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THE NEXT CHAPTER

New NAMM chairman
Larry Morton opens the
book on Hal Leonard's
growth strategy, next wave
products & the future of
the industry

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PERSPECTIVE

PERSPECTIVE | BY FRANK ALKYER

DRAGGING THE NET

Send lawyers, guns and money

— W. ZEVON

Keith Mardak has the Internet on his mind.

When the chairman of Hal Leonard was asked, “What really excites you about this business these days?” he flipped the question instead to address what worries him.

“Frankly, we’re having some serious issues with the Internet, and all the illegal crap that’s out there,” Mardak said. “That doesn’t excite me. It hurts us.”



For an executive who has spent his career carefully acquiring the rights to some of the world’s greatest and most-lasting music, the idea of policing illegal music on the (more worldwide than ever) Web is a necessary-but-thankless job. It’s like the old arcade game of Whack-A-Mole. Close one illegal site down and two more spring up. Many find a home base in countries where intellectual property law doesn’t exist.

“Punch any song into a Google search, any rock tune, and ask for a tab,” Mardak said. “Up will pop dozens. Way back, we had the copy machine. They’ve always been around. Schools and churches were notorious copiers. But that’s been part of our business. We understood that. Who knows how much business we’ve lost to the schools and churches over the years. Millions of dollars. But the Internet escalates it to a much larger scale.”

That said, on the morning of this interview, Mardak was heartened by recent moves to eliminate illegal lyric sites. The National Music Publishers’ Association targeted 50 such sites, sending notices to take down illegal materials, or obtain licenses. Those notices are a precursor to filing copyright infringement lawsuits, according to NMPA.

“It’s the first time that, finally, a stand is being taken on all these illegal lyric sites,” Mardak said. “We have legal sites — Sheet Music Direct, Band Music Direct, Choral Music Direct and others. They do business, and there are people who will follow the law and pay for it. It’s not that expensive. You can buy a guitar tab for 99 cents and its perfectly accurate. So, why don’t people?”

“It’s good to see that NMPA has taken that stand. [Music Publisher’s Association] is doing as much as it can on the classical side, though it’s a smaller organization with limited funding. But they’re constantly going after various sites. The biggest one in classical music is called Pianofiles, which is an exchange, a trade site, where you can put up your files and trade with other people. The problem is that it’s illegal.”

Until there is a more global intellectual property law, Mardak said organizations like NMPA and MPA can help affect change in ways that individual companies just can’t. **MI**

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LETTERS

Award-Worthy Gratitude

To all of our friends in the industry, both those that voted for us in the Retailing Excellence Awards, and those that didn't, thank you for this honor.

Everyone that was on the December cover of *Music Inc.* and in the article grew up in this company and this industry and we are all very grateful for that opportunity. Our company is rich with heritage, history, honesty and a passion for what we do.

Personally, I have made many true friends from my years of going to NAMM shows (84 to date), reps coming to our offices and the customers we have served in our stores. My brothers and I have followed the path my parents and uncle have laid out for us. I am hoping that my sons will follow a similar path and find the same joy working amongst all of you and so far that is becoming a reality.

Ninety years is just the beginning for Sam Ash Music, and we have a lot of opportunities and obstacles before us. We have no intention of slowing down or retiring.

Once again it has been an honor to work with all of you, and we share this accolade with all of you. After all it is you who made us a better company.

Sammy Ash and the Ash family
Sam Ash Music

Nice Guys Finish First

It was genuinely gratifying for our company, Kawai, to receive a Supplier Excellence Award for being nice, decent people. Too often, the old "nice guys finish last" axiom encourages businesspeople to choose power and control as the primary means for achieving success.



Being nice can be considered weakness. But this Excellence Award from *Music Inc.* confirms that character and caring matter. Thanks for the encouragement. We're glad to be part of an industry that values human relationships as much as it does achievement and growth.

Brian Chung
Senior Vice President
Kawai America Corporation

Humbled Harris

When Frank Alkyer first called to congratulate me on Harris Teller winning a Supplier Excellence Award, my immediate response was, "Who is Frank Alkyer?" I of course assumed he was a pesky telemarketer trying to sell me something. After a very awkward few minutes, where he insisted that he was indeed the Publisher of

Music Inc., I accepted his congratulations and hustled him off the phone.

Now that I have had a little time to reflect, I would like to say how honored and humbled we all are at Harris-Teller to be given this recognition by our customers. It is a true testament to our entire staff's hard work to be awarded this special honor.

Our industry is such a unique and special place, more like a big family than anything else. We feel lucky to be able to play a role in bringing music to our customers and more importantly to their customers.

It's made even more special by being profiled in such a wonderful publication. We have long turned to the pages of *Music Inc.* for our monthly fix of MI happenings and events. Your editorial staff

does a fantastic job of providing interesting articles and thoughtful insight. Maybe that Frank Alkyer guy is on to something.

Jon Harris
President
Harris-Teller

One Proud Supplier

On behalf of KHS America I would like to thank our dealers for choosing our company and employees as a *Music Inc.* Supplier Excellence Award winner. It's nice to have the "positive direction" that we feel internally validated by our retail partners. Ultimately, it's the opinion of our dealers that matter most as value is something that can only be defined by the customer.

We are proud to receive this award for the second straight year, as it speaks to our concentration on the customer experience and a stronger sense of partnership with our retailers. This is a major focus that spans across our enterprise, and we are working hard to improve and expand our value to our partners.

With that in mind we are launching a new "engagement" marketing campaign at Winter NAMM that highlights the common ground shared among musicians, music educators, parents of musicians, school music retailers and our brands. The campaign demonstrates KHS's core values and how our role is aligned with all aspects of music education, the lives of musicians and our collective love for music.

Tabor Stamper
President
KHS America

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A Utah dealer catches a pair of credit card scammers

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RETAIL

THE PIANO STORE | BY MARTHA SPIZZIRI

A ROOM OF HIS OWN

Ben Nieves started selling pianos by accident. He was a frequent visitor to The Music Exchange, a piano store near his hometown of Auburn, Calif., and eventually found himself answering other patrons' questions. Pretty soon, the manager noticed and hired him.

He worked at Music Exchange for nearly a decade and then at Sherman Clay for about three years. Toward the end of his time there, he started thinking about opening a store with a partner. He left the industry for six months, and worked at a bank — but all the while he continued to ponder what it would take to open a shop of his own. After a piano technician mentioned the Hailun line to him, the name kept reappearing in his research. "I said, if I could make a piano the way I wanted to, I would do German materials, built in China, Japanese machinery, with good Renner action," he said. "And that's what Hailun does."

He found that the company was willing to work with him on financing, and provided plenty of support, even supplying statistics on what the best location for a shop would be. After his partner dropped out, the company didn't



Ben and Danelle Nieves

pressure him to place a large order. "Our business model is that we not only start people in business, but work with them very closely to become successes," said Joe DeFio, the Hailun account executive at the time. In fact, Hailun has hired an adviser to train its dealers about sales and marketing. "The success of the small to medium dealers is just as important as the success of larger dealers. We've actually expanded our territories, because we can go with the smaller dealers into areas that larger manufacturers just can't reach."

Nieves used his savings, took out a \$15,000 cash advance from a credit card and opened The Piano Store in Rocklin, Calif., in August 2012, with four new

and 10 used pianos in a 1,300 square foot space.

MARKETING ON A SHOESTRING

Without money to spare for marketing, Nieves advertised the opening of his business on Craigslist, which he figured to be the first place many customers would be looking. He posted his used inventory, and also advertised in the Services section. The Service ad said, "Need help looking for a piano? Want to talk to an expert?" and offered to help people find a good piano, whether they bought from him or not. The ads did point out, though, that his pianos came with a warranty and were inspected by technicians.

He provided the best ser-

vice he could to these Craigslist customers, and word of mouth spread. For one family who answered the ad, Nieves looked up the serial number of the piano they wanted; explained how to clean it; and loaned them a moving dolly, straps and a blanket so they could move it themselves. All this for a \$300 piano they bought from someone else. But the effort paid off down the line. The family recommended Nieves to their neighbors, who came in and bought a \$20,000 piano. "Craigslist has been 78 percent of my business," he said.

KEYS TO SUCCESS

Nieves' strategy was working. By March 2013, he was able to pay off the loans that he used to open the business. (Total out of pocket was around \$30,000, he said.) About four months after he opened, Nieves started carrying Young Chang pianos. That company, too, was willing to work with him despite his short track record. And as of November 2013, just a year in, he had sold 84 pianos.

He said his success has come from consumers looking for good quality at a good price. "I make an average of about 800 bucks a piano, which is nothing," he said. "I made more when I sold pianos on commission. But in

a year, I would sell probably, at best, 38 pianos. When you sell 62 pianos a year and you do that at a small profit, that adds up to greater than what I used to make at an average of maybe \$1,500 in commission."

Nieves sells mostly baby grands. "People come in my store thinking they can only afford an upright. But my used baby grands are right there in a price for a decent-quality upright, so they end up buying that," he said. The uprights are priced to appeal to budget shoppers.

"You've got to educate people who have no idea what they're looking for in pianos," Nieves said. "The second thing is, you've got to earn their trust." He realized a network of technicians and teachers would help him do that. He circled back to experienced friends from his days in sales, and because his wife teaches, he cultivates that network as well. He refers business to them and invites them to come in to have coffee and try his pianos. Even if they don't like the lines he carries, they may recommend his shop for used pianos.

Nieves does a brisk business selling pianos on consignment. As with new instruments, he keeps prices low, and the consigner makes most of the money. He refurbishes the pianos and has them detailed. "Anyone who's buying a piano — they want something as close to new as possible," he said.

His consignment contract specifies a six-month time limit, but if a piano doesn't sell he simply reevaluates the pricing with the consigner. "I want them to walk out of the situation happy. I'm willing to lose the money to keep my name fresh," he said. "I have a waiting list of consigning pianos right now."

WEB PRESENCE

Since there are only two other piano stores in the area, The Piano Store tends to appear in the top three for Web search results. And the name of the store is great for search-engine optimization. "That's why I named my store 'The Piano Store,'" Nieves said. People remember the name because it's simple. "My friends could never remember the names of the businesses that I worked for, and so they'd always say, 'Hey, are you working at the piano store?'"

Now, of course, he is — his own. **MI**

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Guitar Center CFO on Debt

Tim Martin, CFO of Guitar Center, aimed to set the record straight. During the company's Media Day back in October, Martin sat down with members of the trade press to discuss the company's financial picture, especially long-term debt that will come due between 2016-2018.

Bain Capital purchased Guitar Center Holdings in 2007 for \$2.1 billion, borrowing \$1.56 billion in making the purchase. The company currently holds several forms of long-term debt, including \$434.9 million in senior unsecured notes for Guitar Center Holdings, \$394.9 million in unsecured notes for the Guitar Center subsidiary, \$165 million in asset-based revolving debt and a \$617.5 million term loan. In June, when Standard & Poor's cut the company's credit rating (Moody's rated Guitar Center as stable during that same time period), a variety of industry watchers began to question the long-term outlook for the industry's largest retail chain.

But Martin said the company is sound and moving forward. Here, in an edited transcript, are his remarks.

Music Inc.: Down the road, you have some serious debt coming due.

Martin: Not for a while. Actually, we've got plenty of years left.

Music Inc.: 2016, 17, 18...

Martin: '16, '17 and '18. At the end of the day, nobody ever does a leveraged buyout expecting that you're going to pay that off with operating cash flow.

Our bonds are trading above par. That means it's an attractive investment. Therefore, I would imagine if we wanted to refinance it, we could get some takers.

It's kind of important to know, from a finance perspective, how the debt market looks at it. We've got 255 Guitar Center stores and 118 Music & Arts stores. All of



Tim Martin

them are cash-flow positive. Every single store we have in the chain is actually making cash-flow money, which from a retail investor perspective, is a huge positive — from a CFO's perspective, a huge positive.

You kind of have to break the business into two pieces. You have the operations and the capital structure.

If you look at the operations, the business as an operating entity generated over \$200 million last year of EBITA.

You can take a look at the financing aspect of it, but at the end of the day, that's the owners of the company's problem. It's not the operation's problem. It's not the vendors' problem. It's actually not even the employees' problem.

Because if there were ever a financial distress event, and I don't think that's likely to happen, and we could talk about a million reasons why, the vendors are in the best position possible because the bankruptcy court — and, by the way, banks — want to keep running the business so they can make more money.

If we have more than 370 stores that are generating cash flow, there is no way

in a million years that a bank or bankruptcy court is going to shut the business down.

The capital structure and how we deal with the debt scenario may be a different answer. Maybe it will be refinancing. It could be an equity infusion. It could be an IPO. There are a million different answers. We've got years to deal with that, and some very patient owners.

Music Inc.: From the capital side of this, there's a very different planning process than the store side of the business.

Martin: Absolutely. If anybody in our investment portfolio world — banks, Bain, the people who hold the biggest chunk of the debt — ever were concerned that they wouldn't get

their money back, we wouldn't be opening new stores. We wouldn't be spending over \$60 million a year in capital expenditures. So, they see our financials, they sit in on our board meetings, they talk to us about the investment theory.

If they were worried, they wouldn't let us do that, and they wouldn't support it like they do.

Our single largest debt holder wants us to grow the business. It's excited about the new store concept. Bain is excited about the new store concept and rolling out stores.

Music Inc.: But when someone downgrades your debt, people react.

Martin: But read Moody's note: No short-term liquidity concerns. There is concern over what happens in 2017 and 2018. At the end of the day, the debt holders don't have ongoing cash flow necessary to pay off the debt. No LBO does. That doesn't happen. The capital structure is Bain's problem — but I addressed that earlier with various scenarios, and we have to deal with it. It's my concern and the owner's of the company, but the business is not going away. **MI**

GC Releases 3rd Quarter Financials

On Nov. 14, Guitar Center Holdings released the company's third quarter results for 2013, posting \$520.68 million in net sales, but also taking a \$360.1 million write-off for "impairment of goodwill."

The \$520.68 million in net sales represented a 4.9 percent increase over \$496.2 million posted in the same quarter of 2012. In a filing with the SEC, Guitar Center noted that the increase came about largely from the opening of new Guitar Center stores and comparable store sales growth.

The \$360.1 million charge was the result of operating income falling below expectations for Guitar Center, one of the holding company's operating segments, which also include Music & Arts and Musician's Friend, among others.

The charge represents an estimated recalculation of the Guitar Center unit's fair market value based on preliminary estimates of GC's assets and liabilities. GC plans to complete analysis of the unit's fair market value during the fourth quarter.

The goodwill charge caused Guitar Center Holdings to report a comprehensive loss of \$398.67 million for the quarter.

Net sales from the Guitar Center segment increased 6.2 percent for the third quarter to \$389.4 million, compared to \$366.6 million for the same period in 2012. The segment continued to experience margin pressures as gross profit margins slipped from 28.2 percent to 27.3 percent for the quarter.

Net sales from the company's direct response segment (which includes Musician's Friend and Music 123) decreased 6.4 percent to \$60.9 million, compared to \$65.1 million for the same period in 2012. Gross profit margins for direct response decreased from 31.5 percent to 27.9 percent for the quarter.

The decrease was attributed primarily to lower average order size believed to be the result of promotional offers such as free shipping made during the quarter.

Music & Arts, the company's B&O operating unit, posted a 9 percent increase in sales for the quarter to \$70.4 million, compared with \$64.6 million during the same period in 2012. Guitar Center attributed the increase to store sales growth and success at increasing high-volume bid sales. Gross profit margins for Music & Arts decreased from 35.7 percent to 34.3 percent for the quarter. — Frank Alkyer



HOLLYWOOD PIANO PREMIERS NEW STORE, MARKS 85TH

Opened in 1928, Hollywood Piano has been a fixture in Southern California for many decades, serving the community and the film industry — including supplying the pivotal piano for the movie *Casablanca*. In October, sibling owners Cheryl Fox, vice president, and Glenn Treibitz, president, celebrated the company's 85th year by opening a new flagship location in downtown Burbank, Calif.

More than 200 guests walked the red carpet in recognition of more than eight decades of continuous business. Among those in attendance were Burbank Mayor Emily Gabel-Luddy, who presented Hollywood Piano with a special commendation from the city for its years of dedication and service to the community. Congressman Adam Schiff sent his District Representative Mary Horagimian to present a congressional proclamation. Letters of commendation also came from the Mayor of Los Angeles, The Los Angeles County Board of Supervi-

sors, and California Senators Barbara Boxer and Diane Feinstein. Celebrated performer Michael Feinstein sent a congratulatory letter recollecting that he purchased his first piano from Hollywood Piano.

Along with a catered dinner and entertainment, guests also enjoyed tours of the new 8,000-square-foot facility. Highlights included the Irwin & Rhoda Treibitz Memorial Hall, built in honor of the owners' parents, which is outfitted with a large flat screen monitor giving the audience a bird's eye view of the piano keyboard. The entire upper level is dedicated to The Hollywood Piano Academy of Music, which includes four private practice rooms, a group piano classroom, and a large multi-use room. The new building also gave Hollywood Piano the chance to design a new modern corporate suite of offices.

Others in attendance included gospel legend Andrae Crouch as well as award-winning artist Billy Vera.

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Utah Dealer Foils Credit Card Scam

An alert employee at Best in Music, a dealer in Orem, Utah, helped foil an expensive ongoing credit card scam allegedly perpetrated by two California men. Using stolen credit card numbers that they transferred to cards in their own names, the pair had purchased seven guitars totaling nearly \$21,000 from two of the store's locations within a week.

An employee mentioned the transactions to general manager Marcus Hight, who looked at the buying history. In each instance, the credit transactions were approved, ID's were checked and the sales went through. "I saw multiple purchases and red flags started going off because they were all high-end, \$2,800, \$3,000, \$4,000 guitars," Hight told a local TV news station. "When you're dealing with

multi-thousand dollar items, it's very rare for someone to simply come in and say, 'I want that guitar' without trying it."

The next time one of the men came in to make a purchase "for a friend," Hight said, he followed his hunch. An employee stalled the man while police converged and arrested the man, who later lead them to his accomplice. Eventually the store recovered four of the guitars.

Hight said the store had experienced a similar crime involving high-end guitars in 2008 — and foiled that robbery as well. In that case, Hight said, "a guy would come into the store with an empty case and leave with a multi-thousand dollar guitar inside. He stole six guitars before one of my employees caught him, body slammed him and sat on him until the police arrived."



Vince DiMartino Visits Gorby's

In October, noted educator, collector, and performer Vince DiMartino presented a two-hour lecture with dozens of notable, fascinating, historical, and authentic brass

instruments at Gorby's Music in South Charleston, W. Va. Most of the instruments came from Mr. DiMartino's own extensive, world-class collection.

IN MEMORIAM

Robert Levin of Washington Music, Dead at 55

Robert Levin, one of the owners of Chuck Levin's Washington Music Center, died on Nov. 25 after a brief illness.

Founded in 1958 by Chuck and Marge Levin, Washington Music has been the recipient of numerous industry awards, and was the cover story for *Music Inc.*'s December 2010 Best Of issue. The company has been run since the founders' passing by their two sons, Alan and Robert, daughter Abbe, and grandson Adam, Robert's son. He is survived also by a daughter, Samantha.

Alan Levin revealed that the cause was lung cancer. "Most people didn't even know. Six weeks ago he was diagnosed, and that was it. They detected it in his lungs, and it was moving incredibly fast, and it went from bad to worse," Alan said. "We knew it wasn't good, but we figured we'd still be arguing for a couple more years. We couldn't even get started on trying any protocols."

