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The Contemporary Music Magazine

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2-3/83

Bohart Music

lets you sit down and talk to somebody who is maybe 1500 miles away from you in a business operation almost identical to yours. You share things that work for you and help each other with fresh ideas."

Despite successful efforts to increase store awareness in his market, Robertson has had to cut-back and keep a close eye on operating costs to cope with current economic conditions. One of the first expenses to be cut was traveling and gas costs which Robertson implemented by installing a wats line and compiling an accessories catalogue for mail or phone ordering by band directors.

"We are really watching our mileage particularly this year because we just can't say that somebody's going to drive and call on a given school every 8 days — they're not going to be there," stated Robertson. "They hit the good accounts every week, the mediocre ones every two weeks, the bad ones maybe once a month. If a school's not generating any income we'll cut them off after a year.

"We had to pare expenses where absolutely necessary and this is, of course, in the way people are compensated. In other words, nobody is going to be on a straight salary anymore. They have to produce and they all have definite quotas and targets in mind as to what they should achieve in order to pay their way."

"Inventory is another real problem for me right now," he added, "my inventory is much higher than I like for it to be. I've been involved with the buying end of the business for at least 10 to 12 years and it is very hard to predict turnover these days. We used to see what we used last year and then project according to how many of those accounts we still had and the size of them and then allow 10%, or whatever, for returns and buy on that basis. That formula no longer works, I am presently trying to balance out my inventory and doing everything that I can to consolidate the number of manufacturers that I deal with. I made the mistake of being involved with too many of them and that's going to be over with next year. I think a retailer should have a maximum of 3 major lines, or 2 majors and one semi-major supplier in the background."

Unhappily Robertson has also had to cut his staff, commenting, "I took a look at December and didn't like what I saw so I had to eliminate one person. I don't want to cut in sales per se however, I'll find some way of cutting in sales support — shipping, receiving, office staff, that sort of thing."

Though times haven't been easy, Bohart Music stands on a solid foundation. Robertson concluded, "I think the business is there if you want to get out and work for it, you can't wait for it to come to you anymore."

—Al DeGenova

Kenny G

G, is most often categorized as fusion or pop-jazz. Though some listeners feel that jazz which makes money is somehow impure, the commercialism of this style of jazz has expanded the audience for the music and opened many ears to improvisation and instrumental music.

Kenny G has sold over 50,000 copies and held a Top 10 position on the jazz charts for a number of weeks — not bad for a debut album. Produced by Jeff Lorber, the album features the impeccable ensemble work of Kenny G and Jeff Lorber on keyboards, Marlon McClain on guitars, John Robinson on drums, Jim Haslip and Neil Stubenhaus on bass, Steve Forman on percussion, and former Santana vocalist Greg Walker on the cut "Here We Are." The LP features original material but also lets Kenny offer his own interpretation on the jazz standard "Mercy, Mercy, Mercy" and on the Eagles' ballad "I Can't Tell You Why."

Doing gigs under his own name up in the Northwest, as well as worldwide with Jeff Lorber Fusion, Kenny G is currently writing and planning for his second solo album.

"I think fusion is really accessible to a lot of young people, much more so than mainstream jazz," said Kenny talking about the future direction of his music. "The point is, you're making records to reach a lot of people. You want them to hear your music and like your music, so if you're going to sell records you have to do something that people can relate to and get into. The fusion material which is basically going toward pop, R&B, funk, whatever, really allows people to get into instrumental music.

"My music is going to go even more in that direction, I'm going to make it even more commercial, but still show people that I can play. I've got some great ideas for my next album.

"If I'm going to keep doing what has already been done I probably won't have a record deal for very long. Sanborn has a certain style and Grover (Washington) and Ronnie Laws, and I think my album fits in that vein, but I'm going to try and expand it and try something like the English music that is coming in, the Techno music. I think that would be great instrumental, and really let me show what I can do. I think it is so important to do something that is fresh and different. There is nobody that is ever going to play bebop better than Charlie Parker because he started it — it's just too late. It's like when the first guy went up into the high notes on the sax, the altissimo, that was fantastic, but now everybody does it. I can play up there like it was part of my horn, but I'm not going to get fame from that. Not anymore. I want to be a first, then I don't care if every other sax player around copies it."

—Al DeGenova

School music can save the superintendent

School administrators looking for support and visibility ought to look to their music programs as the most inexpensive and cost effective vehicle for reaching the community. And the local music retailer is just the person to help guide the educator in that direction.

The importance of the school band movement, both to the school superintendent and community which his school serves, was thrust home by Kenneth Ingram, former president of Gemeinhardt, in an address to the members of the National Association of School Music Dealers (NASMD) last month. (see page 32)

Ingram made this point: "By 1990 it's estimated that 22 percent of the voters in this country will have children in school. (Today the percentage is about 50 percent.)

"What do you think the level of support for education in the United States is going to be in 1990 compared to what it is today? More? Or less? So if you (the dealer) think you've got problems, the school superintendent has a dandy of a problem. . . .

"If he can be shown that through the support he gives to his school music program — which costs peanuts — he can get the leverage he needs to build community support. All he needs is community support — that's his hot button.

"The band program can give him support," said Ingram, "in a more efficient way than any other program he's got in his school — including football and basketball. . . ."

It's a great grass roots concept: Convince the local superintendent, the band director — whomever and wherever — that the band program is the greatest public relations idea since free popsicles at the ball park. A quick glance at his budget tells him the band isn't costing that much compared to the other cracks through which the dollars for education slip. School bands after all involve lots of kids, and their visibility is limited only by the imagination of the band director.

The key to all this is communication between the educator and the school service dealer — communication that is all too often lacking. Ingram posed this question: When was the last time you as a dealer had dinner with the superintendent of schools for your biggest accounts? Well?

In Hanover, PA, Menchey Music Service has been holding an annual dinner for music supervisors and teachers for some 30 years.

Gordon Robertson, owner of Bohart Music Co., Kansas City, MO, (see page 40) publishes a newspaper that reaches 6,000 teachers, parents and students.

These retailers, along with many others, understand the importance of maintaining a common dialogue with the educators, because many of their problems become the retailer's problems. These problems are not disappearing either.

Retailers can help the educators relate the importance of school music programs to community support.

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THE NEW PEAVEY CELEBRITY™ SERIES: microphones for every application.

There are so many brand names and types of microphones on the market that when a customer walks into your store looking for a microphone he often leaves the store confused and baffled and you lose the sale. The new Peavey Celebrity™ Series Microphones can help solve this dilemma.

There are three microphones in the Celebrity™ Series, the CD-20™, CD-30™, and HD-40™. Each offers special response characteristics for various applications. Each mic is offered with the customer's choice of four cables. For example, if your customer chooses the CD-20™ for vocal applications, he has the option of a 25 foot XLR low impedance cable with or without an integral on/off switch (CD-20LS™/CD-20L™) or a 25 foot high impedance cable (XLR to 1/4" phone plug) with or without the integral on/off switch (CD-20HS™/CD-20H™).

Each of the eight ounce, 250 ohm Celebrity™ Series microphones feature extended frequency response, three pin XLR connector on a powder-coated, die-cast alloy body, and brazed steel mesh windscreens with integral foam "pop" filters. Each mic comes complete with a foam-lined carry bag, our new stand adaptor and, of course, the customer's choice of four super low noise cables with high quality connectors.

We invite you to see and hear these microphones at this winter's NAMM show, Anaheim, California, January 21st through 23rd, Space 419.



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Over the years Rico reeds have become the world's most popular reed. Because Rico offers such high quality and exceptional value, no other reed sells as well, as conveniently and profitably.

To most dealers, the little plastic Novapak containers which protect each individual reed in the merchandising display makes all the difference in the world.



