCD control panel menu is also located on the front of the unit, making set up an extremely simple operation. The built-in 2.4GHz ISM wireless transceiver can send or receive signal for up to 1,000 feet (line-of-sight). It can easily sync up with another Skyline unit, or many other of Blizzard Lighting's wireless DMX products that are currently available and already in use worldwide such as their LightCaster™ transceiver units, wiCICLE™ plug-style transmitters, or even their Kontrol 5 Skywire™ and Kontrol 6 Skywire™ series DMX controllers with built-in wireless DMX transmitters. Retail: \$449.99.

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BAND & ORCHESTRA

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Is Protecting the World's Hardwood and Rain Forests Our Responsibility?

By Tom **Bedell**, founder and owner Two Old Hippies, LLC

Ever since the 2008 refinement of the Lacey Act and the U.S. Fish and Wildlife Department's 2009 raid on Gibson, our guitar industry has debated the fairness of governmental regulations that hold each of us accountable for verifying the legality of the harvest and chain of custody of the woods we use in our instruments. Is this governmental overreach and interference in free enterprise, or appropriate accountability for respecting and honoring the resources our instruments rely on?

I have experience in this arena and it shapes the way I approach the issues we are currently facing in the MI industry. Before establishing Two Old Hippies Acoustic Stringed Instruments – Breedlove/Bedell/Weber – I spent 30 years in the fishing tackle industry. Throughout this time, I led our industry in conservation efforts while earning over 40 percent market share in U.S.A and 30 percent market share, worldwide. Our success was directly and indirectly tied to the health of the world's water and fishery resources, so working to improve these resources was core to our business growth. I see no difference in the music instrument industry: it is our obligation – and in our self-interest – to protect the world's hardwood and rain forests. Our success is inextricably bound to the health of the resources on which we rely to create our extraordinary instruments.

Interestingly, the world's old growth trees and tropical forests gift the finest tonewood for exquisite acoustic instruments. For these tonewoods to be available for generations to come, we must selectively harvest and address the struggling economies of the villages and peoples who live among these precious forests. This is not a responsibility we can delegate to others. We must accept personal and company accountability and responsibility.

At Bedell Guitars, we do not knowingly use clear-cut trees. No clear-cut Sitka spruce, no clear-cut Adirondack spruce.

None. We only use individually harvested or salvaged trees. Starting in 2015, every Bedell guitar will be shipped with a certificate documenting the tonewood used to create the instrument, its biological name and country of harvest. If any of the woods are listed under CITES, we include copies of our documentation confirming the wood was legally harvested. We want to help U.S. Customs enforce our laws and protect our forests.

“This is not a responsibility we can delegate to others.”



At Bedell Guitars, we use no wood from Madagascar because it is nearly impossible to clearly confirm the chain of custody; the ecology on that precious island is being challenged and we will not contribute to the continuing decline of its fragile ecosystem.

Bedell Guitars does have the world's largest legally harvested and documented collection of Brazilian rosewood. The wood was harvested in the 1950s and 1960s and safely stored in a warehouse just outside of Madrid, Spain. It has been certified by the Spanish government as legally harvested and stored, pre the original CITES Convention, and carries legal CITES documentation for travel permits throughout the world.

The Lacey Act is good law. We all can and should embrace and honor it, its purpose and its requirements. The CITES convention is essential worldwide policy. All of us who rely on exotic tonewood to create extraordinary instruments must, at the same time, honor the forests where the trees live. At Bedell Guitars, we have trained our Consumer Services Department to assist retailers and musicians with the processes to secure documentation and travel permits to enable all Bedell Guitars to travel for performances and to be sold throughout the world, legally. I know many other acoustic instrument companies share our concern for doing all we can to save our hardwood and rain forests. We are pleased to be doing our part. **MMR**

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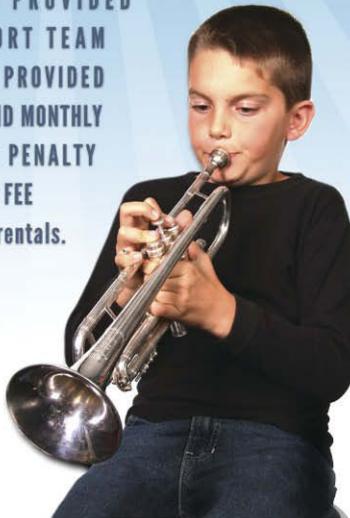
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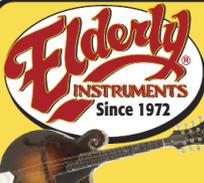
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By Dan Daley