Robert had worked in the Wheaton, Md.-based family business all his life, except for a detour to attend the Wharton business school at the University of Pennsylvania. "He wasn't allowed to go any longer," joked Alan. "The old man [founder Chuck Levin] told him 'you've got four or five years and then you gotta figure out what you're doing.' This is the only job we've ever had. We don't have resumes. We were born to this business. And when you sit 20 feet away from somebody for 35 years it's tough."

Mark Risch, a manager in the store's accessories department, perhaps best summed up the shock the entire 110-strong company was feeling. "He was way too young," Risch said. "The show must go on, but it's just not the same around here."



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Note From Zach

Grow Your Business in 2014

"Experience is a hard teacher because she gives the test first, the lesson afterward."

— Vernon Sanders Law

Want a fast-track to better music retailing? A way to improve your business without as many hard-earned lessons along the way? Then think of NAMM U as your secret weapon.

Unlike other ways to grow your business, NAMM U is about retail peers openly sharing their best ideas. It's about industry legends—Chuck Surack, Chip Averwater and George Hines, among others—revealing the strategies behind their celebrated businesses. It's about proven tactics that you can take home and put to use right away in your store. And this January, the 2014 NAMM Show in Anaheim will feature the best and the brightest in more than 45 sessions.

The Most Relevant Ideas

If this sounds like a bold promise, go to namm.org and check out this year's NAMM U schedule. You'll notice titles like "Simple Ways to Get Found on Google," "How We Multiplied Our Lesson Sign-ups" and "What Do I Do About My Website?" There's nothing theoretical here—only the most relevant and practical topics near and dear to your business. Want examples of social media promotions that work? Check. Strategies for improving cash flow? Check. Ideas galore for driving store traffic? We'll have those, too.

NAMM U is also delivered on your terms. We know how busy you'll be at the show, so we'll continue to offer education the way you want it: short, quick-hitting sessions at the Idea Center every half-hour. And before the show opens each day, we'll have big-picture Breakfast Sessions, including "Breakfast of Champions" and "Breaking Good: Growing Your Business in 2014." This way, you can attend NAMM U and still get plenty of time to scout out your future best-selling products.

The Best One-Day Training

And NAMM U keeps evolving. We have a bonus this year for Members who get to the show a day early. NAMM U is hosting a brand-new Retail Boot Camp on Wednesday, January 22. This is the best intensive one-day training in the industry, full of strategies that will cut straight to the pain of running a music store in 2014. You can bring your entire staff for free. (Just make sure to register at namm.org before the show.)

Plus, NAMM U is online. You can now access the best that we have to offer year-round at our new website, namm.org/nammu. The redesigned, mobile-friendly NAMM U Online features great music retail ideas, anytime you want them.

Still, there's no replacement for the community of a live NAMM Show. You won't find another place on earth with so many business leaders willing to share and learn from one another. There's never been a better time to take advantage of this resource. The past year alone, we saw seismic shifts in social and mobile commerce, creating a world where a more competitive deal is always a smartphone away. This puts pressure on you to keep reinventing your business—and do so without tough lessons learned. So make NAMM U part of your show experience. Attending even a handful of these sessions will pay for your trip to Anaheim and then some.

Zach Phillips

NAMM DIRECTOR OF PROFESSIONAL DEVELOPMENT



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SUPPLY

RIVERSONG GUITARS | BY KATIE KAILUS

BRACE YOURSELF

Mike Miltimore went from music dealer to music manufacturer in simply a matter of months.

He started Riversong Guitars, a company that builds guitars featuring less bracing, in 2011, while running his family's shop Lee's Music in Kamloops, British Columbia.

"One of the things I did at the store was take apart old guitars that weren't really that playable or that sellable," said Miltimore, who is general manager of the store, which is now mostly run by his father. "Eventually, I decided I wanted to build a braceless guitar, and I started experimenting with that."

And so Riversong Guitars was born. The instruments eliminate tension by using a neck that is extended all the way through the body and incorporating the end block as structural support, which in turn uses less bracing. The result is increased resonance and a richer sound.

While Miltimore said the instruments do feature bracing, it is more for the stiffness of the top and not for the structure of the strings.

"We can intonate the guitar so it's in tune for the individual player," Miltimore said. "It eliminates all those problems



Riversong's International Sales Manager Margo Bobrowich and founder Mike Miltimore

that we saw on the road and in our store's repair shop. We hit all those key points that were important that we were trying to fix."

RIVERSONG'S RISE

In March 2012, Miltimore participated in a contest where he was ultimately named BDC Young Entrepreneur of the Year 2012 for British Columbia, entering

him into a Canada-wide competition that was judged based on social media and self-promotion.

"We had interest coming in from all over Canada for our guitars," Miltimore said. "Our sales went so far through the roof we had no idea what to do. We were just a custom shop building one or two guitars at a time and now we were faced with hundreds of orders."

So Miltimore hired consultants for a lean manufacturing audit and an accountant to look at his business plan to get rolling on the orders. He moved out of Lee's Music's basement, where he was originally building the guitars, to an 8,000-square-foot facility in downtown Kamloops, located about a half mile away from his family's full-line dealership.

"We have already accelerated far past where we thought we were going to be by this time," Miltimore said. "We now have seven people building guitars, and the factory we have here is designed to [be able to build] 500 guitars a month."

Riversong recently entered into a partnership with Nashville, Tenn.-based European Music Distributors that will soon start distributing the guitars across North America. However, Miltimore is looking farther down the road.

"The goal is to open another manufacturing facility and keep the quality where we want it," he said. "I'd like to keep growing and introduce some new body styles, while continuing to expand our line of accessories. Everyday brings something new and exciting. It's awesome. Plus, we are getting to build cool guitars for everybody." **MI**

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DISTRIBUTION

Sabian Teams With Pearl

Sabian has appointed Pearl Music Europe as the exclusive distributor of Sabian cymbals and accessories in Sweden and Denmark.

"Sweden and Denmark are important markets for us," said Jackie Houlden, Sabian's international sales and marketing director. "The partnership with PME will be a great boost to our brand in this region. PME's philosophy of 'total customer satisfaction' was a primary consideration in this change of distribution for Sabian and with their European operation having been firmly established for over 10 years, it makes perfect sense to become partners with them in this market." **{sabian.com}**

LAUNCH

Fender Gets Winery

Fender recently partnered with Armida Winery of Sonoma County, California, to develop wines that accentuate the spirit, tradition and quality that Fender and Armida share. Fender will offer many different wines, including a 2012 Fender Cabernet Sauvignon Sonoma, 2012 Fender Pinot Noir Sonoma County and 2011 Fender Dry Creek Valley Zinfandel County, as well as a 2012 Fender Chardonnay Sonoma County. In addition to the wines, Fender will also offer various wine accessories, including wine glasses and cheese boards. **{fender.com}**



From left: John D'Addario III, Mark Nuccio, Jim D'Addario and Robert Polan

D'ADDARIO | OPENING

D'ADDARIO LAUNCHES NEW WOODWIND LINE, OPENS SHOWROOM

D'Addario recently introduced its digitally generated, professional quality reeds and mouthpieces as D'Addario branded woodwind products.

Moving forward, D'Addario will now offer two lines to cater to the woodwind player, Rico and along with the new brand.

"Thanks to recent technological breakthroughs in science, married with a whole new level of refined craftsmanship, the D'Addario brand promises to inspire a whole new generation of intermediate and professional players," said Jim D'Addario, CEO.

The company's Reserve mouthpiece has already been rebranded as a D'Addario product. Digitally remastered Reserve Classic Bb clarinet reeds

will be the first production series made exclusively with D'Addario's new proprietary digital process and will also bear the D'Addario brand name.

"We are committed to systematically re-inventing our current range of products," said Robert Polan, D'Addario woodwinds' product manager. "Furthermore, we're dedicated to developing exciting new product additions."

In other D'Addario news, the company recently opened a new showroom in Manhattan featuring its orchestral strings and woodwinds products. D'Addario marked the grand opening by hosting a gathering with top endorsing musicians and industry professionals. The event featured a champagne toast and a jam session.

{daddario.com/woodwinds}

Anthem Sponsors Children's Concert

Anthem Musical Instruments recently co-sponsored a Children's Chamber Music Concert at David French Music in Westborough, Mass., on Nov. 3.

The concert, entitled 'Which Animal Are You, A Children's Adventure,' targeted 3-6 year olds and featured many interactive pieces for young kids, as well as performances by flutist Bonnie Cochran and harpist Piper Runnion-Bareford. The children who attended discovered the elements of music via animal-inspired pieces for flute and harp,

and embraced various musical activities including an instrument petting zoo.

"It was wonderful to hear the comments from the young children and to see them get all excited to touch the instruments, and to guess which animals the various sounds represented," said David Kilkenny, president of Anthem Musical Instruments. "I feel that it's important that younger kids have free activities like this, and both Bonnie and Piper are doing a wonderful job at making it all happen." antheminstruments.com



From left: Anthem's David Kilkenny, musicians Bonnie Cochran and Piper Runnion-Bareford, and Anthem's Frank Garcia

L'Acoustics Tours With Jack Johnson

Singer-songwriter Jack Johnson recently wrapped up a month-long North American tour where Rat Sound Systems, Johnson's live production provider, deployed a full L-Acoustics KARA rig.

"Given the nature of Jack's music, his show isn't particularly loud but certainly needs to sound natural and clear, which this system excels at,"

said Andrew Gilchrest, systems engineer. "KARA's size, flexibility and sound are



all fantastic and it was a great choice for the tour." l-acoustics.com

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APPOINTMENTS

Audix Adds To Sales Team

Audix has announced two new sales management positions. Veteran Audix employee Gene Houck has assumed the position of sales manager of system integration markets. Todd Brushwyler has been named the new sales manager of retail markets.

"Gene has been with Audix for 13 years, and has recently been our national sales manager," said Cliff Castle, vice president of sales. "He has already effectively promoted our more recent products into the system integration market, so he's well-equipped for his new position."

"Todd is well suited for his new position, and understands the importance of maintaining the productive, friendly relationships with our dealers that Audix strives to create." **{audixusa.com}**



Houck and Brushwyler

Zildjian has added Rick van Oppen as regional sales manager and Michael Bradley as vice president, product marketing. Mike Zucek has joined the **JUNO**

team as national sales manager. **KHS America**, U.S. distributor of Altus and Azumi flutes, has welcomed Chiarra Conn to their team as USA sales manager.

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KHS | COMPANY

KHS Pledges to Monitor MAP Pricing

KHS America, parent company for Jupiter band instruments, Mapex Drums, XO Brass, Altus flutes, Majestic percussion, Nomad stands and Walden guitars has taken a step to more effectively administer MAP pricing by partnering with an industry leader in MAP price management.

"Protecting the value of the KHS family of brands for our retail partners has long been a priority of KHS America," said Tabor Stamper, president of KHS America. "That work is wasted when a

small number of dealers ignore our MAP guidelines. With the increase in demand and our growing market share over the last few years, across the entire spectrum of our offerings, it has become increasingly difficult to keep up with MAP violations. Although costly, this approach will enable us to be even more effective in safeguarding the integrity of the KHS name and the value that our dealer partners have come to expect from our brands and products." **{khs-america.com}**

WEBNEWS

PA SERIES Global Sound & Style Shop

Korg Launches Global Sound, Style Shop

Korg has unveiled its Pa Series Sound & Style Shop. The new online store, designed to expand musical options for players of Korg's keyboard arranger products, offers Styles and Sounds for all audiences. A Style is an ensemble of playable sounds, rhythms, and effects that conveys a specific genre or piece of music. Styles respond in real-time to players' chord changes, and feature multiple intros, fill-ins, variations and endings for dynamic performances. Korg's Pa Series arrangers contain hundreds of onboard Styles.

Visitors to the site can browse Sounds and Styles by category, listen to audio demos, and immediately download for use.

shop.korg.com/pa



Floyd Rose Debuts New Site

Floyd Rose has developed a new website, just in time for its 35th Anniversary. The new floydrose.com features a new artists page and in-depth biography on Floyd Rose as well as the company he created.

On the site's horizon is a build-your-own-bridge system where users will be able to make their own Floyd tremolo, choosing from a wide array of parts, materials, and finishes. floydrose.com



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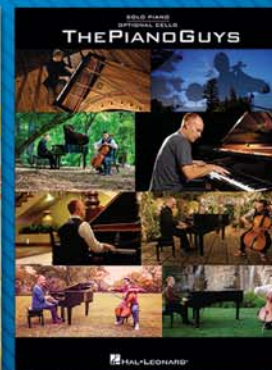
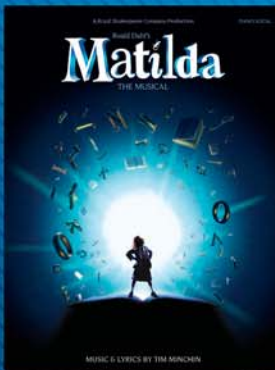
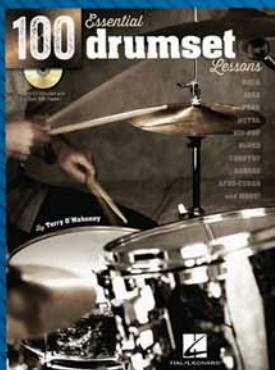
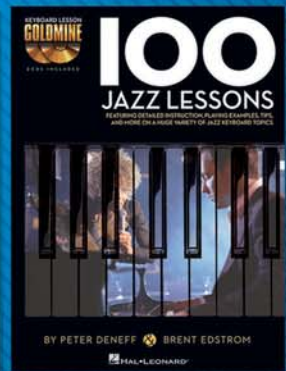
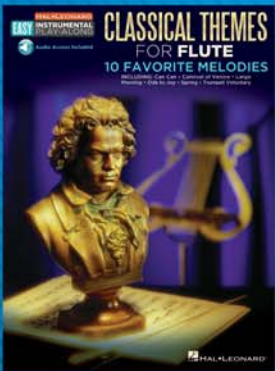
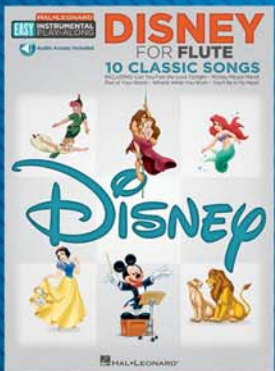
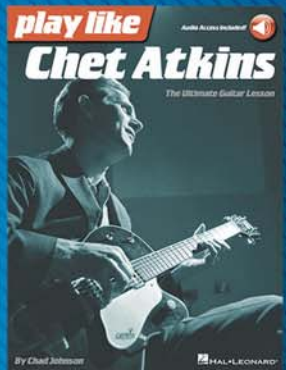
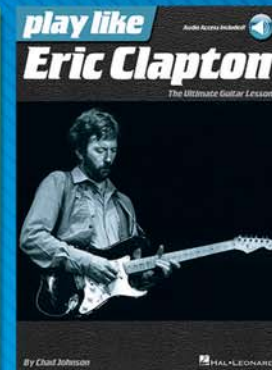
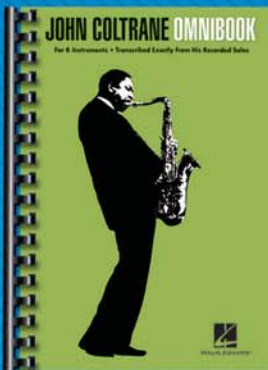
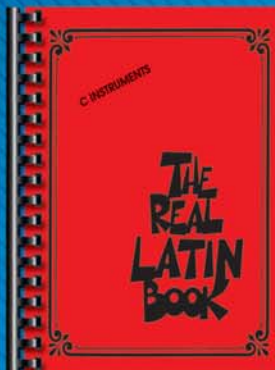
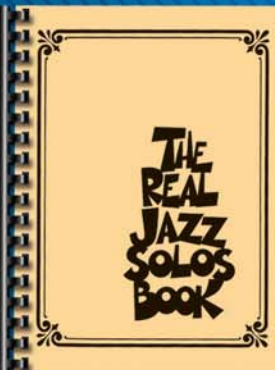
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IDEAS»»»

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MY TURN | BY ALAN FRIEDMAN

WHY YOU NEED TO GO

With the 2014 Winter NAMM Show swiftly approaching, I find myself immersed in thoughts about the educational sessions that take place at the show.

I know there are many people attending The NAMM Show that don't even consider this free education resource as a reason to attend the show. That's not to say NAMM doesn't do great job of getting the word out. It's just that most people attending The NAMM Show are focused on other things — like seeing new products, acquiring new product lines, negotiating shipping and advertising subsidies from suppliers, expanding vendor credit facilities, and myriad other “must do” items, all compressed into a finite amount of time.

But over and over again, I hear newly enlightened retailers and their employees give rave reviews to the educational sessions that occur throughout the show. A now common remark made by many of those attending these sessions is ...“The dollar-saving lessons I learned in this session just paid for the entire cost of attending The NAMM



We have short attention spans, and claim to have no time to do all of the really important things we need to do

Show.” This, in turn, begs the question: “With all of this free education, why isn't the music retailing industry flourishing with growth, profitability and cash flow?” My answer is that

it's not the quality of the education itself, but what you do with it when you get back home.”

FULL DISCLOSURE

Let me get some conflict skeletons out of my closet. I've had the privilege and good fortune to be one of the NAMM University faculty presenters for the past 19 years, and a writer of financial education articles for *Music Inc.* for the past 16 years. Of course I do all I can to demonstrate how much I value these important long-standing relationships — and do all I can to protect them.

But it's more than that: I have a deep respect for any organization that so clearly commits to high-quality business education. Organizations like NAMM understand the enduring value of the lesson in that great proverb: “Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime.”

SO WHAT MAKES US (NOT) SO GREAT?

The most inspiring realization I had early on in my financial education endeavors was the startling ease with which most music store owners would share their experiences and best

practices in music instrument and product retailing. Frankly, I don't see much of this kind of mutual love and care in other competitive industries.

I guess I chalk it up to the fact that most of us are musicians, and musicianship tends to promote high levels of communication and group appreciation for the talent and spirit of fellow musicians. This, in turn, promotes friendship, sharing of stories and emotional connections — the basis for helping one another. That's the good stuff that makes us different than the rest.

Unfortunately, the not-so-good stuff that makes us the same as everyone else is we're human: we're flawed, we have short attention spans, our priorities are all screwed up, we claim to have no time to do all of the really important things we need to do, we suffer from varying levels of ADD and are easily swayed away from acting into reacting.

And, sorry, some of us have to be made to drink the water after we've been led to it.

These are the simple reasons why many dealers who attend these highly-informative

educational sessions don't get around to implementing the lessons and best practices they learn at these valuable sessions. And if, by chance, everything is going okay, why rock the boat with change?

So, that's it? We're doomed to be complacently stupid ... right? Hell no! It's a new year and new years are a time for reflection, meaningful resolutions and a new beginning. Accordingly, I'd like to challenge every reader to attend each and every NAMM Show from this point forward as one of those resolutions.

I know some of you are constantly weighing the cost of attending the show against the hope for meaningful meetings and education at the show. While I can't promise you all your meetings and events will ultimately be worthwhile, I can promise you will get absolutely nothing of benefit for your business if you don't attend.

Trust me, the odds of improving many aspects of your business are way more in your favor if you attend the show. And to encourage you to attend, here are some highlights of the new educational programs you'll find at the upcoming show.

NAMM RETAIL BOOT CAMP

In less than two years, the Retail Boot Camp has become the best intensive one-day training for music retail owners and staff alike.