Now, in its new bright "Sunrise" packaging the Rico Novapak reed dispenser promises to be even better. The attractively redesigned boxes and sign, designed to stimulate impulse buying, will greatly enhance your Rico reed sales, helping you turn your inventory around quickly and make you money in the process.

In addition, to emphasize the high quality and exceptional value of Rico reeds, a powerful new series of six ads is now being run in major music magazines. The ads have a theme, "The more you know about reeds... the more you'll trust Rico," and provide useful information to your customers. Soon we'll offer the whole series as a poster. The information in the ads will give your customers even greater trust in Rico and your store.

There has never been a better time to carry Rico. To get in on this most convenient and profitable reed program, call your distributor and order the new Rico "Sunrise" Novapak display today.

If you already have a Rico Novapak display, write direct to Rico for your new "Sunrise" sign.

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W. T. Armstrong names Gerfen to new post

John R. Gerfen has been appointed to the position of vice president, marketing and administration, at W. T. Armstrong Company, Elkhart, IN.

Gerfen joined the company in 1977 and most recently held the position of vice president-treasurer. He has been an integral part of the management team which has stressed quality production, customer service aggressively tuned to dealer's needs, and encouragement of music education programs.

Gerfen's background includes executive positions at the Hammond Organ Company, Admiral Credit Corporation, and regional manager of Borg-Warner Acceptance Corporation of Chicago, IL, where he was responsible for the development of financial programs for music dealers.



John Gerfen

In making the announcement, Thomas T. Burzycki, president of the Elkhart based woodwind manufacturer, stated, "John is considered a top financial planner in the music industry. His in-depth knowledge of the financial needs at both the retail and manufacturing levels will provide expertise and vision in the continued development of innovative programs which will benefit both Armstrong and our retail dealers." Accepting the appointment, Gerfen stated, "The position is challenging and the times are challenging, but Armstrong's commitment to quality and our recognition of the importance of our dealers and the educators they represent will develop into an unstoppable team."

Gerfen received his undergraduate degree at St. Olaf College in Minnesota. He earned a masters degree in business at the University of Iowa and has studied advanced finance and accounting at the University of Illinois and Northwestern University.

FEBRUARY/MARCH 1983

Major expansion at Remo

Remo, Inc. North Hollywood, CA, announced a major expansion of facilities, staff and production rates to meet worldwide demand for its pre-tuned series (PTS) products.

A separate 48,000 square-foot facility has been leased and is devoted solely to PTS production, according to president Remo Belli. "Market response has been very encouraging," Belli stated, "and we now have new tooling and trained personnel in place for substantially increased volume."

The company currently is producing 1500 pre-tuned drumsets and over 600 latin and educational drums each month, and expects to boost production as demand increases, according to Belli.

Three staff additions were revealed by Belli. Pierre Breitenstein, for 15 years a drum manufacturing and design consultant in Europe, has been named PTS production manager. Jerry Steinholtz, a respected studio percussionist, has joined the company to oversee PTS quality control of latin and ethnic drums. Tom Minor, whose performing credits include stints with Mel Torme and Bill Watrous, is assisting in the development of special PTS products.

The Remo PTS line, first introduced early in 1982, incorporates patented technology



for producing simplified, low cost drums with drumheads pre-tuned at the time of manufacture.

Artist program

Bob Scott, president of Duraline/Syndrum (division of Research Development Systems, Inc.) announced his company's new artist program.

Artists appearing in a new series of Duraline ads are: Bobby Rondinelli (Rainbow), Ollie Brown (producer/percussionist), Herman Jackson (B. B. King), Rod Morgenstein (The Dregs), Mark Craney (Gino Vanelli), Dennis Holt (Nashville studio), Rick Alegria (Paul Williams), Hal Blaine (studio), Rick Latham (author/clinician), Barry Keane (Gordon Lightfoot) and Boo Boo McAfee (Donna Fargo).

President Reagan Endorses Music In Our Schools Week

President Ronald Reagan issued a statement endorsing the Music Educators National Conference's Music In the School Week program. In his message, the President noted that Music In Our Schools Week will "reach hundreds of thousands of students and music lovers, reaffirming the importance of music education in our schools and communities." Mr. Reagan also commended those responsible for the program.

Copies of the Presidential statement were to appear in newspapers across the country, PTA publications, and chambers of commerce newsletters. In addition, copies will be displayed in record stores, banks, and libraries.

March 7-13, 1983 marked the ninth national observance of Music In Our Schools Week '83. With the theme "Music is Everybody's Language" thousands of students, music educators, and supporting organizations began their celebrations.

THE WHITE HOUSE
WASHINGTON
December 13, 1982

It gives me great pleasure to send my best wishes to members of the Music Educators National Conference as you observe your 9th National Music In Our Schools Week.

Nancy and I are grateful to the 50,000 members of the Music Educators National Conference for providing this unique opportunity to strengthen support of music education in our nation's schools and communities.

Celebrated in all 50 states, Music In Our Schools Week will reach hundreds of thousands of students and music lovers, reaffirming the importance of music education in our schools and communities.

We commend all those who are responsible for the Music In Our Schools program and extend our best wishes for a most successful week.

Ronald Reagan

Boosey & Hawkes offers long-term finance plan

An innovative long-term financing program, a first in the music industry, will help dealers market stringed instruments more effectively. The announcement came from Jonathan Crist, chief executive officer of Boosey & Hawkes Buffet Crampon Inc., who said the program provides up to three years of financing on Andrew Schroetter stringed instruments, cases and bows.

"Boosey-Buffet is pleased that its financial resources can provide a strong foundation from which to build this much-needed dealer program," Crist commented. "Our extended financing will allow dealers to inventory a full range of quality stringed instruments for student rental, without seriously taxing their cash flow."

Crist said that because of the specialized needs of a stringed instrument program, the financial burden usually involved in stocking fractional-sized stringed instruments has limited some dealers to choosing lesser-quality instruments or not providing any stringed instrument program at all. "The dealer now has the tools to create business and to help build the stringed instrument market," said Crist.

The Boosey-Buffet program provides dealers the opportunity to carry a significantly higher quality of instruments, including fractional-sized violins, violas, cellos and stringed basses. With this pro-

gram, the dealer can inventory all the instruments he needs in order to offer a quality program to his schools.

According to Crist, initial dealer reaction to the program has been favorable. "Dealers have long awaited a program in which the manufacturer shares in the responsibility of financing the stringed instrument rental program," stated Roy McGregor, the John Tirkot Company, and past director of NAMM and the NASMD. "This new financing program is the first time a manufacturer has teamed up with the dealer to develop an important program that will help build business and music education."

Because of the inherent fine-handcrafted quality of Andrew Schroetter instruments, a dealer can expect long life from these instruments and can continue to rent them for many years after his financing program has been completed.

Crist said the program will be offered on a limited-availability basis. Dealers who are interested in the program can place their orders now to assure product availability in time for orchestra recruitment in 1983.

To learn more about the program, dealers should contact the Andrew Schroetter division, Boosey & Hawkes Buffet Crampon Inc., 200 Smith Street, Farmingdale, N.Y. 11735.

Steinway to market Gulbransen

Steinway & Sons, New York, NY has assumed marketing responsibility for the Gulbransen Musiccomputer line, it was announced by Lloyd W. Meyer, president of Steinway.

Meyer emphasized that this addition involved solely marketing activities and that production of the Steinway and Gulbransen products will continue in separate locations — Steinway in Long Island City, NY and Gulbransen in Hoopeston, IL.

As part of the addition, Mr. Meyer pointed out, "We have reorganized and enlarged under Steinway & Sons the Steinway piano and Gulbransen Musiccomputer marketing staffs into a cohesive and effective team of specialists to serve even more effectively the needs of Steinway and Gulbransen dealers."

Under the expanded marketing program, Robert Dove, who joined Steinway & Sons in June as vice-president of marketing sales, will be responsible as well for all marketing aspects of Gulbransen Musiccomputers.