Connections

Guitars and drums have long had their celebrity-endorsed versions, iterations customized for a particular player's specifications and tastes. The hook here is obvious: they focus the aspirational qualities of the instrument on a musical hero, be it Les Paul or Dimebag Darrell. But MI manufacturers are having some success with heroes of the non-musical sort, too. Fender earlier this year came out with its Major League Baseball-themed guitar series. Each Stratocaster guitar in the series will feature official team logos along with custom-designed landmark imagery unique to the team's market, as well as the MLB logo adorning the neck plate. In September, Peavey added to its line of Marvel super-hero products with new Marvel's Guardians of the Galaxy musical instruments and accessories, including guitars, ukuleles, straps and picks. Hey, even talking raccoons gotta play, right?

Going beyond the realm of music for connections that resonate with customers isn't all that new, but these in particular and others like them are reaching deeper into the mainstream culture than before. That has its potential upside, but also its pitfalls. Any connection to popular culture is by nature ephemeral and subject to the whims of the moment, and we're in a more culturally volatile period than most. *Guardians of the Galaxy* was the summer's biggest movie; this time next year it'll be on at 2 a.m. on FX. (Set your DVR.) Baseball seems like a sure thing — it's America's pastime, right? Except that MLB attendance has been trending downward for the past several years, with teams like the Philadelphia Phillies' attendance down 8,290 per home game from a year ago, the Toronto Blue Jays and Texas Rangers each down more than 4,000, the Minnesota Twins more than 3,000, the Detroit Ti-

gers, Washington Nationals, Atlanta Braves, Arizona Diamondbacks, Chicago White Sox, 2,000-plus. Ratings for the 2013 World Series were an improvement over 2012, but still the fourth-worst in history. Baseball's not going away, but it's trending downward. Football, the nation's biggest spectator sport, might seem like a better investment, but what if a manufacturer had decided to hitch its wagon to the NFL just before this season's domestic-abuse charges? And let's not even think about an Aaron Hernandez model six string.

From a larger perspective, comic book heroes and sports in general are still a good bet. Stalwarts like Batman and Superman have become perennials on screens both big and small, and if baseball's fading a bit and the NFL is temporarily radioactive, then soccer's Q rating is on the rise. And playing a musical instrument has always involved a bit of fantasy, so the generic connections to these categories remain at least perceptually valid. Fender made a point of saying that its MLB-themed guitars are made from maple



“Any connection to popular culture is by nature ephemeral and subject to the whims of the moment.”

and ash wood, the same material used for many baseball bats. It's just once you start linking to more specific entities — leagues, teams, and individual players — the risks rise. And that will just continue to increase as a 24/7 news cycle searches relentlessly for scandal and click-throughs.

Musicians, though, will remain the cornerstone of celebrity instrument models. After all, their pécadillos often serve to enhance reputations rather than diminish them. Derek Jeter swings a mean bat, but he would never bite the head off one. So tread down the collectibles road, but do so carefully, because in the era of TMZ and Perez Hilton, that road can also be a minefield. **MMR**

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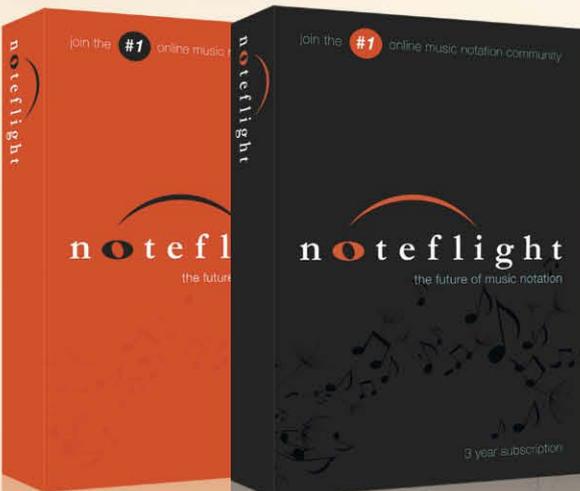
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