While it initially started off as a high-powered sales training session, it now encompasses both the "front end" and "back end" of running a music store. In addition to topics on boosting sales, there's now in-depth practical education on topics like social marketing, technology and inventory management. Best of all, the

upcoming 2014 Retail Boot Camp is free, includes lunch, takes place the day before the trade show starts (Wednesday, Jan. 22), and is a vibrant full day of "all new" content different from previous Retail Boot Camps.

So, whether you're a seasoned retailer or new in the business music retailing, this one-day training session is designed to inspire, energize and entertain you into growing your business into a highly-profitable enterprise.

Sign up at namm.org.

BREAKFAST SESSIONS

There are four "Breakfast Sessions" that start each

Even if you've been prospering for many years, things always change. You can count on it. More now than ever, it's important to stay ahead of the curve and your competition.

trade show day. Thursday's and Sunday's sessions, "Breakfast of Champions" and "Best in Show," are now staples of the show. NAMM President and CEO Joe Lamond moderates "Breakfast of Champions" with stories of breakthroughs and innovation from people who are shaping the industry's future.

"Best in Show" is a panel of industry professionals charged with the task of finding the best products and services at the show. This session gives the audience an opportunity to check out new hot product before the trade show ends.

The other two Breakfast Sessions — "Breaking Good:

Growing Your Business in 2014" and "The Mirror Test: Is Your Business Staying Relevant?" — are brand new sessions that will bring insights into the year ahead. "Breaking Good," a session hosted by entrepreneur Barry Moltz and a panel of industry experts, will explore topics ranging from online competition to internet marketing to the economy.

"The Mirror Test" is a session hosted by Jeffrey Hayzlett (host of Bloomberg Television's "C-Suite") that will present winning marketing, management, selling and customer engagement techniques.

All Breakfast Sessions are from 8:30 – 9:30 a.m. at the Hil-

ton Anaheim Pacific Ballroom and include free breakfast for all who attend starting at 8:00 a.m.

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THIS STUFF REALLY DOES WORK

It would be ridiculous of me to expect that everyone heading to Anaheim will spend every trade show minute attending the aforementioned educational sessions. Meeting with sales reps, credit managers, new vendors and other industry folk is of equal (if not greater) importance to attending educational seminars, classes and events.

But remember this: It's virtually impossible to know everything there is to know about operating a successful music store. That's why your competition is running to these educational sessions to fill in the gaps and plug the holes in their business knowledge.

Even if you've been prospering for many years, things always change. You can count on it. More now than ever, it's important to stay ahead of both the learning curve and your competition who's trying to do the same thing. Education is the answer, and The NAMM Show has the best of it. That's why you need to go. Be there, learn, come home and make it happen. It's that simple. **MI**

Alan Friedman, CPA, is a partner in the Friedman Kannenberg accounting firm. He will be speaking at The NAMM Show on Jan. 22, 23 and 24.

THE RETAIL DOCTOR | BY BILLY CUTHRELL

Help Yourself

It's still my belief that, once your customer walks through your door and introduces you to the latest and greatest apps and technologies, you are on the verge of obsolescence. The prospect of your competitor not being the brick-and-mortar down the road, but the consumers themselves, gets closer to reality every day.

These days, you've got to make the purchasing decision as easy as possible. Part of that is freeing yourself up to operate more efficiently on all fronts. By staying abreast not only of easier ways to communicate, but also of faster turnaround methods, speedier service models, and increased availability in our fast paced world, you offer convenience to your customers. Ironically enough, smoother customer interactions really begin with making things run smoothly for you and your staff. Here are few ways to do just that.

SuperCalendar: Imagine having a concierge to help manage and schedule your meetings, RSVP's, calls and anything else you put in your calendar in a work week. SuperCalendar does it.

Here's how it works. You sign up for an invite on their website (supercalendar.com) and in a week or so SuperCalendar connects you with a team of scheduling assistants. You then configure your preferences and email your personal assistant anything you want added to your calendar. There's no contract, it syncs easily with Google Calendar and at only \$89 a month it's cheaper than a part-time employee. When I tried it out I thought of the independent music teacher being able to utilize this for student bookings and recitals — or maybe even having a studio coordinator manage the lessons program.

WHMCS Business Automation: Wouldn't it be great to automate welcome emails to new music students, as well as billing and payment reminders? How about converting visitors to

your website into customers with various order form templates? You can do all of this and more with a custom backend from WHMCS (whmcs.com). Based in the U.K., WHMCS is actually geared towards Web hosts and developers, but the overall goal is to combine billing and support into a single package that end-users find easy to navigate. Your developer will need to implement

WHMCS's features into your site, unless you are a DIY type, but once you have it configured you will wonder how you made it all these years without the backend support.

Google: I know — with all the stuff flying around lately about security and how Google uses and stores your online information it can be a bit off-putting to put more of your particulars into the hands of this giant. But Google's business apps are some of the most powerful (and free) tools around. If you are the admin person for your account you can simply go under the "Manage This Domain" tab in your Gmail inbox and see a list of all the apps you can add. There are lots of tools that can work in your staff's favor (look under "Business Tools" at chrome.google.com).

My shop can't live without our Google Drive where we share documents and store our daily work logs. If a customer needs a follow-up, and the person they spoke with is off that day, any desk staff can look at the log and see what we need to do. This all connects to our Google Calendars and Gmail where everyone — teachers, desk staff and managers — has company email addresses.

As they should; certainly our customers are already there. **MI**

Billy Cuthrell owns and operates Progressive Music Center in Raleigh, N.C. He will be speaking about technology at NAMM U on Jan. 23.



Smoother customer interactions really begin with making things run smoothly for you and your staff



CHANGE HOW YOU CONTROL
Whether you're a producer, performer or a DJ, Samson's all-new line of Graphite Mini USB MIDI Controllers gives you all the music production control you need for home studio and mobile applications in four ultra-portable designs.

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SAMSON

THE CUSTOMER WHISPERER | BY GREG BILLINGS

Cut. Costs. Now.

Fresh sales and marketing strategies may well increase revenue, but they might not put those dollars onto the bottom line. Every dollar of reduced expense, however, does indeed go into the small business owner's pocket, sometimes untaxed. The new year offers us ample reminders to take a fresh look at all aspects of our operation.

On the expense side of the ledger, it is the little things that get you — especially costs that recur every month. A \$25 monthly fee doesn't seem like much, but it's \$3,000 over 10 years. With our eye fixed firmly on net operating profit, here are your humble writer's top 10 cost-cutting ideas for the new year.



These first four items represent things you should have already done:

1. LED LIGHT BULBS

Concern about the Feds seizing your 150 watt spots aside, LED bulbs are great. In your showroom they produce much better light than fluorescent, they generate almost no heat, and they last nearly forever. If you don't like climbing a ladder to change light bulbs, that might be the biggest benefit of all.

We cut our electricity cost nearly in half, and considering that A/C is a big part of a Florida power bill, the savings on the lighting portion were more like 70 percent. These bulbs are expensive, but your break-even is measured in months, not years.

2. YELLOW PAGES

Look, it's over. It appears that only doctors and lawyers are still buying Yellow Page ads. (Would you take marketing advice from a doctor or a lawyer?) Cut it completely. If you don't qualify for a free listing because of

geography, buy the smallest listing available. (You may still need a listing to show up in the white pages and on Internet searches.)

3. TELEPHONE

Still have an 800 number? Cancel it. Nobody cares about toll free calling anymore.

SEEING THE LIGHT

Here are a few LED conversion tips:

1. After spending hours shopping for the best price online, we found them for the same price at Home Depot and Lowes.
2. You buy electricity in kilowatt hours, so how long a bulb is on is a big factor. A closet you rarely use can keep its 60w incandescent.
3. Your outdoor signs, illuminated long after you close, should be the first to see conversion.
4. Forget about watts. The new measurement is lumens.

And do you really need all those lines? We were able to combine a line required for fire protection with our fax line. Since email has mostly replaced faxes, we also use that line for outgoing calls. Look at discount packages your phone company has available. We were able to cut our phone bill by 30 percent.

Look closely at recurring bills, find ways to get little bonuses and, most important, look at every invoice yourself

4. CREDIT CARD PROCESSING

This is huge. A \$500k music store could save \$4,000 a year by switching services. The contracts are very complicated and many of the people selling this service are sharks. Don't trust them. NAMM has a great partner, tsysmerchantsolutions.com/NAMM/credit/. Get a quote from them, take that proposal to your bank, and ask them to meet or beat it.

And read the fine print. The important number is "basis points over the interbank exchange rate." Fees are negotiable and should be very small. Nobody pays for terminals anymore. Avoid key-entering card numbers. Scanning saves money. If you are taking credit cards in the field, get a card scanner for your smartphone.

The next six items represent things you really should do immediately.

5. CREDIT CARDS, PART II

This is going to sound weird: Always pay with a credit card, if possible. Some offer significant discounts, called "rewards," which is just what they are. Most of your suppliers are happy to take a card and pay a fee rather than incur a receivable.

Our favorite reward is from the American Express Plum Card, which pays back 1.5 percent if you pay the bill within 10 days. Depending on where in the billing cycle you charge a purchase, the terms could be 1.5 percent, 40 days.

Industry guru Alan Friedman (that's him over on page 34), says a 2-percent 10-day discount represents an equivalent annual return of 72 percent. Using a credit card for recurring expenses

ONE WORD: PLASTIC

More cards that can work for businesses

- **The Amex Costco Business card, free with a membership, pays 4 percent on gas and 2 percent on travel.**
- **The Chase Ink card pays 5 percent on office supplies, Internet service, land lines and cellular service, and 2 percent on restaurants and gas.**
- **US Bank Cash+ pays back 5 percent on restaurants and 2 percent on other categories.**
- **Chase Freedom, Discover, Bank of America Rewards and CitiAdvantage all have rotating 5 percent offers on gas, movies, department stores and online purchases.**

also saves time and the cost of writing and mailing checks. Yes, minimize the cost when you are taking a credit card — but maximize the benefit when you are using one. A medium-sized music store could generate \$3,000 a year by judiciously using the right card at the right time.

6. CREDIT CARDS, PART III

Big banks offer their best credit card customers 0 percent, 12-month cash advances for a one-time fee of 2 to 5 percent. This is a very cheap and easy way to borrow money — but there is a trick to it.

Credit card companies charge interest with very clever formulas, so once you take an advance, other purchases made with that card incur high-rate interest from day one. Therefore, once you make a cash advance at 0 percent, put the card away, or go online every week to pay the current charges plus the minimum payment.

Disclaimer: Only use these credit card strategies if you have the discipline to pay the cards on time, every cycle, to avoid all finance charges.

7. WORKERS COMPENSATION INSURANCE

WCI isn't really insurance. It is a tax disguised as insurance. Rates are set by statute in each state and are expensive. NAMM has a partner who can get you a rebate of the premium based on their group loss experience (wcpolicy.com/namm). Where you can really save is in scrutinizing your job classifications. Make sure every employee is in the lowest cost job classification.

Exempting yourself and other officers is something you will want to consider carefully; that's where you can achieve the biggest savings. It was fine for us, though it may not be right for everyone. State laws vary here.

8. INSURANCE

Once you have entered the unpleasant world of insurance policy review, take a look at all your policies and eliminate any coverage you are not legally required to have or can live without. If you haven't changed agencies in the last three years, have a fresh pair of eyes review your coverage. The new guy will

always find ways to save.

9. PAYROLL SERVICE

If you are doing payroll the old-fashioned way, it is time to change. Payroll service is inexpensive and efficient, and they can seamlessly handle WCI, 401k and other benefits that might have been too much trouble otherwise. Even if you only have three employees it is worth the small cost. We have used ADP, but are now very happy with Paychex (paychex.com).

And finally, something to think about for the future:

10. OBAMACARE

It doesn't matter which side of the ideological divide you are on. Put political consideration aside and give this a long, hard look. There are significant subsidies for small business and individuals. Don't dismiss it until you have actually logged on and investigated.

* BE RESOLVED

If there was a single way to shave \$20,000 from your annual expenses, you would have found it by now. But find 10 ways to save \$200 per month and the result is the same. Items 1 - 9 above would generate \$24,600 in savings for the average music store.

The best way to find those little savings is to look closely at recurring bills, find ways to get little bonuses and most important, look at every invoice yourself for 90 days. Challenge every fee and trim every expense, at least a little. This time next year, you can start the process all over again. **MI**

Greg Billings whispers to customers at the Steinway Piano Gallery in Naples, Fla. He will be speaking about cost-cutting at NAMM U on Jan. 24.

THE LESSON ROOM | BY PETE GAMBER

The Lethal Lesson

If you teach beginning music students you've probably heard the song, "What Do You Do With A Drunken Sailor" over and over throughout the years. And if you run a music program, you've probably asked yourself, 'What do you do with a low-retention teacher?' Most might answer, 'Give them more students.' But why? Just because that teacher has availability? Your high-retention teachers don't have availability because they don't lose students.



It's January and new students will be visiting your store excited to learn to play that guitar or keyboard they got over the holidays. If you set them up with Mr. Lameoid or Ms. Snooze because they have availability, you will guarantee musical death to them — and to you since they will most likely not be long-term customers.

FINDING YOUR PLAN B

realize the predicament. You either turn the student away from lessons in your store or sign them up with a low-retention teacher. But you need a plan B.

Ask yourself: Does the teacher use fun books for the beginner student? Do they get the beginner students playing a song during the first lesson? Is the teacher over-demanding or downright mean? Does the teacher retain students who come in for lessons that already have playing skills? Are they constantly running late?

Some of these issues may be a lack of insight to teaching beginners, the rest of these issues are behavioral problems. You need to help the teacher improve. If you have teachers that only retain adult or advanced students, focus on giving them just those students. If a teacher is texting or eating on the job, those are signs of a teacher who is only there to make money and isn't into teaching the students. If a teacher is mean or cranky you need to address that issue ASAP.

HAVE A PLAN C

It is my belief that a teacher with skill and enthusiasm trumps a teacher with skill and no enthusiasm. And a teacher with enthusiasm and limited skill trumps a teacher with tons of skill

and no enthusiasm.

So here's plan C: Hire a few advanced students from your lesson program that are out of high school and train them to be your beginner teachers — on a limited basis. These advanced students need to be students of the high-retention teachers. You need to solicit the high-retention teachers' help in getting them up and running. Compensate that teacher for the help. Explain to your high-retention teacher that the more retention the store has the more new students come to take lessons. Give this "trainee teacher" only beginners and only younger students and start them on a one-day-a-week basis to see how they work out. They need to continue their lessons with your high-retention teacher.

Is it a little risky? Sure, but giving new students to a low-retention teacher is deadly.

Young teachers turn into high-retention teachers because they have been a part of your music lesson program, and they have experience with what your store does. They have learned skills on their instrument from an engaging and enthusiastic teacher. They will strive to give their students the great experience they had as a student. **MI**

Pete Gamber is a 35-year veteran of music retail and music lessons, and specializes in music lessons and music retail consulting. Contact him at: petegambermusic@gmail.com. He will be speaking about lesson programs at NAMM U on Jan. 23 and 26.

Low-retention teachers can be deadly to your lessons program, as well as your store

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Headed by Keith Mardak, chairman (in foreground) and Larry Morton, president (at Mardak's left), the leadership team at Hal Leonard is taking the company to the next level.

HEADS IN THE CLOUD

HAL LEONARD'S LARRY MORTON ON NEXT-WAVE, MULTI-PLATFORM PUBLISHING AND TAKING THE CHAIRMANSHIP AT NAMM

BY FRANK ALKYER

Larry Morton competes in triathlons. For the past 18 months, the president of Hal Leonard has spent his weekends training for the grueling races that force a human being to swim, then bike, then run — one right after the other.

It seems fitting, considering that he's now taking on the business equivalent, by managing the world's largest print publisher while serving as the new chairman of NAMM, the world's largest musical products trade association.

"The process of training for triathlons has really made me a better businessman," Morton said during a November conversation at Hal Leonard's Milwaukee, Wis., headquarters.

"The idea of being intensely focused on what you're doing right then is an extremely valuable lesson. When I'm doing a swim workout, I've got my head in the water. I'm concentrating on my strokes. I'm clearing my head of everything that I can. And I'm focusing on doing the task at hand as well as I can. When I ride the bike, there's a whole technical aspect. Am I in the right gear? Am I positioned correctly? Watching the terrain — uphill, downhill, curves. During the run, I can really get into the Zen mode where nothing else matters. I focus on what I'm doing.

"Then, there's that whole process of setting goals physically, pushing myself mentally. The bigger push is mental. It's been incredible."

THE POWER TRIO

Hal Leonard itself is running a bit of a triathlon these days. In an effort to keep up the pace of a machine that drives more than \$160 million in annual sales, the company is taking a three-pronged approach to serving musical products retailers. Its core business of print publishing continues as a large, steady revenue stream. The company has rapidly expanded into digital publishing, and now distributes a great variety of non-print products from other companies, especially audio products aimed at musicians who record on laptops, iPads, tablets and smartphones.

“Our core business of publishing is surprisingly strong,” Morton said. “Despite digital being bigger and bigger and increasingly important in all of our lives, there’s something about holding a book that people want.”

But isn’t print dead? Surely his sentiment draws consistent skeptical looks.

“Yeah, yeah,” he chuckled. “But our numbers support it. At the same time, more and more, we’re attaching interesting media to those books, from the early days of cassettes, to CDs and DVDs, and now we’re doing USB flash drives. We’re doing more and more physical books that have unique codes that take you online to get additional content and learning experiences.”

The third leg of Hal Leonard’s business is its newest endeavor, distributing products other than print. That branch of the company began because it was distributing Sibelius, the music composition and notation software. When Sibelius was sold to Avid, Hal Leonard began distributing Avid products, too. And from there, strategy took over.

“We said, ‘Hal Leonard is a

musician company and no one reaches more nooks and crannies of the music industry than us,’” Morton said. “Dealers love ordering from us because we’re open seven days a week. We’re open from 8 a.m. until 9 p.m. at night. And it just all came together that we became the place to get these specialized tech products and a limited group of accessories.

“We don’t have any desire to be a one-stop wholesaler of picks and strings. We’re more selective. We’re a marketing company. So, we want to be more of a partner than just wholesaler.”

The result has been a business segment that Morton describes as “exploding.” Managed by Brad Smith, senior sales and marketing manager, the distribution arm now handles such lines as Avid, Line 6, InMusic, Steinberg, Ableton, Propellerhead, IK Multimedia, Blue Microphones and Griffin Technology.

“Obviously a lot of different markets, but in [these days] of making music with your iPad, iPhone or mobile device, there’s all these new products that have grown up around that, and dealers know they need to be in that space,” Morton said. “But if you’re a dealer, how do you figure that out? We’re providing this service. They’re like, ‘Oh, great. Hal Leonard figured it out. They picked out the right companies to work with.’”

“The interesting thing about these products is that they are no longer an accessory,” said Smith. “It’s a category. And we’ve helped retailers merchandise this category a little better. If it’s a guitar iOS interface, do I put it with guitars? No, it’s a category. There’s a mobile device customer now.”

In addition to recording products, Hal Leonard is also



The massive facility features state-of-the-art distribution technology.

The Secret Weapon

The key to driving distribution — and to all of Hal Leonard’s business, for that matter — stems from an intense focus on delivering products to retailers.

Dealers laud Hal Leonard for its well-trained sales team, high fill rates and easy access via phone, email or the Web. While the company’s headquarters might be in Milwaukee, its delivery engine hums in its 425,000-foot warehouse and printing facility in Winona, Minn.

“We’re very efficient,” said Keith Mardak, the chairman and majority shareholder of this management-owned business. “We’re highly rated for our accuracy and our quickness in taking orders and so forth. To take on software and hardware has sort of been a natural course for us.