David W. Rubin has been appointed senior vice-president of Steinway & Sons and will be responsible for all public relations activities, advertising and institutional sales programs, as well as the Steinway concert and artist program. Formerly a Steinway vice-president, he will also play a major role in product quality and product development.

Other appointments include the following.

Thomas Zateslo, formerly director of marketing for Gulbransen, will join Steinway & Sons as director of marketing, having responsibility for both lines.

Nelson Wheeler, formerly national sales manager for Gulbransen, will assume sales responsibility for both product lines. Reporting to Mr. Wheeler will be a reorganized and expanded field force of district managers who will call on both Steinway and Gulbransen dealers in their respective territories.

Additional personnel in the marketing department include Dolly D'Elia, who will join Millie Pasando as a sales coordinator for both Steinway pianos and Gulbransen Musiccomputers. Miss D'Elia had been executive secretary to the president of Steinway & Sons.

Jack Malmsten, who was export sales director for Gulbransen, has been appointed to the new post of director of international marketing for both Steinway and Gulbransen.

Kenneth Elford, Gulbransen representative in Canada, will represent Steinway in that marketplace as well.

Gemeinhardt continues Phase II

Gemeinhardt has announced that the School Band Movement Phase II Seminars will continue in 1983. Dates and locations will be announced soon in educator and trade magazines.

According to Glenn Holtz, Gemeinhardt Director of Marketing, 37 seminar sessions were completed in 1982 with presentations at leading universities as well as some state music educator meetings. Remarks by educators attending the sessions were enthusiastic with comments such as "Very timely" . . . "I feel I can approach problems with a refreshing outlook!"

The seminars were a result of a year-long research study by Dr. Joe Brown, head of the Bureau of Business Research at Ball State University. The seminars explore the problems facing school band programs and, through the use of the research, illustrate the opportunities available for solving problems at the local level.

The Gemeinhardt Report, an executive summary of the research, identifies problems facing school bands. Benefits listed by parents show that support for band does exist and that parents want to be a part of

band activities. The research shows that communications with all constituencies contribute most to building or maintaining solid school band programs. According to Holtz, the seminars in 1983 will be expanded into a problem solving workshop to define ways to improve communication processes.

Young named marketing v.p.

William J. Young was named senior vice president, marketing by The Wurlitzer Company.

Young, currently vice president, sales and marketing at Karnes Music Company, will assume direct responsibility for Wurlitzer's worldwide keyboard product marketing, sales promotion, customer service, and business planning and product development.

Young has a B.S., Music Education, from DePaul University and a M.B.A. from the University of Chicago.

Horace Comstock, who has been handling a number of areas for Steinway, most notably advertising and promotion, will now specialize entirely in sales training.

Product specialists for Gulbransen Musicomputers will continue to function as in the past, reporting to Tom Zateslo. In addition, the Gulbransen service team, headed by Ronald Howie, will continue operations from its Illinois base, concentrating only on Gulbransen musicomputers.

Meyer said plans are nearing completion for a new service department for Steinway pianos and that details will be made known in the near future.

He added that John Steinway, chairman of Steinway & Sons, continues to maintain an active role as chairman beyond his planned retirement, which had been scheduled last summer. Mr. Steinway will continue to assist in major Steinway piano events sponsored by dealers, said Mr. Meyer.

In a letter to dealers announcing the new marketing organization, Mr. Meyer said, "The intent is to provide better service to you. This will mean a level of personal contact never before experienced by our dealers. We are certain this will result in increased business for you, and ultimately, improved profitability."

Studiomaster, IMC deal

International Music Corp. (IMC) assumed all operations of Studiomaster U.S.A. as of January 1. The marketing, sales, and warehousing functions for Studiomaster have been moved from Anaheim, CA, to IMC's home office in Fort Worth, TX. The Anaheim facility will remain intact and will be used as a West Coast service center. Fort Worth will also be fully staffed as a service facility for the South, Midwest and Eastern regions.

Dennis Handa, president of Studiomaster, has stayed with the company and will move to Fort Worth to head Studiomaster for IMC. Handa stated, "The marketing direction of limited dealerships with exclusive territories will be continued in 1983, and an even greater emphasis will be placed on refining the profitability of the Studiomaster dealer network." He also stated that there will be two immediate marketing advantages gained by joining IMC — floor plan, extended term financing and increased service marketing and sales assistance with the IMC marketing and sales staff.

"To sum it up," Dennis remarked, "we are joining forces with a proven winner who reacts fast to give dealers quality, value for the dollar, and profitability — three important keys to success in today's market."

Zildjian Day in L.A. big bash for percussion crowd

Los Angeles had probably never seen anything quite like it: some 2,400 percussionists (students and pros) jammed into Bovard Auditorium on the University of Southern California campus for a day-long series of clinics and demonstrations sponsored by the Avedis Zildjian Company.

Zildjian company officials were thrilled with both the response and the results of its first "Zildjian Day in L.A." Speaking for the cymbal manufacturing concern, Steve Tirpak said that plans were already being

considered for having a second such event next year.

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The Avedis Zildjian Company brought together an unprecedented line-up of outstanding percussionists to conduct clinics, free to the public, for "Zildjian Day in L.A.," hosted by the University of Southern California. Pictured, left, are: Phil Ehart, Larrie Londin, Rab Zildjian (vice-president/sales, North America), Ralph MacDonald, Steve Gadd, Carmine Appice, Tony Williams, Lennie DiMuzio (Zildjian merchandising manager) and Jay Wanamaker. Absent is percussionist Alex Acuna. Zildjian and MacDonald display the commemorative t-shirts that were distributed to those in attendance.

considered for having a second such event next year.

"USC was just great to us and the whole day was very, very successful," Tirpak said, adding that a similar event would be held in Chicago in June, just prior to the opening of the NAMM Expo.

Besides the roster of eight professional percussionists, Zildjian hosted a product review booth at a rehearsal hall at Booth Memorial Hall. In addition to displaying its wares, including Zildjian's "China Boy" Oriental cymbal, the lower-priced Amir cymbal line and the re-introduction of the "paper-thin crash cymbal," Zildjian gave away T-shirts, pens and posters by the hundreds.

Following the Sunday Zildjian day, the company sponsored a banquet at Jonah's, a Marina del Rey eatery. Invited guests were entertained by "Zildjian Day" clini-

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Rizzuto named marketing director

Ed Rizzuto was recently appointed director of marketing for Rogers Drums. This is in addition to his responsibilities as marketing director for Fender acoustic guitars, strings and accessories.



Ed Rizzuto

Rizzuto, whose music background includes 15 years in musical instrument sales and marketing, is also a musician and music educator who worked professionally for many years as a player and band director. Before coming to F/R/R/S in 1981, he was a key marketing man at Yamaha, where he started as a District Sales Manager in 1970 and eventually rose to become General Sales Manager of the Musical Products Division.

Rogers staff members working closest with Rizzuto are John Cermenaro, percussion product specialist, and Andrea Dion, marketing sales coordinator.

Richard Probst to direct artist dept.

Lloyd W. Meyer, president of Steinway & Sons, has announced the appointment of Richard Probst as director of the Steinway Concert and Artist Department.

Probst will serve as the company's liaison with the performing arts. He will also have administrative responsibility for the Steinway "Piano Bank," some 350 pianos stationed throughout North America that are available for professional use.

David W. Rubin, formerly vice-president in charge of the Concert and Artist Department, has been named senior vice-president of Steinway & Sons.

POTPOURRI

Karl Bruhn, corporate vice president of Yamaha International Corporation, has announced the appointment of **D. C. McClain** as national sales manager of the **Everett Piano Company**.

McClain was formerly Everett's district manager in the West-Coast and South-Central regions. Prior to working for Everett, he was district manager for Yamaha International Corporation.