“A lot of that success is the small-town culture of Winona, Minn. It’s a town of 26,000 people with 10,000 students who are there for the school months. There are two universities — Winona State and St. Mary’s. So we have a lot of student help, all good kids. But the town’s people are very solid. To them, working for Hal Leonard is something they’re proud of.

“We have a great leader there named Jerry Grochowski [vice president of operations], who has really been the guy with the vision to put this all together. We’ve been a beta site for all sorts of companies for their equipment. We’ve been ahead of the curve with technology from a distribution standpoint. And we continue to stay ahead of the curve.

“Remember, we have almost 200,000 items in our system. Picking quickly and accurately is essential.”

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distributing a select number of other SKUs complimentary to its core business. Recently, it struck a deal to distribute Chord Buddy, the guitar learning system that landed the brand and its inventor Travis Perry on the popular business television show “Shark Tank.”



“Travis is a great example of the kind of person we want to partner with,” Morton said. “He’s an innovative guy who had a great idea with the Chord Buddy. He got tremendous exposure on Shark Tank, but if you’re him, now what? How do you get out to 5,000-6,000 retail music stores in North America? We struck up a partnership with him, and we’re selling unbelievable numbers. Off the chart.”

“He’s going outside the MI channel,” Smith added. “He’s out there making more players. He’s helping our industry by bringing the bar down to play guitar.”

MORTON ON MENTORS

Larry Morton is a small-town guy who worked his way up to become the leader of the largest print music publisher in the world.

According to him, he owes

it to luck, and great mentors.

“My dad used to say, there’s no point in being Irish unless you’re lucky,” Morton said. “I’ve always been lucky.”

But Morton seemed to make his luck. At each step of his musical career — from high school to college to becoming a professional — he sought out and found mentors willing to help.

After earning music degrees from Eastern Illinois and North Texas State universities, Morton went to work for Lowell Samuel, the venerable founder and owner of Samuel Music and Midco in Effingham, Ill.

“Being discovered by Lowell and getting that wonderful stamp of approval from him was like a passport for me,” Morton said. “Lowell never, ever lost touch with his love of music and music education. The guy just had a genuine passion about it. He would meet a music teacher and focus on them. He knew how to talk to music teachers. He got them, and they got him.”

After a short stint with Roland Corp. U.S., in 1990 Morton went to work for his most influential mentor — Hal Leonard Chairman Keith Mardak.

“I have never met anyone in our industry more driven, smart and informed,” Morton said. “Keith does his homework every day. He drills down and learns everything he has to learn. Where a lot of people fail is that they don’t have that drive to relentlessly keep going. And Keith is relentless. He’s the most driven person I’ve ever met. He won’t stop until it succeeds. It’s really marvelous to watch him.”

“One of his great attributes was he would bring junior people along to meetings that were over their heads so they could listen and understand how it

all works. And I’ve tried to carry that on. All of our senior people do. If we’ve got a big meeting or call or trip, we bring the younger generations along so that when they’re running the show, they’ll have a better grasp.

“I went to hundreds of business dinners and meetings with Keith where I had no idea how it all came together, but I learned.”

INTO THE CLOUD

This fall, in one of the most-anticipated launches in Hal Leonard history, the company debuted a product that embodies many of its initiatives. Essential Elements Interactive is an online resource center for music teachers, students and even parents that complements the company’s popular *Essential Elements* band method. Students simply buy the method book, and inside is a

unique code that when entered on the EEi website opens a variety of resources.

“We’ve taken the content of that book, enhanced it tenfold and put it into an interactive website,” said Paul Lavender, vice president of instrumental publications. “This is set up in a classroom by a teacher. Kids will go home and everybody’s connected in the cloud and the lesson can continue. It’s exchange going back and forth.”

“Every exercise,” Morton said. “Everything’s online, interactive. The students record online, they get assessed, everything. They can email to grandma. And they can upload to the teacher.”

“Anyplace, anywhere and on any device,” added Lavender. “It’s become an incredible new genre.” **MI**

Mission Statements

When Larry Morton took the reins as the chairman of NAMM last summer, he became only the second full-time commercial member to serve in that position. With the NAMM board now including an equal number of retailers and suppliers, Morton weighed in on its benefits as well as other NAMM issues.

Commercial Members on the Board: “I think it’s created a great dialog. What is NAMM’s purpose? NAMM’s purpose is to create more music makers. And that’s not just at retail. With social media and the way things are marketed, suppliers very much have a direct connection to the consumer. They’re very much part of the process of a buyer asking, ‘Am I really going to play music? And if I am, what kind of gear do I need?’ So, having those commercial members have a voice in NAMM has a huge benefit.”

Refining NAMM’s Mission: “Two years ago, we started this process where we created this vision, mission and objectives, which tightened up NAMM’s focus. That’s been a big change for board members and for NAMM itself. What should NAMM be doing and what shouldn’t it be doing? What’s most important? It’s a natural evolution from, ‘We’ve got these resources, we can do everything,’ to ‘Let’s not try to do everything. Let’s do a few things really well.’”

Lobbying Washington: “The sophistication of NAMM’s involvement in policy has really exploded in the last few years. It started, of course, in the music education space, making sure that the federal government doesn’t do anything to hurt music education. Or, at least, to mitigate that possible damage. But it has expanded, as we’ve seen, into issues like the Lacey Act where an obscure law from 1900 is now keeping guitar manufacturers from being able to supply product. Or wireless frequencies, where the FCC got involved with the radio frequencies that could have killed the wireless microphone business.

“NAMM now has enough knowledge and enough partners in D.C. to understand how to get in there and represent our members. That’s a really big thing. And it’s one of the top things a trade organization should do.”

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Average Shipping Time One
Business Day



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Over 100 New Products Every Year
in Response to the Latest Gear



Manufacturing Capabilities

Sewn, Vacuum form plastic, injection
mold plastic, roto mold plastic,
fabricated wood, metal fabrication



Tools

Easy Load in Sheet, Find Your Case
Tool to Locate the Case Products
You Need



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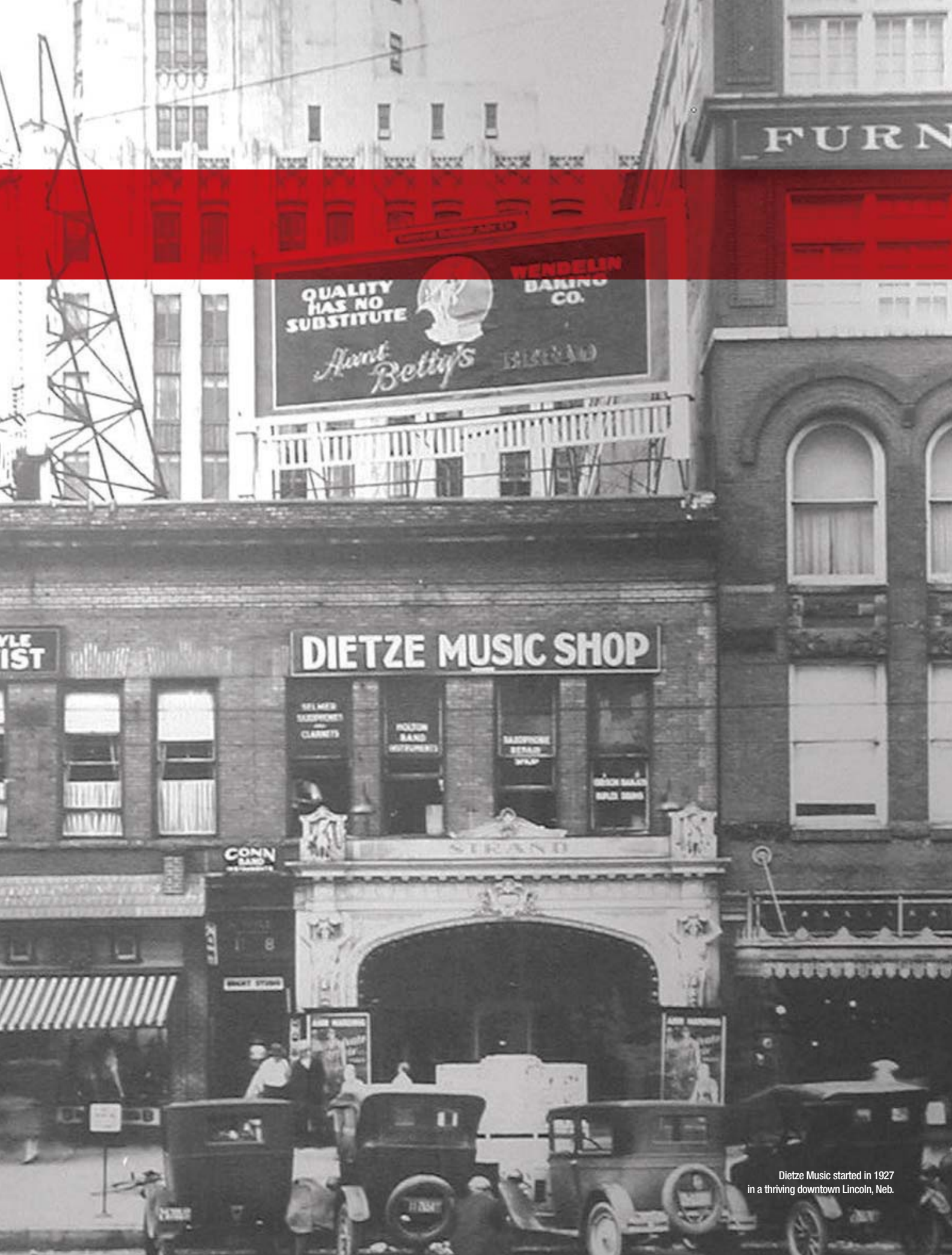
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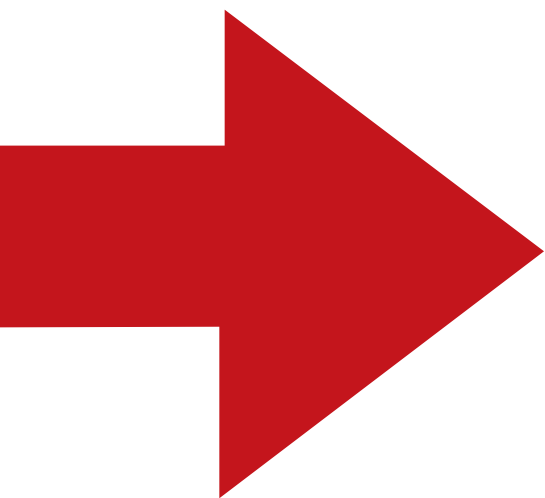
AMPS



TABLETS



Dietze Music started in 1927
in a thriving downtown Lincoln, Neb.



MAKING A MOVE

**Customers are always right.
Except when they're not.
Here's the story of how one
heartland retailer looked past
'tradition' and emotion — and
left an underperforming location**

By Ted Eschliman

In 1927, August Dietze, a symphony bass player and string repair technician, lost his employment as a movie theatre musician. “Talkies” had arrived. His sudden unsolicited independence, coupled with a frustrating lack of access to music products and accessories, motivated him to flex his entrepreneurial muscles and open up his own small shop.

Located in downtown Lincoln, the capital city of the state of Nebraska, Dietze Music outgrew its original space within a decade, and in 1940 moved into a four-story (air-conditioned!) building. There, over the next 70 years, it would expand its offerings to include wind and string instrument repair, seven lesson studios, a piano showroom, and a regionally renowned library of print music and vinyl records. There was even a decade or two of television and stereo sales. But above all, Dietze Music became known as the downtown destination for anyone seeking some of the best professional music instruments available.



Traffic at the four-story downtown store dwindled almost by half

There was a thriving professional symphony (still strong today), healthy music education programs with four colleges in and near the city, and even a jumping live music scene. The store served and advocated for all of those cultural assets and more across the southeastern part of the state, and served as a landmark.

A rich, multi-generation legacy became part of the company's culture, as young people came in to buy their first instrument in the place where their parents and grandparents had started as well.

HERE COME THE 'BURBS

When I started my career in the store in the early '80s, for my own lunch-hour Christmas shopping I had my choice, on foot, of four major department stores and a myriad of successful retail including clothing, electronics, and gift stores. One by one, though — as in innumerable cities around the country — they started to disappear, and the collection of shops, the city's retail hub, devolved into a retail ghost town.

We still had the University of Nebraska student population and faculty, with a jewel of a performance space only two blocks away; numerous bars and restaurants; urban condos; and, of course, a college football program consistently in the national spotlight. But the consumer migration to the suburbs had already happened. Customers wanted

to be able to see their car license plate from the checkout counter — not navigate one-way streets and parking garages, let alone pay to park their cars.

We saw all of this, and for the most part we reacted successfully. A second Dietze opened in the Lincoln suburbs in the '90s. We opened a shop in Omaha, the state's second largest city, and in Bellevue, its third.

And what about our downtown store? The building housed our corporate offices, featured relatively inexpensive storage space with its four floors and basement, and had a nearly eight-decade pattern of foot traffic. We kept going.

MOVES AND MIS-STEPS

In 2005, after what seemed like careful deliberation, we renewed our lease.

For another 10 years.

By our calculation, we had three other successful “dedicated” retail suburban locations. And we had a lineage location! Tradition! (cue orchestral overture...)

Hindsight however, would tell us that from 2008 to 2011 the location's foot traffic would slide to just 56 percent of its peak. The laws of physics, it turns out, still reigned. An object at rest stays at rest. We could discern the trend, but we only saw it clearly in looking back, and like the frog being slowly boiled into a soup, we didn't grasp the day-to-day decline.

Occasionally, blasphemous thoughts of exodus were bantered about, but it was hard to go against four generations of geographical DNA.

The prospect of gross sales not being able to support a loyal senior staff started forcing some hard fiscal decisions. It was becoming clear that we could either scale down the one major expense we could control, labor, or put ourselves into a retail space more conducive to traffic and gross sales.

It really became the cruel equation of booting people to match income (you don't keep 100 percent of them when your traffic counts drop 44 percent), or create new sales environments where they could flourish. After slapping our foreheads for four years, it was time for a tough choice.

Eventually, to my fellow principals (and ultimately our best customers) a major move loomed unavoidably — not unlike the vanishing of rural school districts due to consolidation.

The problem with school consolidation is that although the students and faculty are

Just what were the assets of the downtown location? How could we synchronize with 21st century retail?

ultimately better served, the alumni harbor a heavy sentimental capital, a mammoth emotional investment. They care more about trophies and track records, personal nostalgia irrationally eclipsing the educational needs of the kids.

We encountered a similarly vocal backlash. How could we drop eight decades of “heritage”? Customers would preemptively grumble about our abandoning a building that housed so many memories — the hand-cranked elevator that ran on DC current until 1995, the garage bands with epic dreams, the shine of a first rental instrument.

“You can't move. Downtown Lincoln is Dietze Music.”

FIND YOUR SOUND.



Partners Ted Eschliman and Tim Pratt faced tough decisions



Some were outraged this past summer when we took down our “Wall of Fame,” a five-decade shrine of scores of local framed band photo stills, and made them available free to the public. “How can you do that,” whined one on our Facebook page. “You’re just GIVING away history?”

Interestingly, when we reconnoitered the objectors, we exposed the cruel reality that most of them had not actually been physically IN the store for months, if not years. Off site, we’d ask anyone expressing these sentimental misgivings about vacating our downtown heritage, “When was the last time you were in the store?” To our chagrin, the answer would be “months.”

“Years,” a study of customer records would betray.

“Downtown? Nah, that’s a pain driving there. Parking is such a hassle.”

It had become more and more clear that our “customers” — if one could call even them that — were wrong.

COURSE CORRECTION

My partners Tim Pratt and Keith Heckman and I schemed diligently on creative ways of unshackling the chains of our remaining four-year lease obligation. A quick “lunch” with our Colorado-based landlords in Denver started us on a path of informal negotiations in 2012, and with the

assistance of a good commercial realtor, Keith was able to take a high-risk, half million dollar gamble, purchasing the building and flipping it to an art gallery owner gratifyingly fast this past June. Lease obligation resolved, bullet dodged.

We pondered what to do with the assets of the downtown location; just what were they, exactly? How could we continue to evolve and synchronize with 21st century retail?

We had two key market strengths we were compelled to continue to exploit — a 60-year dominance in the local piano business, and a robust, multi-generational heritage of passionate commitment to instrumental school music program support. The solution was to split the existing store in two, moving the pianos mid-town (close to its geographical center), and the rest of the store to a customer-friendly, accessible strip mall in a part of town that wouldn’t cannibalize existing business from our other location. Our corporate offices and shipping center

would be merged into our existing second location in the same city, and we would be free of the inefficient and expensive space of our gigantic founding location.

When we published the upcoming move to customers in the store — the engaged ones, making purchases — the response was dramatically different. Ranging from mild relief to ecstatic best wishes, ironically the ones who were actually in the store, handing us money were the ones who anticipated a newfound convenience and positively appreciated the change.

The common theme of these conversations? “You’re moving? That’s got to be good for you. We’ll look forward to doing business with you in your new location.”

CUSTOMERS ... DON'T ALWAYS KNOW BEST

It’s so easy to listen to the wrong customer. The resistance to change is not unlike the child moving out of the house and insisting to the parents, “Now don’t be changing my room. When I come back, I want it to be just the same as it is now.” Mom and Dad plan to make something useful out of it like a sewing room or study, and it’s only fair.

We have to always be thinking about what’s best for the customer, and in retrospect our 2013 move of Dietze Music Downtown was just that. The power of the store was not only in offering the kind of service true customers want, but also in

We could no longer offer convenience, and in a time when most folks won’t even start their car unless they have two or three errands to run, we couldn’t afford to rely on being destination only

where they want it, to be able to resonate and reposition ourselves with a buying culture that has evolved from, not just with our existing brick-and-mortar roots. We could no longer offer convenience out of

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DISCOVER THE LEGEND
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that spot, and in a time when most folks won't even start their car unless they have two or three errands to run, we couldn't afford to rely on being destination only, even when a large share of our business is destination.

Now we've parceled the personnel from our four-story albatross into one space that offers extended hours and parking. We've

opened an additional space in mid-town that can serve the more destination-driven piano market, and we still have lease budget left for expansion in our other existing Lincoln location — one that, more properly located, continues to grow with traffic count and new customer appeal.

Like August Dietze, who would not sit still when talkie movies could have put him

Should You Stay or Should You Go?

A handful of location-related questions any good retailer should be contemplating

1. Are your real estate decisions (lease renewals, new sites) based on hard numbers like traffic counts and sales statistics, or just intuition and emotional perception?
2. Are you continually evaluating who your true customers are and whether or not you are best serving them? Are you asking and surveying to know for sure?
3. How much does physical and emotional "legacy" translate to foot traffic and money in your cash register?
4. In the age of point and click are you convenient, and if not, what is the corporate collateral that makes it worthwhile for your customer to pay you a visit?
5. Which customer are you most concerned about, past, present, or future? Which puts (or will put) more money in your cash register?
6. Today's retail is evolving exponentially, physically and culturally. Are you?

in the soup line, we aren't going to let technological or consumer change escape us, and the stranglehold of expectations trap us into doing things the way we always have. We intend, rather, to parlay our once stagnant location into three across the city, and to pursue the dream that the company's founder sought the day he opened in 1927 — to take care of the evolving needs of the customer. **MI**

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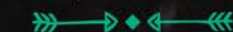
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FROM THE TOP

PETER JANIS | RADIAL ENGINEERING

INTERVIEWED BY MICHAEL GALLANT

HOW DO YOU START YOUR DAY?

Typically I'm up at five or six in the morning, getting the old cappuccino machine going and hitting emails. I receive all of the FAQs from our various websites, and I personally respond to most of them. That way, I can stay on top of the questions that consumers ask and see where there might be holes in the market.

WHAT ARE YOUR MAIN RESPONSIBILITIES?

I oversee marketing for the company, as well as product development and artist relations, which means that I'm dealing with new artists who want to come on board. On the R&D side, I'll be on the phone with various departments in engineering about questions they might have, features that need to be changed. With the marketing department, I typically deal with things like advertising, packaging, Web issues, videos.

IT SOUNDS LIKE YOU WEAR MANY DIFFERENT HATS.

The benefit is that I've been working on product development, and as a musician, since the 1970s. When you understand the A-to-Z of taking a product from inception to marketing and bringing it into the real world, you can get things done more efficiently. I can write a website or an ad way more quickly than someone who doesn't understand the product or intended customer, so it gives me a tremendous advantage. The downside, of course, is that I'm stuck doing a lot of stuff myself. [Laughs.]

HOW MANY PEOPLE DOES RADIAL EMPLOY?

We have more than 70 people working here, in multiple departments with multiple department heads. I have a general manager who handles our administration and oversees the accounting and purchasing departments and plant managers and sub-managers. I work with very smart people, but that's part of the challenge. It's easy to get a warm body. It's much more difficult to get good people and bring them into the organization.

HOW DO YOU DEFINE "GOOD PEOPLE"?

Good people are the ones you can rely on. And who thrive on these challenges themselves. The reason I'm still doing more than I want to do is because we're very picky about who we hire. It's because, when we do hire them, we give them lots of room.

SO YOU'RE ACTIVELY LOOKING TO EXPAND.

We're trying desperately to find more people, because the company is growing every single year. In the past few years, we've seen double-digit growth, and our worst year was still substantial while so many other people in the industry were tanking. One

reason it's hard to find the right people is because Vancouver is not a huge city, and we have to find people who specialize in professional audio. In the marketing department, for example, it's very difficult to find someone with the right background and experience. We're constantly interviewing and looking.

IN THE MEANTIME, IT SOUNDS LIKE YOU ENJOY THE INTENSITY.

I was in Italy for three weeks in September, I was in Northern France in June, and I'm heading to Mexico over Christmas for two-and-a-half weeks. I like the stress and high speed. I'm able to handle it, and I also make sure to take time away from things to get some sort of life balance.

WHAT DO YOU DO FOR FUN?

I like to play tennis, and I do a lot of cycling in the summer. I tend to enjoy traveling, and not only with the job. Vancouver is a beautiful city with the ocean and mountains, and five minutes outside of the city there are no more people. I live in the country and the hiking is fabulous. Beyond that, good wine, good friends, good food. That all works, too.

WHY DO YOU THINK RADIAL CONTINUED TO GROW, EVEN DURING ROUGH ECONOMIC TIMES?

That's very simple. People buy what they need or they buy what they want. You need food. You may want lobster, but you can get away with roast beef. When I sat down with our team, when we knew the economy was going through some tough times, we decided to focus on the products that people need, not the products that they want. That meant that we were going to lose sales in some areas, but if you focus on the products that people need to do their work, you have a guaranteed customer base.

THAT SOUNDS LIKE A WISE STRATEGY.

The other thing is that you don't stop advertising. Every company that I spoke with where there was an engineer at the helm seemed to stop advertising, which to me is the worst thing you can do. Once you stop, your sales start to take a dive. So during the rough economy, we stepped up our advertising because everyone else pulled back. We got more breathing room and visibility and gained tremendously over our competitors.

CAN YOU DESCRIBE YOUR MANAGEMENT PHILOSOPHY?

Hire good people and guide them. My whole focus is long-term vision. I often say that my job is to look out for the potholes. I'm a huge advocate of growth and feel that we constantly have to be looking at how the marketplace is evolving.



THE DETAILS

PETER JANIS

President and CEO

HQ: Vancouver

FOUNDED: 1992

EMPLOYEES: 70+

BEST-SELLING PRODUCT: "We sell a large number of DI boxes."

FUN FACT: "I have not played a paid gig in over 30 years — but I did play guitar and keys last weekend at a friend's party — full stage, and a P.A."

RADIAL DI BOXES SEEM PRETTY UBIQUITOUS.

We're very, very fortunate. But this is the thing — we can't just stay with the status quo. We have to be constantly talking and expanding, and go where the market is. We most recently pushed into acoustic instruments, and I'm not just talking about guitars anymore. Orchestral instruments. We've just gotten an endorsement from the Boston Pops Symphony.

FOR DI BOXES?

No one ever ties the DI box into classical music. Well, guess what? When those musicians play outdoors and do performances where they have to be a lot louder than they do inside a perfect concert environment, they need DI boxes and we have to be there. We made products specifically for that market and, as a result, we're getting the top orchestras.

DO YOU EVER WORRY ABOUT OTHER COMPANIES REVERSE-ENGINEERING YOUR PRODUCTS?

We've seen it happen a few times. My feeling is this: you've got a show with 25,000 people in a room. These fans are looking for a performance. When you go out on stage with a quarter-million dollars worth of gear and your cheap DI fails in front of all those people, does it really matter that you saved \$100 on it? We at Radial have to build the very best product to ensure that it doesn't break. We're going to ship nearly 100,000 electronic products this year alone. We've been shipping a lot of products for years — and with all of those units out on the marketplace, if they were failing, we'd have a whole crew of people fixing things. We don't. We have one guy. One guy working maybe half time on servicing.

SO DURABILITY IS KEY TO THE RADIAL BRAND.

We have durability and a quality product and our focus is to build and sell the best stuff. That way, when the artist is out there performing, everybody can trust it. That trust is a big reason why we're so successful. If the pros are using it, the semi-professionals and weekend players are more likely to say, "I can buy another product for less money, but it's not that much more to get this professional product."

IS THERE A PRECEDENT FOR THAT KIND OF THINKING?

Products like the Shure SM58. It's not the most expensive mic out there but it's very functional, it does a great job, and we all use them. As the saying goes, no one ever got fired for putting

an SM58 on stage. I think the same applies for us. In fact, people smile when they see Radial DI boxes on stage. "Oh good, it's not one of those crappy ones."

HOW LONG DOES IT TAKE YOU TO GET A NEW PRODUCT FROM CONCEPTION TO ON-SALE?

We move quickly. It's one of the strengths of our little company. If I decide I want to build a new product, we can have it in the hands of an artist within a month. The Zac Brown Band just asked us to do something for them, and we shipped it out not long ago. The product will be on the marketplace within the next 30 days. That was a 90-day window, from concept to design to the artist coming back and saying it's OK, to us putting it out on the marketplace.

DO YOU WORRY ABOUT SATURATING THE MARKET?

We asked the same question when I was selling Fenders. Where do all those Stratocasters go? It's just crazy how many are sold. Shure continues to sell more SM58s every year than they have in the past. How is that possible? What ultimately happens is that things get stolen, broken, or lost and they need replacement. There's a lot of market out there for that and, as I mentioned earlier, we can't just focus on the core product that handles acoustic guitar and bass.

We have to look outside to different markets where the DI box might play an important role.

WHERE ELSE CAN YOU GO?

Everyone is running around with computers, iPhones and iPads with USB outputs and they want to plug these things in. We recently launched a product called the USB Pro, and have not been able to meet demand for the product. We're also about to announce an in-wall plug for boardrooms, meeting rooms and convention centers.

SO YOU'RE REACHING BOTH PROS AND AMATEURS.

Our Primacoustic brand gets us into all of the little studios, and we supplied NBC with the acoustic panels they used for the Olympics. And we have stuff going into major U.S. airports as well. So there's a lot more going on than just DI boxes.

IF NOT THE MUSIC INDUSTRY, WHAT WOULD YOU BE DOING?

I've always looked at specialty importing of things like wine and foods. I think there's some fun stuff there. **MI**

"If you focus on the products that people need to do their work, you have a guaranteed customer base."

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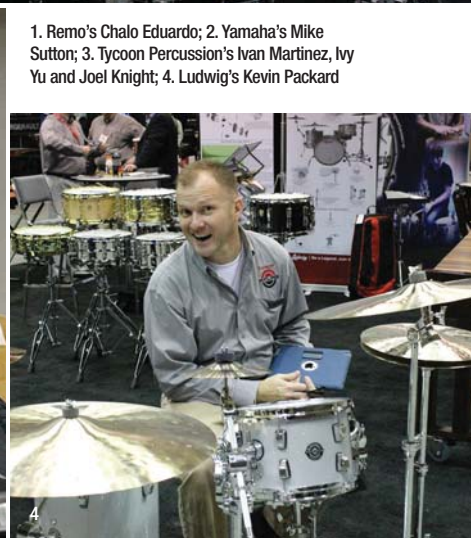
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1. Remo's Chalo Eduardo; 2. Yamaha's Mike Sutton; 3. Tycoon Percussion's Ivan Martinez, Ivy Yu and Joel Knight; 4. Ludwig's Kevin Packard

PASIC 2013 | BY KATIE KAILUS

THE BEAT DOWN

Drummers beat down the doors of the Indiana Convention Center from Nov. 13-16 for the annual Percussive Arts Society International Convention (PASIC). The show saw approximately 5,100 attendees, a slight decline in attendance from last year's show.

PORTABLE KITS

The attendees weren't the only ones on the go at this year's show. Many manufacturers highlighted their portable kits, including Ludwig's Kevin Packard, who

said the company's smaller-scale Breakbeats kit is one of its highest trending products.

"We worked with the drummer from The Roots, Questlove, to make this small kit," he said. "We've sold a bunch of these so far this year. They have been a blockbuster hit for us."

Created with the urban, metro drummer in mind, the drum features a 10-inch tom, 13-inch floor tom and 16-inch bass drum.

"It's all designed so you can fold it up into a set of bags and then put it in a cab," Packard

said. "It's a great sounding, great looking kit for the urban player."

Dixon Drums showcased the prototype of its upcoming Jet Set, a small, traveler kit.

"The Jet Set is easy to throw in the car or great if you have a small footprint or a small stage," said Jim Uding, drums and percussion product manager. "It's compact and sturdy."

Taye Drums showed its GoKit, a travel-sized kit boasting big sound.

"It portable, but still has a full tone," said Todd Trent, sales and marketing manager of Taye

Drums. "The whole kit including hardware fits in three gig bags."

THE DOMINATION CONTINUES

Travel kits aside, world percussion continued its takeover with manufacturers rolling out many new additions.

"Back in the day when I used to come here very few people new what a bandero was," said Chalo Eduardo, world percussion product manager for Remo. "Now it's in the vocabulary of the rest of the world."

However, it was cajons that continued to dominate the world



1. Mapex's Chris Hanks; 2. Dixon Drums' Jim Uding; 3. Gator Cases' Alex Fedele and Bruce Schneider; 4. Taye Drums' Todd Trent; 5. Sabian's Greg Zeller; 6. Hal Leonard's Marilyn Fleenor, Derek Byrne, Arik McGathery; 7. D'Addario's Robert Caniglia; 8. KMCMusiccorp's Mark Moralez; 9. Alfred's Michael Finkelstein, Victoria Meador and Barry Erra



percussion segment.

"They have still been selling really well," said Ivan Martinez, business development associate for Tycoon Percussion. "People are now basing their full-on kits with them. They sell ten-fold over everything else."

Featured at the show were Tycoon's 30th Anniversary Celebration Congas, which boast hand-selected American Ash wood accentuated by a dark matte finish and white wood grains.

"The biggest thing is that we just really wanted to pay tribute to the owners with these anniversary models," Martinez said. **MI**

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THE GUIDE

THE NAMM SHOW 2014

THE NAMM SHOW 2014 | BY KATIE KAILUS

AMPLIFIED NETWORKING

The mantra for this year's NAMM Show, to be held Jan. 23–26 in Anaheim, Calif., is “amplify.” And the organization is doing exactly that, especially when it comes to connecting its members with their peers.

“NAMM member retailers will find more networking opportunities than ever, starting with the opening Block Party in the Grand Plaza on Wednesday, a revised musical lineup in the Hilton and Marriott lobby bars that will make it more comfortable to hang out and visit in the evening, and a larger Member Center in the entrance to the Convention Center to provide personalized service to our dealers,” said Joe Lamond, President and CEO. “The NAMM Board has really emphasized the importance of creating these opportunities. They felt it was one of the most important things we could do to make our members feel welcome and increase their productivity at the show.”

SESSION-PACKED SHOW

No matter what your MI niche is, Lamond said there will be something for everyone at this year's show.

“Between the Breakfast Sessions, the Idea Center and the



HOT Zone, the NAMM University team has covered all the bases,” he said.

One not-to-miss event happens on Wednesday, Jan. 22, the day before the show starts — the extensive one-day Retail Boot Camp.

This show's installment cuts straight to the challenges of running a music store in this age of technology. Attendees will gather ideas to succeed in this constantly evolving environment. Speakers include Nick Failla, founder of business consulting

firm Collected Concepts; Michael Newman, MI product and marketing expert; and Alan Friedman and Daniel Jobe, CPAs with Friedman, Kannenberg & Co.

“Without trying to sound melodramatic, I feel that NAMM 2014 will be one of the most important industry gatherings in memory,” Lamond said. “The advancement of music technology is fueling a recovery in many areas of the music business, from recorded music (which has been in a 10-year slump) to the use of music in games, film and in virtu-

ally every other media possible.

“In addition, I believe music education is evolving and expanding its borders to teach a new generation of tech-savvy students. Creative artists and educators are using our members' products to feed this wave of demand, and smart entrepreneurs are eager to find new and innovative ways to serve this market. Going to The NAMM Show will give our members the best possible advantage to compete in this changing marketplace.” **MI**

SCHEDULE OF EVENTS

Joe Lamond at the 2013 'Best in Show'



Unless otherwise noted, the following events will be held in NAMM's Idea Center (booth 5501 in Hall B).

WEDNESDAY, JAN. 22

8:30 A.M.–5 P.M.

2014 Retail Boot Camp

Nick Failla, Michael Newman, Alan Friedman and Daniel Jobe

California Ballrooms A-B Hilton Anaheim Hotel

This intensive one-day training cuts straight to the pain of running a music retail store in this age of technology. This boot camp is for everyone, so bring the whole team.

The boot camp is free to all NAMM members, but they must sign up at namm.org. (Lunch will be served at noon.)

5:30 P.M.

NAMM Pre-Show Block Party NAMM GoPro Stage, Grand Plaza

Stop by the party to take in some live music and food trucks, while enjoying plenty of networking opportunities.

THURSDAY, JAN. 23

BREAKFAST SESSION

8:30 A.M.

Breakfast of Champions

Moderator: Joe Lamond, NAMM President and CEO
Hilton Anaheim Hotel,
Pacific Ballrooms

Joe Lamond will explore the recent breakthroughs that are changing music retail and supply. Listen while he sits down with industry leaders who are changing the way we think about selling, marketing and producing musical products. (Free breakfast served from 8–8:30 a.m.)

10:30 A.M.

5 Strategies for Retail Growth

Donovan Bankhead of Springfield Music reveals five key strategies that have kept his company healthy. Walk away with ideas you can apply right away.

11:00 A.M.

How We Multiplied Our Lesson Sign-Ups

Join Gayle Beacock of Beacock

Music as she shares her store's strategy for revamping its lesson program to ensure profitability and consistent growth.

11:30 A.M.

Facebook Rebooted

Listen in as Michael Newman of Michael Newman Consulting discusses new Facebook tools and advertising features to drive users back to a store's website.

12:00 P.M.

40 (More) Tips From Music Professionals 40 and Under

Join NAMM Young Professionals' Cris Behrens of Summerhays Music Center, Ryan West of West Music and CJ Averwater of Amro Music as they deliver 40 tips you can put to use in your store as soon as next week. (The session is presented by NAMM Young Professionals, a networking group of NAMM members under the age of 40.)

12:30 P.M.

The Top 5 Challenges of Rookie Store Owners

Amy Ball Braswell looks at the top five biggest challenges she dealt with since opening her shop, Capo's Music store, and how she overcame them to become a NAMM Top 100 dealer in their third year in business.

1:00 P.M.

5 Easy, Low-Cost Ways to Make Your Store Tech-Smart

Billy Cuthrell of Progressive Music Center discusses easy ways to make your store tech-savvy with software and hardware.

1:30 P.M.

Proven Promotions to Fill Your Store

Join James Harding, director of marketing for Gist Piano Center, as he reveals three proven promotions that will flood your store with customers for \$500 or less.

2:00 P.M.

The Dirty Dozen: This Year's Best Ideas (Double Session)

Danny Rocks and his team scour all corners of music retail

to bring the 12 best business-building ideas that are working right now. The double session features retailers Mitch Brashers of Springfield Music and Jessica Duarte of Bertrand's Music.

3:00 P.M.

How to Create YouTube Videos That Drive Sales
Marketing and retail expert Nick Failla of Collected Concepts looks at ways to take advantage of the simple tools available to music retailers that amp up your social media's effectiveness.

3:30 P.M.

Get PR That Money Can't Buy

Myrna Sislen of Middle C Music and Liz Reisman of Creative Music Center team up to provide examples of newsworthy store events, tips for writing effective press releases, do's and don'ts for social media, and ideas for strategic partnerships.

4:00 P.M.

Make More Money With Rentals

Alan Friedman and Daniel Jobe, accountants from Friedman, Kannenberg & Co., instruct listeners on ways to make rentals more profitable and ensure that you're not using improper accounting and tax methods.

4:30 P.M.

How to Turn Facebook 'Likes' Into Sales

Rick Camino of Hello Music shares proven and practical tips, tricks and tactics to turn Facebook "likes" into sales.

5:00 P.M.

Successful Summer Programs for All Your Students
Music Inc. columnist Pete Gamber explains how to develop an amazing summer program for all your students.

**FRIDAY, JAN. 24
BREAKFAST SESSION**

8:30 A.M.

Breaking Good: Growing Your Business in 2014
Small-business guru
Barry Moltz with panel
Hilton Anaheim Hotel,

Pacific Ballrooms

Barry Moltz and his panel of industry experts give a 360-degree view of the new business climate. They'll explore everything from online competition and Internet marketing to the economy. Walk away with new ideas to jump-start growth, solutions to the most pressing challenges and a big-picture view of what to expect.

10:30 A.M.

50 Shades of Facebook

Cris Behrens explains the best tips to keep Facebook fans coming back and how to implement them before you leave The NAMM Show.

11:00 A.M.

How to Compete With the Internet Giants (Double Session)

Bob Popyk moderates while Ryan West of West Music and Bryan McCann of Instrumental Music present proven ideas to get customers into your store rather than lose business to e-commerce giants. Learn ways to keep your existing customers, hold your profits and stay in business when online merchants get in the way of a sale.

12:00 P.M.

9 Ways to Get Your Email Opened

Barry Moltz is back, doling out tricks, techniques and strategies to help a music store stand out and ensure its emails get seen.

12:30 P.M.

Go Mobile: Take Your Website on the Road

John Pedersen of Pedersen's Band & Orchestra recently converted his store's website into a mobile-friendly format and shares what he learned in the process. He'll walk listeners through the sales- and customer-building applications that make a mobile site worthwhile.

1:00 P.M.

What Works for Me: The Best Ideas From Master Retailers (Double Session)
George Hines of George's Music and Danny Rocks

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ANTHEM

musical instruments

"Anthem makes a great product at an excellent price point, and is a wonderful company to work with..."