Before joining Yamaha, McClain spent 27 years in the retail music business. He began working for the King Music Company, Wichita, Kansas in 1947 and eventually became president of the company's four stores. In 1972, he became the owner and operator of the Wichita Piano & Organ Company.

Commenting on the appointment, Bruhn stated, "D. C. McClain brings to this position a lifetime of keyboard marketing experience. As district manager, he made many significant contributions to Everett Piano. We are confident that in his new role he can do even more to help us achieve our sales and marketing goals."

Paul Murphy, general manager of **Beyer Dynamic Inc.**, Hicksville, NY, announced the appointment of **Tony Hawkins** as national sales manager.

Hawkins brings an extensive technical background to his new post. After technical schooling in England, Hawkins went on to spend four years with the British Scientific Civil Service working with the Royal Air Force. He then managed the Soho Branch of Teletape of London where he was responsible for sales of semi-professional and pro recording equipment. Later on, Hawkins worked for the Revox Corporation in London in various sales-related areas and was actively involved in the original distribution of Beyer product in the United States. From there, he spent six years with Martin Audio in New York City as a salesman/consultant specializing in microphones. During his tenure with Martin, Hawkins worked closely with recording studio architects, systems engineers and sound contractors in the design and construction of sophisticated audio-video recording facilities.

The **Avedis Zildjian Company**, Norwell, MA, has appointed **Gerald J. Donegan** manager-marketing support, according to Jeremiah S. Hubeny, executive vice president and chief operating officer at Zildjian.

In his new post, Donegan is responsible for managing a wide variety of

programs which support Zildjian's worldwide sales effort, and ensuring that it is compatible with the company's long term marketing goals and objectives. His range of responsibilities encompasses customer service, public relations, trade shows, direct mail and collateral programs, merchandising displays, premium/promotion programs and materials, as well as other sales and marketing projects.

Donegan joined Zildjian in 1966 with responsibility for shipments and traffic. He became traffic manager in 1976, and customer service manager in 1979. He lives in Braintree, MA, with his wife and two children.

Syntauri Corporation, Palo Alto, CA, has appointed **David Wilson**, of D. Wilson Associates, to represent the digital synthesizer firm's line of hardware and software products in the Northeastern United States. Wilson will support Syntauri dealers in New England, New York, and the Mid-Atlantic regions.

"Dave Wilson is uniquely qualified to work with Syntauri's products and dealers," stated Syntauri president Ellen V. B. Lapham. "He combines a strong musical background, seventeen years of retailing and three years representing audio lines with his working knowledge of computer-based synthesizers. In addition, Dave is known for his skills in sales training and product presentation. We look forward to an outstanding future with Dave on board."

Syntauri Corporation, headquartered in Palo Alto, CA., designs, develops, manufactures, and markets a line of digital computer-based synthesizers for the consumer and pro markets. Syntauri's alphaSyntauri® instrument system includes a general purpose microcomputer, a 16 track digital recording facility and performance keyboard; plus score printing, sounds design, and music education products.

Robert Pabst, president of **Electro-Voice, Inc.**, has announced the appointment of **Kenneth J. Rolnicki** as vice-president of marketing. The appointment, made after the most exhaustive personnel search in company history, is the latest in a series of changes aimed at strengthening EV's position in the marketplace.

"EV is moving forward, and making a major commitment to new, talented staff, at a time when other companies are retrenching," observed Pabst.

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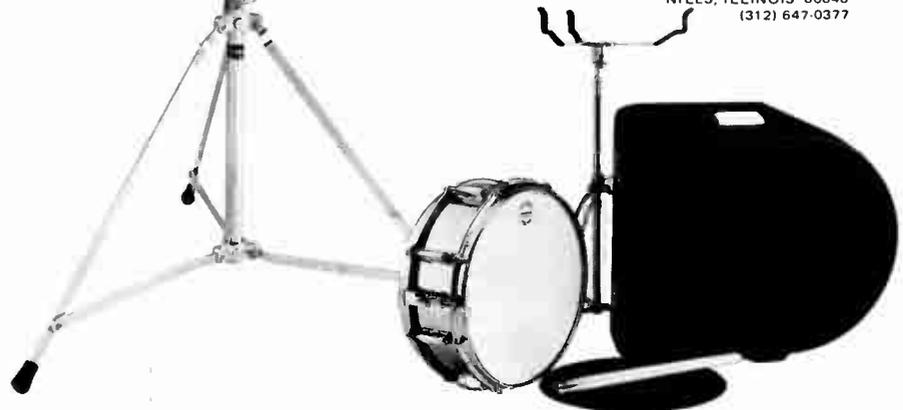
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Fender forms pro sound products div.

Fender Musical Instruments, Fullerton, CA, has created a Professional Sound Products Division, announced Roger Balmer, vice president, sales/marketing/R & D.

Knowing that an essential part of the success of any new venture is a solid foundation of experienced and knowledgeable team members, Balmer set out over a year ago to acquire the talent necessary to conceive, design and produce a cost-effective and performance oriented product line.



Roger Balmer and his Fender Professional Sound Products team plot their entry into the pro sound market. Shown left are Balmer, Steve Woolley, Cal Perkins, Bob Haigler and Roger Cox.

Balmer is no newcomer to pro sound. He was with Yamaha from '68 to '79 and was instrumental in that company's rise to success in the pro and combo sound divisions. Those years with Yamaha and his stint as general manager of Music Man resulted in relationships which have helped Balmer assemble a team of industry heavyweights.

Roger Cox heads up the Fullerton R & D project. Contributing 16 years of industry experience, his positions have included: VP Engineering and Marketing at Ampeg; Director of Marketing at Altec; Director Product Development at Gibson; and years of consulting in design, manufacturing and marketing for major speaker and amplifier companies.

Bob Haigler, engineering manager and electronics designer, co-ordinates the diverse input provided by the in-house team and consultants. An 11 year Fender veteran, Haigler compiles and analyzes competitive hardware and new developments in electronics to recommend features, functions and performance at the different price levels.

Cal Perkins, manager of audio products design for Fender, brings many years of

engineering, design and field experience to the team.

"Cal's wealth of experience in the critically linked and often misunderstood area of electro-acoustic engineering is a valuable asset for the project" were Balmer's words in regard to Perkins. At Marantz, Perkins was responsible for the SN 1000 and the 510 amplifiers — classic industry standards. At JBL he designed the famous "Perkins Box" family of loudspeaker enclosures. He's worked with Northwest

Sound and Anchor in product and systems design. And most recently he was engineering manager at Biamp Systems.

Steve Woolley recently joined Fender as marketing director for professional sound products. He actually started on the project over a year ago as a consultant. Woolley has spent many years consulting on new product designs for such major manufacturers as JBL, Yamaha and Altec as well as system design applications for the concert sound and motion picture industries. Over a decade of international "on the road" sound engineering with major artists has given Woolley a wealth of practical "hands on" experience and "street knowledge" which is so vital to a marketing manager's role.

Working together, this "team" has designed several complimentary and distinct lines of products. According to Woolley, "Our new products will cover the entire system. From a complete line of excellent and very competitive microphones, with some very unique features, to a full line of sound reinforcement loudspeakers, including a range of powered mixers and 2 buss output mixing consoles, along with power amplifiers with exceptional perfor-

mance and roadworthiness." Woolley went on to say, "The level of enthusiasm, involvement and morale at Fender towards this new product line, backed by the support we're getting from the other divisions makes for a very exciting and promising future for the project."

Release date for specific products will be announced this spring. Products are scheduled to be in-store by summer.

First phase marketing goals call for a network of approximately 300 select Fender Pro Sound dealers, and Balmer expects the division to eventually account for a "significant" share of Fender's revenues. "Nothing happens overnight in this business," he says, "but we think we have clear advantages over competition in terms of product features and pricing. Add to that the worldwide strength of the Fender organization, and you can see why we have high expectations for this new division."

Blessing holds line on '83 retail prices

E. K. Blessing Co., Inc., the 77 year old Elkhart maker of brasswind instruments, has announced its 1983 price and discount structure for U.S. band instrument dealers. In what may be an unprecedented move, the firm has held the line on retail prices on many models, and increased others only by an average of 3.6%, a rate far below current inflation.

In making the announcement, Merle Johnson, president, said, "We began a serious assault on the domestic market in 1981. It was our plan then, and remains so now, to set realistic retail prices, based on the company's needs, as opposed to playing a follow the leader policy. To this end, our XL series of intermediate instruments remains at the same level as in 1981, while our student range of Scholastic models has moved only slightly, from \$320 suggested list in 1981 and 1982, to just \$327 for 1983."

"We have achieved exceptional efficiencies in manufacturing during the past two years with the addition of new equipment and methods" he continued, "and these moves have provided not only economies, but also a better product."

"Even with holding the price line or our modest increases, we have been able to continue to offer the music dealers the industry norms in discounts and net prices," Johnson said. "This keeps the serious Blessing dealer highly competitive, and still offers the parent or institution the lowest possible prices."

"Having low prices is not without its problems, however. We still receive comments from teachers and dealers who believe that our low prices are indicative of the value of the products."

"We have ignored the urging to increase prices because we believe in our products wholeheartedly. The tremendous backing we're receiving from top professional players, key educators, and some of the most prominent dealers tells us to stay the course," Johnson added.

Donald Getzen elected

Donald Getzen, president DEG, Elkhorn, Wisconsin, was elected vice president of the National Association of Band Instrument Manufacturers at a Board of Directors meeting December 17 in Chicago, announced Vito Pascucci, NABIM president, and president, G. Leblanc Corporation, Kenosha, WI.

Bill Schultz, representing Gemeinhardt, a division of CBS, was elected to serve on the NABIM Board of Directors, filling the unexpired term of Don Getzen.

Pascucci announced the appointment of a new breakfast committee for the meeting to be held during the 1983 NAMM International Music and Sound Expo. Stan Stitgen, president, Yamaha Musical Products, Grand Rapids, MI, Don Getzen and Dick Richardson, president, Slingerland Drum Company, Elkhart, IN, will plan a program of interest to music retailers and convention-goers. Last year's NABIM Breakfast, featuring motivational writer Gunther Klaus, broke all attendance records at the annual free-of-charge event.

A special committee to review the NABIM By-Laws was also established, with the aim of updating and improving the present association guidelines.

"We wish to expand our member services and also our service to wind and percussion retailers," said Pascucci. "We are also seeking new NABIM members who can, in turn, benefit from closer communications amongst similar manufacturers in our specialized and wonderful business."

Remo patents

Two U.S. patents have been awarded to Remo, Inc. recently. Patents involve the technology for forming pre-tuned drumheads, which are being incorporated in the company's Pre-Tuned Series (PTS) line, and the laminated construction used in Remo's FiberSkyn 2 drumheads.

Both PTS and FiberSkyn 2 are trademarks of Remo, Inc.

Electro-Voice hires four for engineering department

In a move to expand and strengthen its engineering department, Electro-Voice, Inc. has hired four new engineers. The additions, announced by EV president Robert D. Pabst, reflect the continuing commitment to engineering being made by EV and its parent company, Gulton Industries.

"At the same time other companies are laying off engineers, we're pushing forward in the area of product development," Pabst noted. "Earlier this year, the Tapco engineering department was merged into EV's Buchanan, Michigan facility; and now we've attracted other highly skilled people to fill in the gaps."

The new engineers are Allen F. Eberts, Robert Dure, Christoph Heidelberg, and Mike Miles.

As EV's new director of engineering, Al Eberts oversees all engineering activities. Prior to joining EV in August, he was the director of electronic engineering at Kenner Products, a major U.S. electronic game manufacturer, and before that, the chief engineer at Lear Siegler/Bogen Division, a producer of consumer p.a., professional audio, and intercom equipment. He holds a M.S. in electrical engineering with emphasis in communications systems from Midwest College of Engineering.

Bob Dure, chief mechanical engineer, heads the mechanical design group. Most

recently chief engineer for Weltek, Inc., South Bend, IN, he has sixteen years of experience in mechanical, electro-mechanical, printed circuit board, packaging, and machine design. He is also an accomplished opera singer and chairman of the Opera Association for the State of Indiana. He holds an undergraduate degree in mechanical engineering from the University of Maryland.

Chris Heidelberg, senior product engineer, is a member of the electronic products design group and is responsible for the design of new digital and analog products. A native of Switzerland with experience in microprocessor system design, analog design, and music system application engineering, Heidelberg comes to EV from Soundcraft Electronics Ltd. in London, where he designed a digitally-controlled audio electronic mixing system. His graduate study was in electrical engineering with a concentration in communications technology and digital electronics.

Mike Miles, engineer, is also a member of the electronic products design group and is involved in the design of mixers and signal processing products. While earning his M.S. in electrical engineering from the University of Michigan, he was an electronic engineer in the R & D department at ADM Technology.

20th anniversary celebration



Tsutomu Katoh, left, president of Keio Electronic Corp., and Frank Meshowski, president of Unicord, Westbury, N.Y., exclusive U.S. distributor of Korg products, cut the cake in celebration of Keio's 20th anniversary as a major supplier to the music industry. During these first 20 years, the partnership of Keio's innovative technology and Unicord's marketing expertise has produced a succession of impressive products, especially in the realm of keyboards. The next 20 years? "Much more of the same," Meshowski prophesizes.



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NAMM greets '83: West Coast show is best ever

This was the best Winter Market we've ever had," said NAMM's executive vice president Larry Linkin without overstating his case for the three-day show that might easily have passed for one of the industry's June Expos in terms of attendance, business and unrestrained enthusiasm.

"We're on record as having more exhibit space sold, more exhibitors, and more people attend than we ever had. But

the real important thing was there was a lot of business written. Of course, there's no official record of how much business is done, but the dealers I talked to came to buy. The bottom line for NAMM is that this was one of the best shows we've ever had. Hopefully it's an indication of what 1983 will bring for all of us."

The reason for the '83 market's success involved a number of factors, observed Linkin. "The economy during 1982 con-

tributed to a lot of discouragement, and it also forced the retailer to clean up his act, so to speak. He had to continue to keep it cleaned up and keep a close watch on his business practices. Because there was a certain amount of caution on the part of retailers during 1982, I think that by the end of the year they found their inventories were getting kind of short. Consequently the Winter Market was a prime time to buy because in many instances the



NAMM executive vice president Larry Linkin is pleased.

manufacturers found themselves with excess inventory on their shelves. In addition to those factors, the total climate at the show was so up and positive that it gave show buying a huge shot in the arm. It's no secret that a positive atmosphere is better for buying than a negative one.

"We were also pleased," Linkin continued, "by the increase in the number of new exhibitors, companies that were at the show for the first time. The number of those first timers was quite healthy, and that's very important for us as well as the entire industry."

This year's Market, however, was not entirely without problems, according to NAMM's executive v.p. "We continue to have sound problems," he said, "that are extremely difficult to handle. It's a tough problem to deal with but we are continuing to work on it. However, sometimes we're more successful than others. If there was some kind of magic answer we sure would try it but there isn't."

We were pleased by the increase in the number of new exhibitors.

If this year's Winter Market heralded a bright beginning for 1983, it also marked the end of a year of growth and changes for the National Association of Music Merchants that included the arrival almost a year ago of Dr. Ray Williams as the association's director of education and the addition of Elizabeth Scott as a new director of public relations.

"NAMM is quite unlike most other trade associations these days," said Larry Linkin, "in that most of them are dropping off numbers at a high rate. The expositions and trade shows that they run are falling off in numbers of attendees, exhibitors and square footage. We of course are setting records in the opposite direction. They are not on a growth pattern and we are, and yet we are still doing the job with 12 people while the industry average for associations our size is 55 people.