I encourage any dealer looking to maximize their profits to check out Anthem."

Jim Kephart
Kephart's
Music Center
Decorah, IA



moderate, while an AIMM retail panel share their ideas for increasing in-store and online traffic, developing a purchasing strategy that works, and hiring and developing quality employees.

2:00 P.M.

How to Host the

Ultimate Rock Camp

Contemporary Music Center's Menzie Pittman walks attendees through what

works and what doesn't when it comes to building a rock camp as well as ways to keep students involved once the back-to-school season starts up again.

2:30 P.M.

Top 10 Cost-Cutting Strategies for 2014

Join Greg Billings of Steinway Piano Gallery for a look at the best strategies to cut costs without hurting income and adding more income to the bottom line.

3:00 P.M.

Best Social Media Examples From Music Retailers

Jen Lowe of Boom Boom Percussion takes listeners on a brief journey through the best social media examples from fellow music stores.

3:30 P.M.

Your Roadmap to Building a Successful Lesson Program

Listen in as John Kolbrich of Avalon School of Music discusses ways to turbocharge your lesson program and retail business, so they continue to expand.

4:00 P.M.

10 Merchandising Tips to Increase Sales

Tracy Leenman of Musical Innovations delivers 10 fast and easy merchandising ideas to make your store more shopper-friendly and designed to yield the most sales per transaction.

4:00 P.M.

NAMM YP

Member Center, Convention Center

The NAMM Young Professionals hold its annual meeting featuring *Music Inc.*'s Frank Alkyer as its keynote speaker.

4:30 P.M.

What Do I Do About My Social Media? (Double Session)

Listen in as moderator Grant Billings of Billings Piano Gallery, and panelists deliver a no-nonsense social media strategy.

7:00 P.M.

29th Annual TEC Awards

Hilton Anaheim, Pacific Ballroom

The TEC Awards are presented in 30 categories with this year's Les Paul Award going to Todd Rundgren of Utopia fame. Must have a ticket to enter.

SATURDAY, JAN. 25

BREAKFAST SESSION

8:30 A.M.

The Mirror Test: Is Your Business Staying Relevant?

Jeffrey Hayzlett, author, business owner and host of Bloomberg Television's "C-Suite"

Hilton Anaheim Hotel, Pacific Ballrooms

Join Jeffrey Hayzlett, global business celebrity and host of Bloomberg Television's "C-Suite," for the marketing, management, selling and customer engagement techniques you need to surge ahead in today's changing business climate.

10:30 A.M.

Simple Ways to Get Found on Google



MEET THE NEWEST KYSER® QUICK-CHANGE®
THE RED BANDANA.

Everyone from Willie Nelson to Axl Rose to Tupac Shakur has worn them. Everyone from Merle Haggard to Janis Joplin to Lil' Wayne has sung about them. There's just something cool about a red bandana that transcends all music genres. Now, acoustic guitar necks all over the world can capture that timeless true grit with the Kyser® Red Bandana Quick-Change®.

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HANDMADE IN TEXAS, USA





The Venue gives attendees a look at exhibitors' lighting technology.

Gabriel O'Brien of Larry's Music Center reveals easy ways to boost your Google ranking for better search results.

11:00 A.M.
Turn Your Rental Customers Into Your Top Customers

Liz Reisman of Creative Music Center shares no-hassle ideas to turn rental customers into customers for life using tools you already have in your business.

11:30 A.M.
What Do I Do About My Website? (Double Session)

Danny Rocks is back with a panel discussion featuring retailers who are making their websites work for them.

12:30 P.M.
How I Built an Award-Winning Lesson Program

Susan Pascale of the South Pasadena Strings Program shares how she built a nationally acclaimed music lesson program that not only creates more retail sales, but also elevates her company's local profile.

1:00 P.M.
How I Used Social Media to Improve My Business
Bruce Treidel of Bethel Music Center explains how to use social media and website metrics to design a multifaceted campaign that encompasses all relevant platforms.

1:30 P.M.
Create a Strong Cash Flow Cycle

Lori Supinie of Senseney Music explains concrete strategies to keep your cash pump strong and streamlined.

2:00 P.M.
5 Technologies That Will Change Your Business
David Rice of ProSound & Stage Lighting and Omacro covers everything from managing product information on your POS, website and purchasing system to simple SEO tips.

2:30 P.M.
Google AdWords: The Best Marketing Decision I Ever Made
Leslie Faltin of Instrumental Music Center explains how any business owner can easily take charge of its online marketing with Google AdWords.

3:00 P.M.
Take the Headache Out of Hiring
Colleen Billings of Billings Piano Gallery explores the formula for attracting, selecting and launching the right people into your business.

3:30 P.M.
How to Create the Perfect Inventory
Donovan Bankhead is back

and this time he is explaining how to create an ideal inventory for your business as well as an how to de-

velop an open-to-buy plan.

4:00 P.M.
New Ways to Expand Your Lesson Program
Join Liane Rockley of Rockley Music as she uncovers ideas for successful expansion, new classes (to generate additional income) and effective marketing.

4:30 P.M.
Take Your Store's Financial Pulse (Double Session)
Accountants Alan Friedman and Daniel Jobe are back and this time they are discussing the top 10 financial retailing musts for improving your store's profitability as well as its cash flow.

7:00 P.M.
Muriel Anderson's All-Star Guitar Night
Platinum Ballroom, Anaheim Marriott
Join Anderson and her friends for a full night of live music.

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Customers love the quality and the price of Anthem instruments....

Even my repair technicians tell me that it's great having Anthem Parts on hand.....

Anthem is, and will continue to be a large part of my music business. "

Kyle Steensma
Sam Bass Music
Round Rock, TX

Attendees must have a ticket to enter.

SUNDAY, JAN. 26

BREAKFAST SESSION

8:30 A.M.

Best in Show: The Next Big Thing

Frank Alkyer, *Publisher of Music Inc. and UpBeat Daily*, and panel
Hilton Anaheim Hotel,

Pacific Ballrooms

Music Inc.'s Frank Alkyer moderates as six music retail gear experts reveal their top

picks in four categories for the best products and services at the show.

10:30 a.m.

5 Product Trends for 2014

Purchasing guru Mike Guillot of Mississippi Music explores five product trends to pay attention to in 2014.

11:00 A.M.

Make or Break Your Lesson Sign-ups!

Pete Gamber is back and discussing how to use the phone to build your lesson program instead of hurt it.

11:00 A.M.

Trombone Circle

Member Center, Convention Center Lobby

Stop by to jam with a group of trombonists.

11:30 A.M.

Attract New Customers With Mobile Marketing

Industry expert Ravi explains how music retailers can reach potential customers at the times when they are most likely to bite.

12:00 P.M.

What's Your Music Store Worth?

Robin Sassi, business law attorney and president and CEO of San Diego Music Studio, walks listeners through what they need to know when purchasing a music store and what to avoid when selling a music store.

12:30 P.M.

Practice Personalities for Adults: Effective and Efficient Ways to Practice According to Your Personality (Double Session)

Thornton Cline of Clinetel Music and a panel of music educators will present nine adult practice personalities based on observations and interviews with more than 1,000 music students.

1:30 P.M.

2014 Best Tools for Schools Awards

Editors and guests of Timeless Communications host the announcement of winning products in the annual Best Tools for Schools Awards.

2:00 P.M.

"The Live Room" with Gary Clark Jr. (Movie Short)

"The Live Room" is an exclusive video series that captures today's most innovative artists performing live recording sessions in the most iconic recording studios across America.

2:30 P.M.

"Turn It Up!" (Guitar Documentary Screening)

This feature-length film is a celebration of the electric guitar. Hosted by Kevin Bacon, it features exclusive interviews with guitar legends, from Les Paul to Slash to B.B. King.

3:00 P.M.

Ukulele Circle

Member Center, Convention Center Lobby

Jam with fellow uke enthusiasts.



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New to the music industry?

Interested in meeting more young professionals like yourself?

Want to talk with and learn from some of the most successful industry veterans?

Join the NAMM Young Professionals!



Come and Join the Future Leaders of Our Industry

NAMM YP is hosting an event in Anaheim!

Keynote: Frank Alkyer
7 Habits of Highly Effective Music Executives

Frank Alkyer is the publisher of *DownBeat*, *Music Inc.*, and *Upbeat Daily* magazines. He has had the opportunity to interview and report on some of the most amazing people in the music products industry. Frank will share the top seven habits and tips from the masters of our industry.

There will be time for questions and small group discussions, and we will end with a networking reception.

Don't miss the opportunity to learn what makes the titans of our industry successful!

Friday, January 24
4 - 6 p.m.
in the NAMM Member Center

Register today at
NammYP.eventbrite.com
and help us set the stage for the future!

NAMM YP is looking for the best and brightest members of the industry to connect and set the stage for the future success of music products and services. Whether you're just joining the industry or have been in it all your life, NAMM YP is here to build a community of professionals and peers who can serve as a sounding board, inspiration, friends and more.

How can I get involved?

Getting involved is easy. You can start by using the information below to join and connect with NAMM YP. You can also attend some of NAMM YP's networking events at the 2014 NAMM Show in Anaheim.

What is NAMM YP?

NAMM YP's mission is to be the music industry's #1 group for young professionals to connect both in person and online and help provide mentorship and career development opportunities for those in the industry and interested in joining the industry.

Who is NAMM YP?

The group is comprised of young professionals that cover the entire spectrum of the industry including retailers, wholesalers, manufacturers, distributors, service providers, salespeople, and more.


Why should I join NAMM YP?

By developing a stronger community of young professionals in the music industry, NAMM YP hopes to grow the industry from the ground up by giving emerging voices in the industry a chance to share their thoughts and ideas on how to make the industry more effective and vibrant in the 21st century.

Haven't joined NAMM YP yet?
Snap this QR Code to find out more!



Stay up-to-date on events and mentorship opportunities!
Follow NAMM Young Professionals on:

 facebook.com/NammYoungProfessionals

 NAMM Young Professionals

 NAMM YP

WHAT to SEE



Phaeon Gets Artsy

Phaeon will showcase its FX-1100 trumpet, which offers perfect balance, brilliance, articulation, tonal focus and absolute control. The FX-1100 trumpet also offers exclusive innovation, which includes three sets of interchangeable artistically designed vertical braces machined from solid bronze, stainless steel and brass.

{phaetontrumpet.com}

Transmission Terminated

Kaltman Creations' RF-id SOLO is a handheld device which keys in on wireless transmissions as a near-field frequency



counter. With the unit's LCD readout, the RF-id SOLO user can instantly confirm

exact frequencies and transmission signal strength. {kaltmancreationsllc.com}

Five for Lighting

The Fretlight 5 is designed specifically for the first-time guitar player. Every 5 model includes the Fretlight built-in LED learning system, and lighting fingering positions on the first five frets for chords, scales, songs, and riffs. {fretlight.com}



All-Star Add-on

ArtistWorks Online Lesson Access Cards let the average player submit practice videos and receive video feedback from such world-renowned teachers as Paul Gilbert, Nathan East, Tony Trischka, DJ Qbert and more. These cards grant access to one of 23 schools from guitar to violin and make an easy add-on to existing sales. {artistworks.com}



Gear Haven

Newly launched in 2014, GearLode.com is an online instrument and equipment rental website developed for music retailers to generate new income. With GearLode's interface, dealers can rent new and used inventory without the hassle and expense of a dedicated in-store rental department. {gearlode.com}



Ultimate Multi-Tasker

Steven Slate's Raven Multi-Touch Production Consoles turn DAWs into a multi-touch control surface letting users have the fastest and most efficient workflow in the studio. Instantly tweak plug-ins with fingers, customize console layouts and create macro panels. {slatemt.com}

108 Rock Star Guitars.....	4386
3leaf Audio.....	1371
65Amps.....	5952
A & S Case Company, Inc.....	6288
A+D Gitarrentechnologie.....	1347
A-Designs.....	6280
Aalberg Audio.....	7627
Abbatron.....	3585

AC-CETERA

Booth 1585

Acacia Guitars.....	4695
AccuGroove.....	1464
Ace Products Group.....	5977
Aclam Guitars.....	1431
ACM Audio Manufacturing.....	1075
Acoustic Woods.....	1113
Acoustica Inc.....	6428
Acoutin Custom.....	2965
ADAM Audio USA.....	7113

ADAM HALL

Booth 4844

Adams Musical.....	204B, 4510
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Advanced Music.....	3026
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AEA.....	6848
AER Amps.....	4258
Aerodrums.....	2571
Aeson Event Technologies.....	7409
Agner Drumsticks.....	3555
Aguilar Amplification.....	5956
Ahead Drumsticks & Cases.....	3564
AIM Gifts.....	4227
AirTurn, Inc.....	2397, 5720
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AKG Acoustics.....	7800
ALBA Technology.....	2891
Albert Augustine.....	1619
Albion Amplification.....	2990
Alfred Music.....	4618
All Days Music Inc.....	1461
Allan Music Limited.....	1363
Allegro Acceptance.....	725
Allen & Heath.....	6464

Allison Guitars.....	1627
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ALLPARTS

Booth 5882

Alpine.....	6464
Alquier Guitars.....	1631
Altamira Musical Instrument.....	1117
Altus Flutes.....	3220
Alvarez Guitars.....	4000
AMA Verlag.....	3032
Amalfitano Pickups.....	1536
Amedia Cymbals USA.....	2865
American Audio.....	6330
American Express Open.....	4710
American Music & Sound.....	6464
American Recorder Tech.....	1780
American Way Marketing.....	4301
Amigo Company.....	1037
Amphenol.....	6991
Amptweaker.....	5299
AMV Sales & Consultation.....	4706
Anadolu Muzik Alt.....	3370
Analog Alien.....	6897
Analog Devices.....	7801
Analog Outfitters.....	2596
Analysis Plus.....	3583
Ancient Tree Drums.....	3582
Anderson Musical Inst. Insurance... 1317	
Andreas Eastman.....	4900
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Booth 3604

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API

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Booth 6500

Applied Acoustics Systems	6724
Applied Electronics	7321
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AQUARIAN	3544
Aquila Corde Armoniche	1125
Aria Guitars	4296
Aristides Instruments BV	1035
ARJ Percussion	2351
Armadillo Enterprises	5467
Aroma Music	1246
Arriba Cases	7416
Art Vista Productions	6427

ARTISTWORKS

Booth 1054

Arturia	6314
Ashdown Design & Marketing	6244
Asterope	4340
Athletic Stands	6958
Aubert Lutherie	3106
Audio Plus Services	7013
Audio Technology Localization ...	2892
Audio-Technica U.S.	6740
Audio2000's	6390
AudioBahn	7604
Audiofly USA, Inc.	1784
Audionamix Inc	7523

AUDIX 6976

Auralex Acoustics	7424
Aurisonics, Inc.	6898
Aurora	5014
Automated Processes, Inc.	6204
AV-Leader Corporation	1877
Avalon Design	6955
Avedis Zildjian Co.	2940
Avid	6400
Aviom, Inc.	6720
Avlex Corporation	6810
Axis Percussion	3478
AXL Musical Instruments	5476

Ayotte Drums	2454
Azumi Flutes	3220
b3 Guitars by Gene Baker	208A
B&C Speakers	6853
B-Band, Inc.	3387
B.A.C. Musical Instruments	3105
B.C. Rich	4878
Backun Musical Services	3400
Bad Cat Amplifiers	2792
Bad Seed	3582
BAE Audio	6290
Baer Amplification	4158
Baldwin Pianos	608
Bam l'Original	3100
BAND Industries, Inc.	1033
BARI Woodwind Supplies,	3610
Barr None Music Publishers	1167
Bartolini Pickups & Electronics ...	5761
Baudier Guitars	2697
bauhaus Saxophones	2521
BBE Sound, Inc.	4768
Beamz Interactive, Inc.	6286
Beard Guitars	1410
Beijing 797 Audio	7017
Beijing Deyong Musical	2810
Beijing Dual Joy Musical	2507
Beijing Eastman Musical Inst.	4900
Beijing Firce Musical Inst.	2507
Beijing Hsinghai Piano Group	614
Beijing Huadong Musical Inst.	2907
Beijing Olympic Star Feng Shen .	2900
Beijing Palace Musical Inst.	1131
Beijing Yishengyuan Musical	2507
Belcat Co.	5947
Benchmark Media Systems	6928
Benchworld	723
Berklee Press	4615
Berndt Percussion	3451
Bespeco Professional s.r.l.	1771
Best Guitar Parts	1576
Beyerdynamic	6464
Beyond (Tianjin)	2900
BG Franck Bichon	4307
BGE Financial Corp	168-B, 3112
Big Bang Distribution	3564
Big City Music	6735
Big Dipper Laser Science	7312
Big Fish Audio	6514



Larger Than Life

Ohana Ukuleles will offer a gift to its booth visitors who try out the Ohana CKP-70R. With its large sound, Ohana's vita-style uke features a

solid spruce sound board and either rosewood or mahogany back and sides. **{ohanaukuleles.com}**

Anniversary Ax

Eko Guitars celebrates its 55th anniversary with the Oliviero Pigni model that commemorates the company's founder of the same name. This solid wood instrument is a perfect choice for the most discerning

musicians. **{ekoguitars.it}**



Beginner Beaut

The compact F-20 digital piano by Roland is compact and offers best-in-class performance that provides a solid foundation for learning. Metronome functions, onboard rhythm accompaniment, a wide selection of sounds and free Roland piano iOS apps all provide great motivation for both children and adults.

{myfirstrolandpiano.com}

WHAT to SEE



Exquisite Models

Stop by booth 1701 in Hall E to check out the new 2014 instrument lineups from Breedlove and Bedell Guitars, as well as two brand-new Weber prototypes. Check out the one-of-a-kind Bedell Milagro parlor guitar, which features a spider-webbed, 400-year-old, quartersawn, CITES-compliant Brazilian rosewood back and sides, and is appointed with a mammoth ivory nut and saddle, and genuine nitrocellulose lacquer finish. **{bedellguitars.com}**



Recording Masters

Apogee Electronics will highlight its series of iPad recording products, including the new Apogee MiC 96k and JAM 96k, providing professional high-resolution recording on iPads, iPhones and Macs. Apogee will also demo the power of Thunderbolt recording with its flagship audio interface Symphony I/O. **{apogeedigital.com}**

WHAT to SEE

Smooth Operator

Trem King's new TKS model incorporates a newly designed tone block and tension bar that provide a smooth transition through the zero point. The Trem King TKS model



also features a flutter option along with a

newly designed tone block spring that lets players pull up farther than ever before. **{tremking.com}**

True Originals

Henry Heller will showcase its new 2-inch sublimation



printed polyester guitar straps with original and vivid designs. All straps are adjustable

to 66 inches and feature stitched microfiber ends.

{omgmusic.com}

Heavy-Duty Lightweight

Gator Cases' line of lightweight Slinger guitar gig bags has been updated and replaced with the new



4G series gig bags. This series takes the similar lightweight padded design and

adds a stealth look with a dual textured black exterior, multiple storage compartments and the patent-pending "pick clip." **{gatorcases.com}**

Speak Up

Moses has introduced Sonushpere carbon fiber performance loadspeakers. These lightweight, rigid,



compact half- and full-hemispheric enclosures deliver virtually

flat response with no wave diffraction and impressively broad dispersion.

{mosesgraphite.com}

Let Freedom Ring

Lowrey's Liberty is designed for players who demand comfort and the ultimate in musical performance. The instrument features intuitive player controls, a worldwide selection of completely preset, yet fully customizable music styles, and a variety of musical sounds and effects. **{lowrey.com}**



Hold On Tight

Goby Labs' Tablet Frame Thingy Deluxe is an ideal solution for providing support for a tablet. It includes new clip kits that enable



the tablet frame to hold second generation or newer iPads or the iPad mini. The

unit also includes a base that makes it ideal for stage or desktop use.