"Recently we asked an independent company called Industry Insights in Columbus, OH, to do a NAMM membership

audit," he continued. "This includes sending questionnaires to our retail members, our non-retail members and our commercial members asking them their opinion of NAMM — what we do right and what we do wrong, things we can improve on, and new areas they would like to see us explore. All kinds of things like that. When

you sit here it's hard to tell what the people out there want and need. So far the returns have been terrifically helpful, and you'll be seeing some changes at NAMM based just on this audit. We want to change if and where needed.

"Meanwhile we are continuing to have our sales training sessions. We had six last

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Retailers

year and in addition we are planning one very good and very large sales training seminar for the June show. We are also continuing to update our three volume Operations Manual which is done every year . . .

"Dr. Ray Williams right now is very involved with a program we call "The Business of Education for Retail Music Stores," he continued. "It's a project we are developing to give the dealer guidelines for setting up studio operations that are profitable.

"This program," he added, "is in no way intended to take away from public education but to supplement it. Of course, there is nothing new about programs such as this, but we feel obligated to develop for retailers solid educational guidelines that will help their profitability. After all when you sell a musical instrument you are almost mandated to teach people how to play, particularly those who are not getting music education through the schools which is a sizeable number. There have been a great many improvements made in this area, so we are encouraged that this program will help our members.

"In a related area Elizabeth Scott is working on our Friends & Music program which currently involves five pilot dealers throughout the United States. This program is designed to get people involved with music at the local retail store in sort of a non-competitive musical performance environment. It's a program to help people understand how music can benefit their lives. The retailers involved in the pilot project are not all doing quite the same thing because they are each in different geographic areas with different kinds of customers. It's a program that can be adapted to almost anything the local retailer wants to do to keep people involved in musical activity which hopefully will expand the retailer's market."

With its membership at an all time high, NAMM is continuing to explore ways to help its members improve their businesses.

"The programs we've initiated aren't aimed at any particular segment of this very diverse industry of ours. The things we are doing are designed to help retailers whether they are in sound reinforcement, band instruments, keyboards, specialty houses or whatever. They all can benefit from our reports and other activities. I can't believe that there are still people out there who don't realize that NAMM does something other than sponsor trade shows. They do exist and we keep trying to reach them."

—Herb Nolan

Smiles, hand-shakes, laughter, parties, great music, and a lot of check signing were the hallmarks of the 1983 Winter Market. From the show's opening there was an enthusiasm in the air which has been long absent and sorely missed. Renewed optimism in the industry was greeted with open arms and by Sunday, when the floor was still packed at closing time, the show had crescendoed to the point that veteran NAMM show goers reported this year's Market the best ever.

The "up beat" attitude was reportedly nurtured by dealers who came to Anaheim prepared to make deals and commitments, contrasting sharply manufacturers who

faced opening day with caution and reserve. Though exhibitors spent megabucks on booths they didn't quite expect the intense dealer activity which greeted them. Of the 16,260 who attended the show, 6,434 were dealers (including store personnel and spouses) up from 6,286 in 1982. It should be noted that though the comparative figures do show an increase the numbers hide the fact that of the 6,434 dealers, reports revealed that dealers pared expenses by bringing fewer guests, therefore, the dealer total consisted of a considerably higher percentage of actual buyers than at last year's show.

The 346 exhibitors who filled 140,631

A company's role in education

The following is taken from remarks made by Yamaha president Rudy Higashiyama at a press conference prior to the Market's opening.

We have just completed a difficult year for the country, in general, and the music industry, in particular. Our valued Yamaha retail dealers have felt the pressure of high interest rates and a sluggish retail environment.

Yamaha is dedicated to its dealers as well as the industry in general. From the beginning, Yamaha has invested heavily in developing programs for music education. Millions of children and adults, worldwide, have been enrolled in Yamaha-sponsored and developed music education programs, and, I am pleased to say that we have not cut back, but rather, that we have expanded this education system every year.

We are also dedicated to programs of music popularization and have presented various music festivals to encourage participation in music. On June 6, at the Kennedy Center in Washington, DC, we will again have the privilege of presenting the Junior Original Concert, which is made up of young composers who will perform their own compositions with the Washington National Symphony under the direction of Maestro Rostropovich. This showcase of the young people's compositions and performances has received great critical acclaim in past years.

A few miles from here, we operate

two education research and development centers — one in Irvine, and the other in La Mirada. These centers are being used to develop music education programs for the future.

At this moment, many hundreds of young people in the United States are preparing for our annual Electone Festival. This event provides performance opportunity and recognition for keyboard players. Over 12,000 students in the U.S. are enrolled in Yamaha Music Education programs as well.

Looking toward the future, Yamaha International Corporation will continue to develop better ways to involve more people in music, and to have them share what we, at Yamaha, describe as a "richer life."

With this thought in mind, I would like to say that *if the full potential of young America is ever to be realized, music performance must be offered to them.* We have seen dramatic cuts in the music programs in California and other states due to budget limitations. This presents tremendous challenges . . . however, it also presents great opportunities to the private sector . . . If it is prepared to meet those challenges . . . and, only if the private sector accepts those challenges will children have the opportunity for a richer life . . .

Replay

On Market \$pree

square feet of the mammoth Anaheim Convention Center (compared with 126,158 square feet in '82) found ordering, especially on Saturday and Sunday, slightly above average to very heavy. Heaviest business was done in the areas of portable electronic keyboards, accessories, sound reinforcement and high-tech (digital) products. One sound reinforcement manufacturer remarked that his company was "making a lot of money" but more importantly was signing a good number of new dealers.

Of course, the devil's advocates cautioned the industry not to be misled by increased dollars spent at the show, to remember slow months preceding the Winter Market. In other words, dealers had let their inventories get so low that they *had* to buy and waited for the show hoping for the "deals" available due to manufacturers with high inventories. The coming months

will prove whether or not there is a real turnaround occurring in the industry, and whether consumer spending will foster continued retailer spending.

Intense dealer activity, though a much needed boost for the industry, was also reflected, regrettably, in poor attendance at educational sessions. A full slate of sessions was offered by NAMM, **Up Beat**, Electro-Voice, NPMA, and CAMEO and though the primary purpose of the show is business, objective observers hope dealers won't underestimate the value of education especially when the economy seems to be recovering.

Following the three-year old trend, new product introductions were dominated by electronic keyboards and advances in digital (computerized) musical products. On the new keyboard roster (to name a few) were Roland's Juno-6, the Memory Moog, Sequential Circuit's Prophet T-8 and

Prophet 600, Hohner's P-100, the Casio-tone 7000, Yamaha's Porta Sound PC-100, Korg's SP-80 and SP-80S, and the new Korg Poly-61. On Friday night at a cocktail reception to introduce the Poly-61 and commemorate Korg's 20th anniversary, one dealer commented that he had already ordered six of the new digital keyboard.

With a number of companies utilizing digital technology in keyboards, sequencers, drum machines, sound modification devices, composers, etc., interfacing between different manufacturers' products has become impossible or very difficult at the least. Manufacturers inaugurated the MIDI system to solve this problem. MIDI (which stands for Musical Instrument Digital Interface) is a system developed by industry engineers to satisfy the many kinds of interface a musician requires, and allow him to get much more

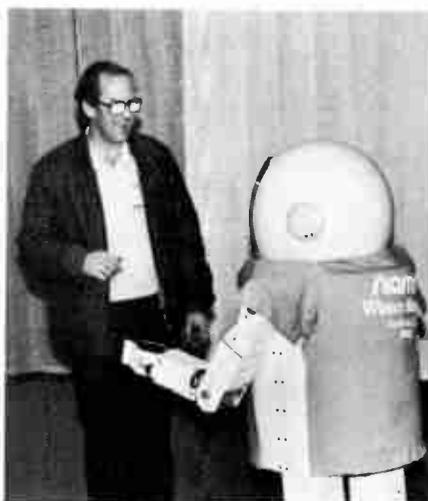




Carmine Appice demonstrates Mattel's electronic drums.

out of his equipment. Manufacturers who have agreed to adopt the MIDI system for their future products (to date) include: Yamaha, Korg, Sequential Circuits, Kawai, and Roland.