{gobylabs.com}

Big Joe Stomp Box Company	5699
Bigsby	3540
Birdio Gear Limited	1073
BKE	210C
Black Diamond Strings	3487
Black Widow Audio Designs	1770
Black Widow Drum Web	3050
Blackbird Guitars	1716
Blackmore Mobile Electronics	1279
Blizzard Lighting	7713
Blue Microphones	6620
Blueberry Musical Instruments	1378
BMS Speakers	1671
Bob Moog Foundation	5406
Boesendorfer	102
Bogner Amplification	5856
Bohemian Guitars	1153
BoloPick	1109
BONE Cstms	2444
Boogie Juice	1637
BooHeung Precision	4824
Bosphorus Cymbals	3576
BOSS	302A
Boss Printing, Inc.	2779
BOSStosh	1575
Boulder Creek Guitars	3590

BOURGEOIS GUITARS

Booth 1301

Boveda Inc.	1135
Bradford Dimension Specialties	1253
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BrightBeats	2468
Brio Sales Group	2479
Briz Musical Instrument	2008
Brown's Guitar Factory	3594
BSS Audio	7800
Buchla Electronic Musical	6809
Buffet Group USA	4300
Bump Cases	5298

Bunker Electronics SA de CV	1860
Buzz Feiten Guitars	1271
C.B.I. Professional Wiring	4268
C.F. Martin & Co. Inc.	5258, 5454

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CAIG Laboratories, Inc.	5590
Calato Mfg	3441
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Calzone Case Co	4849
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CANNONBALL

Booth 4424

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Cardas Guitar	5014
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Carparelli Guitars	4396
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CASIO AMERICA

Booth 5900

Catalinbread	1471
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Century Strings Inc.	2920
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Chairman Instruments Trading	2927
Chandler Limited	6254
Changshu Xianfeng Musical	1361
Changzhou Foreign Trade Corp	2900
Chapman Guitars	1372
Charites Strings, Inc.	2808
CharterOak	6526
Charvel Guitars	301
CHAUJET Lighting	5574
Cherub Technology	3190

WHAT to SEE



Over the Hill

Shubb Capos will be celebrating its 40 anniversary. Visit the company's booth 6240 to help them celebrate. **{shubb.com}**

Portable Player

The Cube Mini BT lets users stream music wirelessly from any Bluetooth device, including iPad, iPhone and Android devices. The compact unit features a high-quality two-way speaker,

complete with woofer and tweeter. A 1/4-inch input lets users connect microphones and instruments, and a USB port lets users charge your mobile devices when Cube Mini BT is plugged into wall power. **{djtechpro.com}**

Fab Five

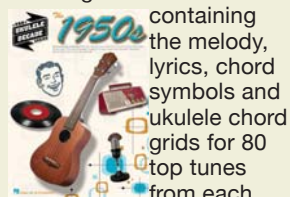
The new Palmer FAB 5 Combo is a classic single-ended amplifier with an output of 5 watts which, in conjunction with the built-in 10 Eminence Ragin Cajun speaker, provides for plenty of power and punch. The cabinet boasts its own retro chic look.

{palmer-germany.com}



Through the Years

Hal Leonard's Ukulele Decade series includes six songbooks each



containing the melody, lyrics, chord symbols and ukulele chord grids for 80 top tunes from each of the six decades. Some of the songs in the 1950s edition include "All I Have To Do Is Dream," "At The Hop," and "Blue Suede Shoes." **{halleonard.com}**



Switch it Up

Radial will highlight three switcher products at this year's show. The JX62 is a six-input combination guitar switcher with two amplifier outputs, built-in DI boxes for acoustics and bass, an amp switcher and tuner out. The SW4 is an advanced switcher that backs up wireless mic systems, wireless guitars, stereo backing tracks or can be used to switch or combine mixing consoles. The Relay Xo is a mic-signal switcher that enables the artist to convert a vocal mic into a talk-back or communication mic. **{radialeng.com}**

Dynamic Driver

Audiofly's AF140 integrates a dynamic driver with two balanced armature drivers, adding crossover circuitry that will re-define the reproduction of detailed sound for in-ear monitors. The AF140 is equipped with a noise isolating fit and a choice of ear

tips for long-term listening comfort. **{audiofly.com}**



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WHAT to SEE

Symphonic Schilke

Schilke will showcase its Symphony series piccolo mouthpiece line. These three new mouthpieces offer players a wider variety of rim and cup shapes specifically designed for



piccolo trumpet. **{schilke music.com}**

Maple Models

Los Cabos Drumsticks will highlight the new additions to its maple series drumsticks. The Jive and the Swing models were both designed with jazz musicians in mind.

The Swing model features an elongated oval or olive tip that delivers great depth and tone. The Jive model boasts a ball tip for a more focused, bright sound. **{loscabosdrumsticks.com}**



Artist Approved

Legere Reeds will release its Bass Clarinet Signature series reed, already being played by bass clarinetists in philharmonics around the world. Some prototype Baritone Signatures will be available to try at the company's booth 3014. Legere will also host endorsing artist Ryan Saranich at its booth. He and his band will play three times daily. **{legere.com}**



Just Hold On

Ac-cetera will display its Ez-Clamp, which lets musicians clamp nearly any device to any stand helping them easily launch apps. The EZ-Clamp models are designed to hold



smartphones and tablets, but are also an ideal way to get effect pedals off the floor and within reach for easy adjustments. The company will also premier a harmonica holder and a digital camera. **{ac-cetera.com}**

Geek Out

The ReedGeek "Universal" Tool is designed to help all woodwind players adjust single and double reeds to achieve better performance



more simply and accurately. The "Universal"

Tool is compact and features a portable design and no sharpening is required. **{reedgeek.com}**

Feel the Beat

WaveDNA has released Liquid Rhythm Intro, a condensed version of Liquid Rhythm to increase accessibility for electronic musicians, music producers, composers and DJs. Liquid Rhythm enables increased workflow efficiency



by shortening the time users spend composing and searching for the most suitable rhythm. **{wavedna.com}**

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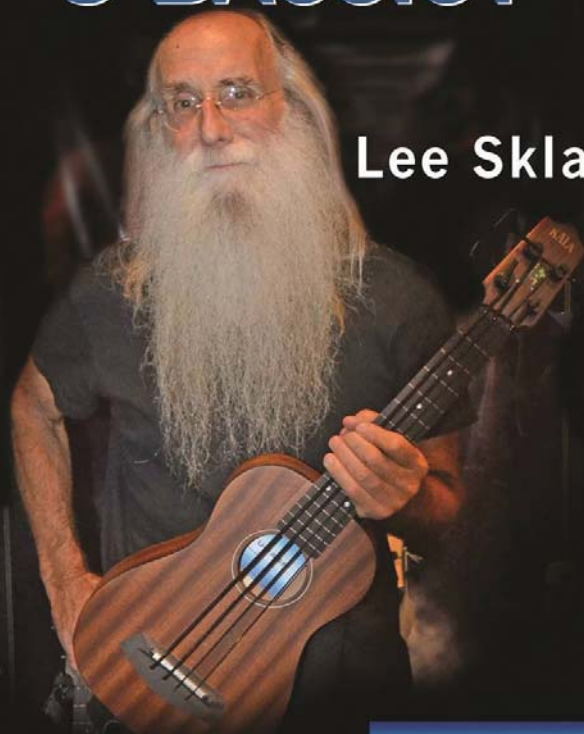
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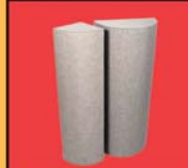
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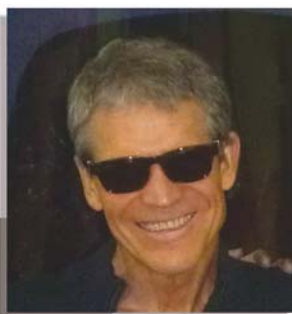
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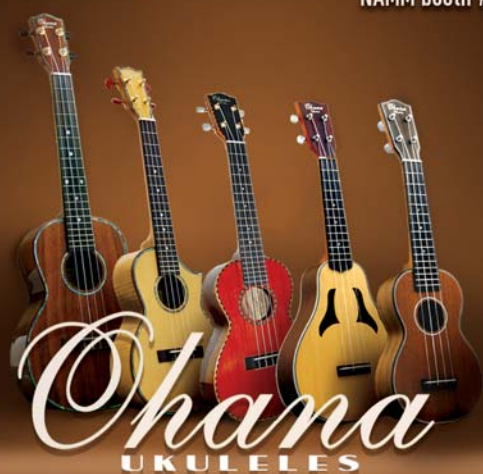


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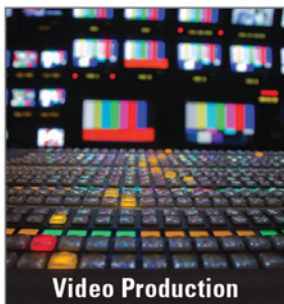
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AUDIO & RECORDING

SMALL GETS BIGGER

Almost anyone who walks into your shop is a potential customer for a mobile recorder. Bang for the buck nowadays is leaps and bounds ahead of even a few years ago. There's the ZOOM H6, of course — and there's this knockout from Sony, the PCM-D100. "It's a stereo portable recorder, in its basic form, but it's part of what we call our hi-res initiative," said Karl Kussmaul, senior product manager, at the AES show (see page 96). "For customers, at this level you're talking about anyone looking for a very high quality stereo recording. We'll see doctors, lawyers, guys who do it on the side and just audio enthusiasts. Musicians, really."

Like we said — almost anyone.



★ Inside**AUDIO**

- ★ **Gear**
New microphones from DPA and Peavey; SSL builds a bridge; an in-ear monitor from Westone
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- ★ **AES 2013**
Increased attendance and a continuing technology revolution give this NYC convention a power surge.
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AUDIO & RECORDING >>

GRUNDORF | ABS SERIES

Grundorf has added three new models to the Grundorf ABS series professional amp rack line. Featuring anti-flex construction for additional strength, pull-out handles, and two sets of recessed wheels for weight distribution, the new models are manufactured from ultra-high molecular weight ABS material and use a 3-mm thick ABS shell with a heavy-duty aluminum extrusion to ensure robust protection. (grundorf.com)

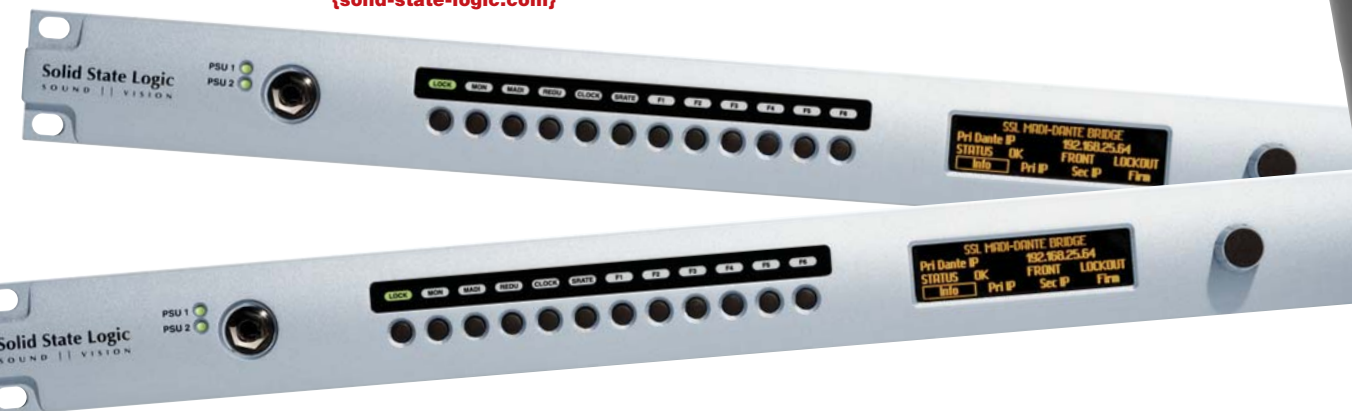


DPA MICROPHONES | D:DICATE

The new d:dicatE Recording Microphone from DPA Microphones combines the company's existing capsules and preamplifiers. The d:dicatE range includes DPA's new modular MMC4018 Supercardioid Capsule as well as the MMC4007 High-SPL Omnidirectional Capsule. Both capsules are entirely compatible with other d:dicatE preamplifiers and are ideal for capturing sound from percussion and brass instruments. Rounding out the d:dicatE line are microphones from the DPA Reference Standard series, including the modular 4000 and 2000 Series. (dpamicrophones.com)

SSL | MADI-DANTE BRIDGE

Solid State Logic (SSL) has introduced the MADI-Dante Bridge, which enables SSL C100 HDS and C10 HD digital broadcast consoles, or any other standard MADI device, to connect to Dante networks with full redundancy maintained. (solid-state-logic.com)



PEAVEY | PVM MICS

Peavey has added the PVM 44 and PVM 50 to its PVM series. The PVM 44 dynamic cardioid microphone and the PVM 50 super cardioid dynamic microphone were designed for live vocal reinforcement and instrument recording. (peavey.com)



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WESTONE | UM PRO 30

Westone's UM Pro 30 model is ideal for on-stage monitoring and home or studio recording. The UM Pro 30 features a three-way crossover that is matched to individual low-, mid- and high-frequency drivers to make the sound mix smooth and balanced across all frequencies. MSRP: \$399.99.

{westone.com}



PRIMACOUSTIC | BROADWAY BROADBAND ACOUSTIC PANELS

The 1-inch Broadway Broadband panels from Primacoustic now come with a beveled edge finish. The beveled edge replaces the square edge previously found on all 1-inch thick Broadway Broadband panels, which are made from 6-pound-per-cubic-foot glass wool for balanced absorption. {primacoustic.com}

ACOUSTICS FIRST | ARTDIFFUSOR MODEL D

ArtDiffusor developed the new Model D as an organic alternative in the world of geometric diffusers. The Model D uses the same quadratic residue diffuser math that has been used for years, but this approach uses two sets of QRD primes — a Prime 7 for the main ring height and a Prime 23 overlay for symmetry of edges and finer specular scatter. {acousticsfirst.com}





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Tonella Roy, Kaotica



Neumann's Christopher Currier demonstrates a new mic for GC Pro's Derek Snyder and Rick Plushner



Karl Kussmaul, Sony



Jeff Laity, Tascam

AUDIO ENGINEERING SOCIETY 2013 | BY DAVID ZIVAN

POWER SURGE

Autumn in New York. Why does it seem so inviting?

The question remains — but whatever the reason, in October more than 18,000 industry folk answered the call, attending the 135th Audio Engineering Society (AES) convention. The exhibit floor and even the technical seminars seemed as packed as a crate of Big Apples. Organizers reported a five-year high in attendance and a 16 percent increase over the show's last

NYC visit two years ago.

"I can't express how thrilled I am with our convention this year," said Bob Moses, executive director of the AES, in a statement. "Our organizing committee really outdid themselves, with over 250 presentations from an astounding 682 leading researchers and practitioners in the field, many of them standing-room only. The only complaint I heard was that we ran out of convention programs on the sec-

ond day because so many people showed up."

Flickers of a continuing, albeit slow recovery? Perhaps. Regardless, with technology driving so much of the innovation in the MI industry, there was a lot to see.

CAN YOU HEAR ME NOW?

It's not news that the airwaves are jammed with signals, from phones to radio to wireless data. But it's more crowded than ever

before — a situation that has begun to infringe on audio applications of all sorts. Suppliers are addressing the issue.

"If you ask a lot of people today, they would say when they think of Shure they think of wireless. And wireless is a big portion of our focus," said Stephen Kohler, director of product marketing. Above all, though, the company continues to seek innovative technologies, notably in the area of spectrum

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AUDIO & RECORDING >>



Clockwise from top left: James Capparelle, DPA Microphones; Heidi Blackmer Robichaud, Earthworks; Philip Weiss and Daniel O'Connell, Harman; Per Lundahl, Lundahl Transformers; Amanda Whiting and Lev Perrey, Universal Audio; Stephen Kohler, Shure; Hannah Bliss, Focusrite; Igor Levin, Antelop Audio

management. "It allows customers to avoid interference on a real-time basis. If they are in a mission critical situation like a Super Bowl, or a CEO speech, where interference is just not an option," the company's Axient wireless system automatically avoids interference — "especially in a crowded space, like New York City," Kohler said.

The technology appears also in the company's MI-focused gear, as with the new GLX-D system. Geared for a working

musician, the receiver comes in the form of a pedal, and "builds in some of that [frequency] intelligence that I mentioned," Kohler said. "It will pick itself up and find another channel, almost like a cell phone might, and move to a clean channel, in a matter of milliseconds so users never experience any dropout." There are vocal applications as well.

AVOIDING INTERFERENCE

Also in the realm of avoiding distractions was DPA's year-

old D-facto II, which adapts for a number of wireless systems. Plus, noted James Capparelle, a sales and marketing associate, the "very direct" supercardioid capsule "is going to reject sound from all sides. It's great for onstage use, so with a full band onstage it's going to reject all that other sound. But you can scream as loud as you want." Alicia Keys, Bruno Mars and Celine Dion have used the system, Capparelle said, and the D-facto IIs have also been tested in

Denmark — with opera singers.

GOTHAM RULES

The message seems loud and clear; this year's convention marked a return to form.