As last year's rage was the tiny keyboard, this year's child is the miniature electronic drum set. Mattel's Synsonic Drums Rhythm Maker, demonstrated at the show by drummer Carmine Appice, is a portable version of the Synsonics Drums which debuted last year as an electronic drum set which looks much like a practice pad-type set and can be played with either sticks or hands. The Rhythm Maker, which will be promoted with the slogan "Now everyone can carry a beat," can be



Surprise! Surprise!

plugged into a Walkman or any other portable stereo system, and the listener can play along with the music. Multivox featured a similar instrument at the show, called the Rhythm Rocker Drums, as did Yamaha with their MR10 drum machine, and MXR now offers the Kit.

At an educational session sponsored by Electro-Voice, Greg Hockman (marketing manager/musical products) touched on part of the reason for the surge in electronic products. As he put it, the by-word of electronic design is "quality at affordable prices." Due to recent advances in micro-processor and micro-chip capabilities, extremely sophisticated products can be produced at a low cost and in a small size —



Howard Roberts and Mike Elliot jam for Gibson.

two important considerations for the 1980's consumer. This technology has, therefore, energized and accelerated this end of the music products industry to the competitive pitch it is at today.

Another attendance figure of note is press registrations which went from 190 last year to 278 this year. The interest shown by the media, both trade and consumer, is important to bringing musicians, musical products, and the music industry to the attention of the consumer.

"There's no reason why a show such as ours should take a low profile," says NAMM director of public relations, Elizabeth Scott. "Even though the current policy is not to allow public attendance, we certainly have a lot to gain by letting the public see some of our exciting products



Retailers check out Simmons' electronic drum set.



The Hemet High School Jazz Ensemble opened the show.

via the media. There's nothing that infuses a little bit of magic into people, places and things like being seen on television."

Television crews from ABC and CBS in Los Angeles spent time filming at the show, and a rather lengthy segment (by television news standards) which featured an interview with Larry Linkin as well as a variety of product exposures was aired on the nation's largest local station, K-ABC in Los Angeles. Another feature on the NAMM show was aired on MTV, a music cable network that boasts a substantial audience of young people. Crews from Entertainment Tonight, seen nationally on NBC, spent nearly an entire day shooting footage of the show.

But the common denominator of any NAMM show is a love of music. From morning to night the highest caliber musicianship was available to music industry listeners. At the convention center, NAMM brought in the award-winning Hemet High School jazz band, Bones West, and the Friends and Music Orchestra. Yamaha's Live Room featured the Jeff Lorber Fusion, members of the group Toto, Allan Holdsworth I.O.U., the Jeff Berlin Group, and Allan Vizzutti with Bunny Burnell and Tom Brechtlein. Other demo players included: Stanley Clark, Ray Brown, Steve Morse, and Carmine Appice, to name a few.

In the evening, concerts were sponsored by Paiste and Aquarian, *Musician*, DOD, Sequential Circuits, and *BAM* magazine with guests including Roy Burns, Jeff Berlin, Buddy Collette, David Lindley, and Steve Morse. Manufacturer's hospitality suites offered some spontaneous jam sessions by the Dregs, or up at Gibson's suite with Tommy Tedesco and Chet Atkins. Selmer also hosted a cocktail party for its dealers where Ed Shaughnessy and other members of the Tonight Show band performed.

If the momentum began at the Winter Market continues, 1983 should prove to be a most important year for the music industry. —*Al DeGenova and Herb Nolan*



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Kenny Gorelick Playin' the trade show



"They've got digital this and automated that but how does it really sound? I go by ear . . . I don't go by theories."

With continuous music by the Jeff Lorber Fusion, Allen Vizzutti, Allan Holdsworth, I.O.U., the Jeff Berlin Group, and members of Toto, just getting into the Yamaha Live Room at the recent Winter Market was a test of patience and endurance. Once inside the Live Room, however, the first-rate musicianship which Yamaha had assembled to entertain NAMM attendees was well worth the wait.

A Live Room favorite was the Jeff Lorber Fusion whose recording and touring success insured the group as a showstopper. Fronting the band on an almost equal level with leader Jeff Lorber is saxophonist, Kenny Gorelick. Small and unassuming, the youthful Kenny G's solos surprised many of those listeners unfamiliar with his musical prowess. In between sets on the last day of the Winter Market, Kenny G had the time to talk about his music, his career, and what it's like to gig at a NAMM show.

"I am enjoying it (NAMM) so much and I thought it would be a drag. I'll tell you the truth, last year, I came to the show and I wasn't playing and I figured 'God I'm going to be bored, what am I going to do for 2½ hours between sets.' I'm telling you, I barely make it to the stand," Kenny said as he sat back on the couch, his first chance to relax that day.

"Yamaha is treating us really nice and it's such an easy gig — there's no hassles, three sets with maybe three songs a set. The first set is hard in the morning at 10 am., just as you start to wake up the set is over. These twenty minute sets are good because they force us to really play hard, but on the other hand we can't get into it

like we would in an hour or hour and a half set."

Aside from logistics and time factors, Kenny G explained how different the NAMM show audience was to play for. "When we're playing for a regular audience, they react to different things. We put on more of a show — get on our knees, run around, do a little more dancing, just more theatrics. For the NAMM show, we know the musicians are out there and they got their scratch pads. We're just going for the music, this audience is 'play that solo give 'em those licks.' It's real nice and it's fun because you know there are guys out there really appreciating your technique and ideas. It's great — Tom Scott is out there listening to us play, the guys from Journey, Allan Holdsworth, Rick Springfield is out there right now."

For the last 3½ years Kenny G has been working with the Jeff Lorber Fusion and has been featured on three of the group's six albums. At 26, Kenny already has a long list of musical credits. Leading the horn section of the Franklin High School Jazz Band in Seattle, WA, he toured Europe in 1974 when the band won the International High School Jazz Festival. At this time he was beginning to play professionally in local stage shows; at 17, he was enjoying his first standing ovations for his soloing with Barry White's Love Unlimited Orchestra.

Enrolled in the University of Washington, where he would graduate Phi Beta Kappa and Magna Cum Laude in accounting, Kenny studied by day, joined the university jazz band and gigged around town in the evenings as a member of a popular

local band called "Cold, Bold and Together" which scored a #11 R&B hit in Seattle, meanwhile adding stage work credits in the bands of Johnny Mathis, the Spinners, Diahann Carroll, Liberace, Ginger Rogers, the Mills Brothers and even the Ringling Bros. Circus and the Ice Follies.

"When I started doing the shows in Seattle I became one of the guys (one of the guys that was playing all of the gigs) so there were other guys like me and there was a certain camaradery. But the people that hadn't gotten to that step were saying, 'oh I'm going to get you,' or 'I wish I could play like that' and I'd always tell them to just keep practicing, because that's all I did. I practiced like six, seven hours a day for like three or four years, that's how I got to be proficient on my instrument."

About the time of his graduation from college, mutual friends in another Northwest-based funk band, "Pleasure," brought Kenny's name to Jeff Lorber's attention when one of their members withdrew from playing with Lorber.

"There's a pretty close-knit group of musicians in the Seattle/Portland area, if there's a real hot musician around you'll hear about him," says the reedman. "I'm not saying I was the talk of the town but that's how Jeff heard about me.