"No other show draws such a diverse crowd of key decision leaders in music, post, broadcast and live sound," said Phil Wagner, president of Focusrite Novation, in a statement. "This year's AES had our booth packed with potential customers from start to finish." **MI**



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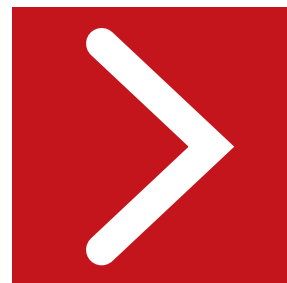
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GEAR



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Levy's Leathers' tooled cheetah print straps feature veg-tan leather with royal blue garment leather. They are deep embossed with a cheetah print and are 2.5 inches wide and are adjustable from 41 to 54 inches. They are available in black, natural and cranberry. levysleathers.com

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Fender flashes back to the '60s
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Kat keeps it exclusive with new headphones
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Alfred debuts new chord encyclopedia
PAGE 106
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Yamaha launches feature-packed MOFX
PAGE 108
- > **DJ & Lighting**
Blizzard gets cold with new light
PAGE 110



LANIKAI | LU SERIES

Fully-Equipped

Lanikai's LU series ukes are now equipped with new TunaUke Intonation Technology. TunaUkes feature a compensated nut and movable saddle delivering intonation improvement. All LU models have been shifted to the TunaUke equipped versions. lanikaiukes.com

YAMAHA | TRBX SERIES

The Low Down

Yamaha recently debuted the TRBX series of electric basses. All four models feature a five-piece maple and mahogany neck for stability and tone, along with finely crafted solid Mahogany bodies that are balanced and lightweight. yamaha.com

RECORDING KING | M5, M7

Stateside Style

Recording King has released two USA Banjo production models, the Recording King M5 and M7. The U.S.-built M7 features a one-piece mahogany neck and a one-piece mahogany resonator. The M5 is built stateside from top-shelf woods. recordingking.com

KALA | UKADELIC ADDITIONS

Groovy, Dude

Kala has reintroduced the Ukadelic series, offering the most popular models along with a new design. Ukadelics are available in soprano size and include injection-molded back and sides, wood tops and rosewood fingerboards. kalabrand.com



DR. DUCK | AX WAX

Clean Up

Dr. Duck's Ax Wax is a cleaning, polishing formula for all guitars and other musical instruments, including brass and woodwinds. It contains no abrasives, silicones, synthetics, waxes or acids. ducksdeluxe.com

FENDER | CUSTOM SERIES

Sixties Flashback

Fender recently introduced the '68 Custom series amplifiers, which consist of the '68 Custom Twin Reverb, '68 Custom Deluxe Reverb and '68 Custom Princeton Reverb amps. The '68 Custom amps pay tribute to the classic look, sound and performance of Fender's late-'60s "silver-face" amps. fender.com



EASTMAN GUITARS | SCHERTLER

Magnifico
Magnetico

Eastman Guitars has debuted the Schertler Magnifico AG6 acoustic soundhole pickup. The AG6 features active multi-coil technology with six separated coils and magnets with one preamp each. Low impedance electronics with no integrated circuits makes it a pure class A preamp. schertler.com



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SONOR | SUNSET KIT

Das Drums

Sonor recently launched its limited edition Sunset kit featuring German Beechwood, which produces a warm, balanced tone with low frequency punch. Handmade in Germany, this kit features a transparent red over a Birdseye Maple veneer. The beech shells offer evenly balanced lows, mids and highs, and the consistent tone supports projection and dynamics. sonor.com



KAT PERCUSSION | ULTRA ISOLATION
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KAT Percussion's new Ultra Isolation Headphones were designed with the drummer in mind. The headphones offer a wide dynamic range and superior external noise isolation. katpercussion.com

GROVER |
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Jingle All the Way

Grover's Pro Bantamweight series tambourines feature a shell that is narrower in depth, which can be played with ease and dexterity, especially by younger percussionists and those with smaller hands. Every Bantamweight series tambourine features a reduced weight solid hardwood shell, Remo pre-tensioned Skyntone head and hand-hammered jingles. groverpro.com



"I would never tour without an **Audix OM 7.**

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Andy Tinsley - FOH Engineer, Alkaline Trio

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"Audix mics bring the vocals into focus. The capsules sound very natural and open. Audix mics give me new inspiration for listening and getting not just a great sound but the best representation of what's going on at the source."

**Richard 'Dickie' Chappell -
Monitors, Peter Gabriel**

"The tight pattern of the OM7 helps to capture just the vocals. Then I can compress it just a bit and ride the levels. There's no wash of cymbals and stage clutter that can interfere with the vocal mix."

Simon Fuller - FOH, Dry The River

"The OM7 is REALLY doing it for me - so smooth and hi-fi for a vocal dynamic. The OM7 is a gorgeous sounding vocal mic through a P.A. All of the OM Series mics are remarkable and would work for me in a bunch of contexts. They sound balanced in frequency response from top to bottom."

Brent Bodrug - Sly-Fy Chapel Studio



"Ben Kowalewicz had been using the standard vocal mic forever and I always struggled with it. We started trying out all types of mics, and Audix came out on top. Ben's a performer and the Audix OM6 has the feel that he likes - it just feels right to him. The OM6 works great and he loves it!"

**Bob Strakele -FOH,
Billy Talent**

"The noise rejection characteristics of the OM6 and OM5 have been the total selling point for us."

**Ciaran McKenna - FOH
Engineer, Alex Clare**

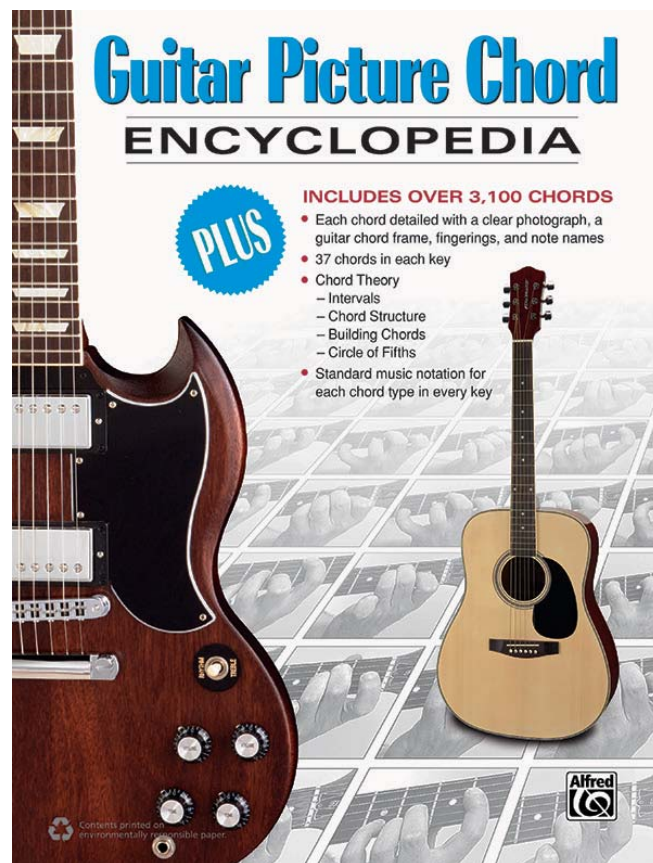
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ALFRED | 'GUITAR PICTURE CHORD ENCYCLOPEDIA'

Chord Collection

Alfred recently released its *Guitar Picture Chord Encyclopedia*. Co-written by Alfred Music editors Link Harnsberger and Nathaniel Gunod, the book is a comprehensive collection of over 3,100 chords that feature photographs, chord frames and standard music notation. Chord fingerings are shown along with note names, and chords are listed both alphabetically and chromatically for easy reference. alfred.com



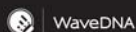
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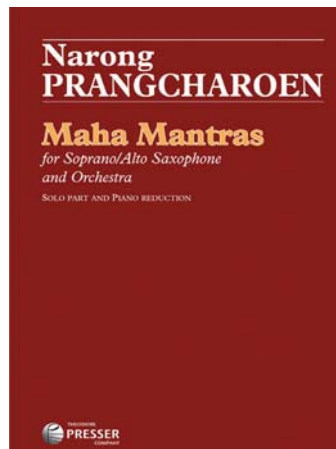
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THEODORE PRESSER | 'MAHA MANTRAS'

Exclusive Titles

Theodore Presser has debuted the piano reduction version of Narong Prangcharoen's *Maha Mantras*, a concerto for alto and soprano saxophone and orchestra. Theodore Presser has signed several works for orchestra and wind ensemble from Prangcharoen, acting as the exclusive publisher of his works. presser.com

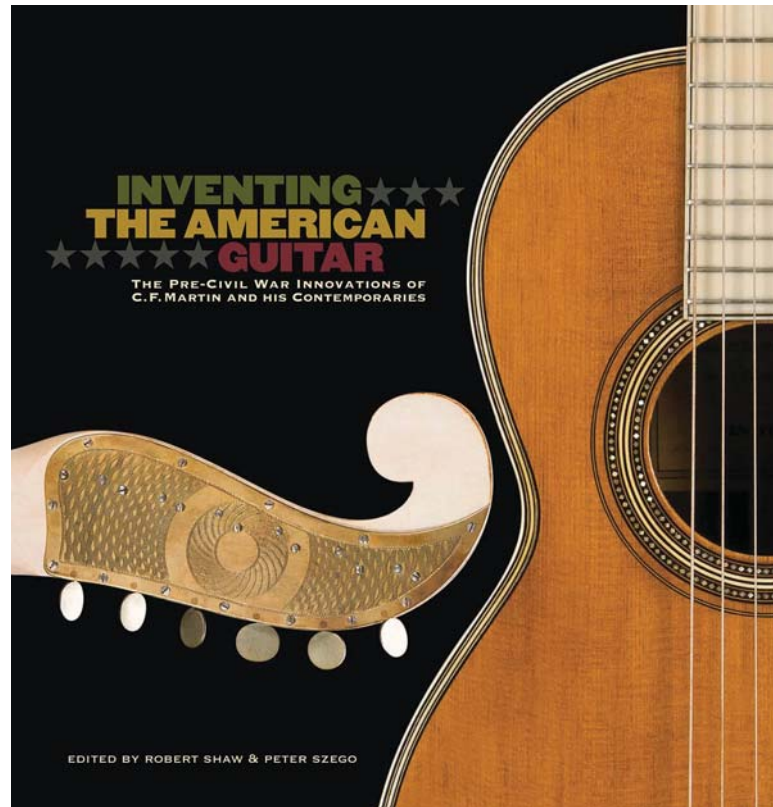




HAL LEONARD | 'INVENTING THE AMERICAN GUITAR'

American Legend

Hal Leonard has published *Inventing the American Guitar*, in collaboration with the Martin Guitar Company. The book describes the early history of American guitar design in detail. With essays by prominent writers and photographs of almost 50 guitars, this book tells the story of how a European instrument was transformed into one with all of the design and construction features that define the iconic American flat-top guitar. halleonard.com



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KORG | LP-380 DIGITAL PIANO

Red Alert

The Korg LP-380 Digital Piano is now available in a stylish red model, in addition to the existing black and white options. Just over 10 inches in depth, the LP-380 is slim enough to fit anywhere. The soft-fall, wooden key cover is flat on top, letting the instrument blend into a room when it's not being played. korg.com



YAMAHA | MOXF SERIES

Mo' Features

Yamaha's MOXF series includes the latest MOTIF XF sounds, effects and the ability to add a flash board slot for further expandability options. The 88-key Graded Hammer Standard MOXF8 and 61-key semi-weighted action MOXF6 come with 741 MB Wave ROM, 3,977 waveforms and 128-note polyphony, with up to 1 GB of flash board sample expansion. yamaha.com

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CHAUVET | WEDGE TRI

Perfect Fit

Chauvet recently released the Wedge Tri wash light. The triangle-shaped and remote-controllable light fits perfectly inside the TRUSST Arch and Goal Post Kits and clamps to its 35mm truss using built-in M10 or M12 threaded rig points. chauvetlighting.com

BLIZZARD LIGHTING | WICICLE SKYWIRE

Ice Cold

Blizzard Lighting has redesigned its wiCICLE 2.4 GHz wireless DMX receiver to create the wiCICLE Skywire. The wiCICLE Skywire receiver now features an internal antenna, in contrast to the previous external style, bringing the overall length of the unit down to 3.35 inches long, and it maintains approximately the same diameter as a standard XLR plug. blizzardlighting.com



ADJ | IKON LED

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The Ikon LED from ADJ is a high-output gobo projector that is powered by a bright 60-watt 7,500K white LED and features exceptional optical quality, letting it produce bright images and patterns on floors, ceilings and other room surfaces. adj.com



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PIONEER | DDJ-SB

Portable Pioneer

Pioneer has added the DDJ-SB to its DDJ-S Serato-based line of controllers. More compact and portable than the other models in the series, the DDJ-SB 2-channel DJ controller is designed for the entry-level DJ who wants the same look and feel as the two upper models but with more basic operability. pioneerdj.com



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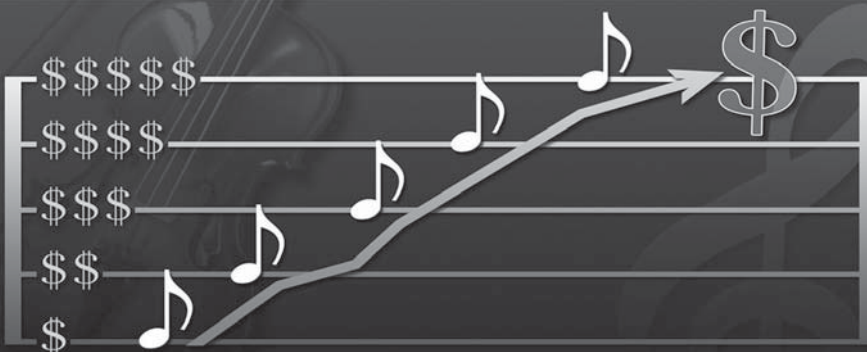
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D'ADDARIO & COMPANY, INC. SEEKS U.S. REGIONAL SALES MANAGER

D'Addario & Company, the world's largest dedicated musical products accessory provider, is seeking a Regional Sales Manager for the middle third of the United States. The territory would include the states of Michigan, Ohio, Kentucky, Tennessee, Alabama, Mississippi, Louisiana, Arkansas, Missouri, Illinois, Indiana, Wisconsin, Iowa, Minnesota, North Dakota, South Dakota, Nebraska, Kansas, and Oklahoma. A D'Addario Regional Sales Manager (RSM) is responsible to serve as the primary company representative interacting and developing relationships with key music retailers and assigned distributors, as well as people and organizations that have market influence within the assigned territory.

The RSM will be expected to travel 50%-60% of the time to meet with territory influencers face-to-face. Approximately 80% of the time traveled will be to meet with key music retailers for new product presentation, training, and overall awareness of the value of doing business with D'Addario & Company, and the brands represented, including D'Addario, Planet Waves, Rico, Promark, Evans, and Puresound. Approximately 20% of the time spent traveling in the territory will be to identify and engage with key influencers, including but not limited to college and university personnel, influential high school programs, music educators, private teachers, etc.

The RSM will be expected to work from a home office environment when not traveling. This time is spent following up on face-to-face meetings, working on promotional considerations, special events and activities, business analysis, and other activities that will increase D'Addario presence in the market.

A successful candidate should have excellent interpersonal and organizational skills, a strong background selling to retail accounts and in depth knowledge of the music retail operations. Candidate should also possess a demonstrated ability to establish key account objectives, achieve sales goals and build professional business relationships. The ability to quantitatively analyze and interpret sales data, a willingness and desire to routinely visit all key accounts (50+% travel) and a desire to assume full responsibility for regional performance are required.

Minimum qualifications include at least five years of experience as a sales representative in the field selling to the retail trade; at least two years' experience managing key accounts; some supervisory or personnel management experience preferred; experience in music industry strongly preferred.

Success candidates must be highly motivated, comfortable accepting significant responsibility and accountability for performance, enjoy routinely working with retailers in the field, able to build strong business relationships and be a flexible, adaptable and creative resource.

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John Bechtold

Pittsburgh Guitars
Pittsburgh, Pa.

We started a scholarship program several years ago called Strum Together. Once February and March hit, we'll get busy getting materials together to send to schools. We'll have kids submit essays about why they want to play guitar or about how music is important in their lives, and then after we get all the essays in, we award scholarships for lessons. We'll do that for a couple months at the beginning of the year, but it kind of boosts our summer lesson program when people take some time off or they're going on vacation. It's a lot of work to get the scholarship program together, but it's a really good community engagement program for us.

Another thing we do after the holidays is really ramp up a lot of our marketing campaigns. We use Constant Contact newsletters, so we'll send them more frequently and try to engage customers a little more after the holidays. We promote a lot of the new products coming in after the trade show and then get the word out about sales and specials we do. That's been real successful; we use a lot of Constant Contact and Facebook.

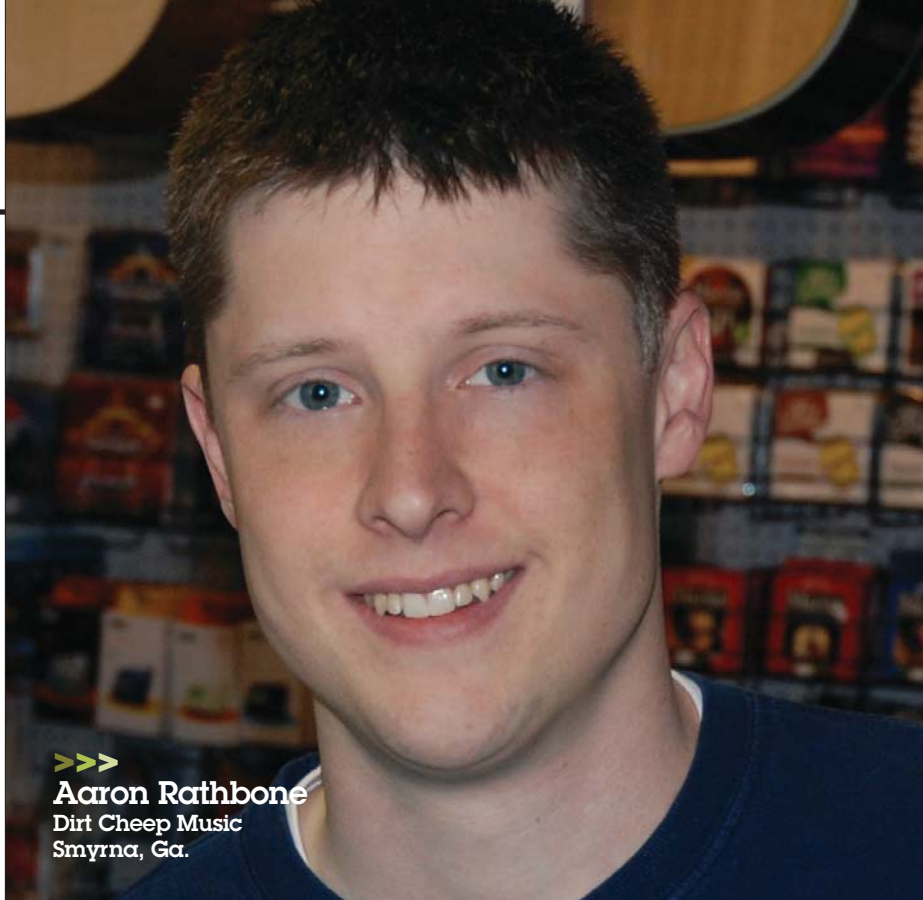
We'll start to have more in-store guitar clinics. We'll bring in some different product reps with different guitars, and we typically get 40 to 60 people in the store for all of these events. We're going to start to have some uke clinics and try to tap into that marketplace a bit more.

>>>

Dan Kuse

Fazio's Frets & Friends
Ellisville, Mo.

We did a bounceback promotion in December. Basically, if [a customer] spends \$50 they'll get five dollars back on a gift card to come back in after the first of the year. That's how we're going to try to drive some sales in January. We want them to use it after the first of the year, so that plants some seeds and gives them an incentive right off the bat. We also have some new lesson promotions in our education department that we worked on selling in December and those will start in January.



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Aaron Rathbone

Dirt Cheep Music
Smyrna, Ga.

“How do you offset the post-holiday down time?”

I can tell you right now that we don't start discounting stuff like the rest of big box America.

When we take a look at our numbers, January and February are only a few points off our historic monthly averages. Ours is a mature business (we turn 30 years old in March) and so we have the luxury of taking a long view about our month-to-month sales. Though our company position may not seem relevant to a much younger music store, I think it's important to point out that protecting your pricing integrity during slow periods is more important than combating any seasonal dip in sales. We don't offer blanket sales at every turn because we

continually reinforce to our customers that our prices are “right” and “nationally competitive.” Training customers to expect deep discounting can negatively impact profits year-round, or said another way, does a Q1 blowout create pricing objections later in the year?

From an annual approach, we've found that doing the legwork in November pays off in February. We do a holiday promotion with fretted instruments where you get a complimentary restringing within 90 days of purchase. Would we have thrown in a set of strings to close the deal? You bet. But bringing the customer back into the store with a value proposition works

better for our foot traffic and branding, and gives us the opportunity to showcase our service in January.

Then, we really move stuff around the store after the holidays to simultaneously spring clean and present a fresh display to our regular customers. I can't tell you how many times that pointy guitar we couldn't sell at Christmas went out the door because we displayed it differently a month later.

I think doing more with what you have is a better recipe for January and February than blowing out what you have and buying it all over again, only to grapple later on with the question, “I like this, but when will it go on sale?”

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