"Jeff is based in Portland and I had only heard about him in Seattle. I never heard the name 'Jeff Lorber,' I only heard 'Fusion' — 'Fusion is a good group.' Then I get this call from Jeff for his band, now I don't know Jeff at all, I don't even know what his band is doing. I went down there and auditioned and I loved the music. It was

really hot, so I dropped everything I was doing and joined the band. I had been doing fine, making plenty of money doing shows, so it wasn't a money thing. I joined Fusion because I enjoyed the music so much more, it was really what I wanted to play."

Playing what he wants to play, not compromising his individuality, is really the core of the freshness in Kenny G's sound. Even in his practicing (four or more hours a day) he strives for uniqueness. "I got to tell you I practice all original stuff, I don't believe in books. I've written a lot of exercises, hundreds of original ii-V patterns. I play them in all keys, then after that period I just make up new riffs. If I'm playing in a funk kind of an F groove and I play this lick that sounds really good I'll write it down and then I'll learn it in all the keys. After that I'll sit down and maybe play along with records and try to come up with new patterns. I don't really do a lot of listening to other sax players anymore because I'm trying to create my own thing. You hear Brecker or you hear Sanborn or whoever is out there and you want to steal their ideas, or copy, then you start to sound like them. There's a lot of Sanborn clones out there, I really want to do something different — I feel that is really what you have to do if you're going to be out there ahead of the rest.

"There are a lot of guys who can really play bebop well and I can play bebop too, but you don't hear me doing it. The reason I don't like to do it too much is because it has been done so many times. I mean Charlie Parker, John Coltrane, these guys were the masters, I'm not going to be able to do that better than them because they started it — they created it. I might be able to play great licks but I'm not going to be better. You've got to do something different. Take a lot of these guys that are playing bebop all the time, I think it's good because they can really play their instruments, but they're not doing anything themselves, they're just continuing something that was started 40 years ago and in 40 years nobody's doing it as well."

Never having studied music in school, except for his college jazz band, Kenny Gorelick is self-taught and surprisingly doesn't regret the fact, in some ways feeling that he benefitted by not being formally trained.

"I listened to a lot records and that's

where I taught myself to play. When I was between the ages of 10 and 13 I took some lessons, but nobody ever really told me how to play or what kind of sound to get. It was all experimentation and working on my own. I don't necessarily talk against music schools but when somebody asks me if it's really necessary I say, 'well, no.' In fact a lot of schooled musicians come out sounding the same, they're told what to play.

"Not being schooled has caused me to think differently about harmony, because I don't think in terms of what notes theoretically work, I think what I hear. I play whatever I feel like at the time, and so far so good, people have been reacting pretty well to what I play.

"In schools they are teaching you to be a teacher, you can't teach someone to be a player. I think if you want to be a show player, you can probably be OK. I could

probably play a Johnny Mathis TV Special and play the whole book, all the woodwind instruments, and be fine but the point is nobody is going to teach you to stand out and be a soloist. It's cliché but paying dues is it, you can study it in the books, practice it at home, that's great, but get on the stage and play. Play with a band and then you'll see what works and what doesn't work because *theoretically* lots of things sound good.

"Take the example of NAMM, they've got all these inventions that theoretically will be better than something else, but how does it sound. I mean a Minimoog synthesizer still sounds great. They've got digital this and automated that but how does it really sound. I go by ear, what sounds good. I don't go by theories."

The music Kenny G has been playing with Jeff Lorber, as well as Kenny's 1982 debut album on Arista titled simply *Kenny*

(continued on page 68)

Kenny G's equipment

Kenny Gorelick plays Selmer saxes and a Miramatsu flute (though at the Winter Market he was using Yamaha horns), but for a horn player his on stage electronics set-up is comparable to any contemporary keyboard player. From the Soundsight (a small innovative company based in Hollywood) microphone which clips on the bell of his horn to his monitor speaker, Kenny G is in complete control of his performance's sound.

He explains, "The days of a sax player complaining that he can't hear himself on stage are over. All my electronic equipment, you're talking \$10-15,000, is the best stuff. I have to hear it and it's got to sound good on stage so I can feel comfortable. I'm blowing hard and if I don't hear my horn right I'm going to get frustrated. I have a Biamp six channel mixer, an AudioArts parametric equalizer that cuts my feedback out, and I have a Community Light and Sound NC12 monitor speaker. I'm using an Audio Digital delay, they are really innovative and have a fantastic delay. I have a nice beautiful sound coming through that system and of course my own microphone. So I have it completely controlled and it sounds great, I can play and hear everything

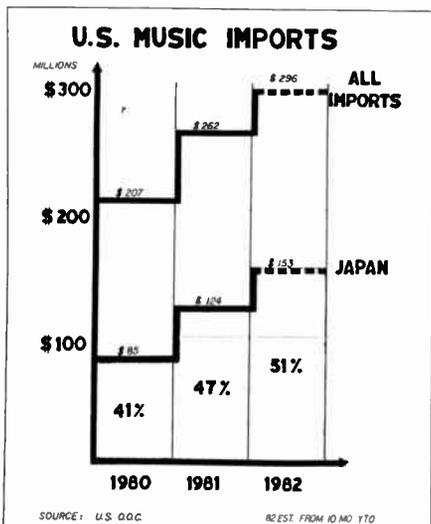
really well. Equipment is important so I'm going to make an investment of a few more thousand. I'm going to get the Nady System wireless set-up which is a much cleaner sound.

"I also play Lyricon (wind synthesizer) through a Lyricon wind driver and I have it patched into a Minimoog synthesizer. I trigger the sounds of the Minimoog through a sax style fingering system. The Lyricon is a great little instrument and I'm going to be using a lot more of it because synthesizers are the way of the future. Everything is becoming pushbutton and LEDs, there is no way it's not going to continue. Everything is going to get more digital, more precise, recording techniques and all that, so my Lyricon is going to be a real asset to my future.

"But of course I love acoustic sax, I love playing a beautiful ballad on tenor and just blow, get emotional — that's the epitome to me. The electronics enhance that acoustic sound so that you can fill an auditorium, you've got to have a hot mic and a good clean sound reinforcement system. You need the delay to give it that natural ambience that you get playing in a stairwell or in your bedroom."

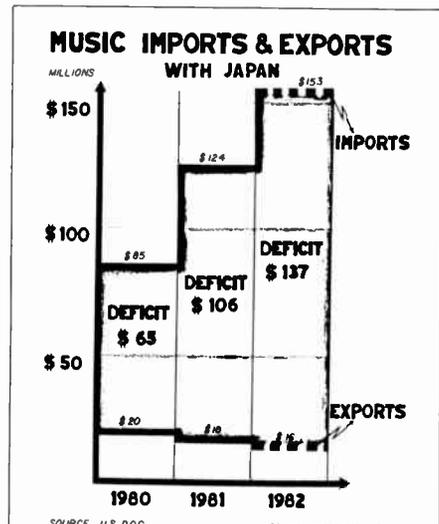
Trade Wars

How can the industry compete?



Total music imports over the past three years increased from \$207 million to a projected total of \$296 million. Japan accounted for a projected \$153 million, or 51 percent.

Just prior to the opening of this year's Winter Market the Music Industries Marketing Association (MIMA) in conjunction with NCMIE sponsored a seminar called "How to Profit From an Export Trading Company." Conducting the session was Frank Baxepher who heads his own company, International Marketing & Management Services, Glenview, IL. Also at the session was Stephen B. Strauss, deputy assistant secretary of commerce. Here are Frank Baxepher's remarks on the new Export Trading Company legislation and how it effects the music industry.



U.S. music imports from Japan and U.S. exports to Japan constitute the nucleus for this industry's trade deficit.

On a global scale, news is quite depressing. Headlines talk about 'international trade wars', 'world monetary crisis', 'collapse of the banking system' and whole countries are literally going bankrupt. The world recession, now in its third year, spells out one simple fact: all countries are now competing for smaller world market shares. No country can claim economic autonomy anymore. We have entered an era of new globalism, and we just have to find ways to overcome the present trend toward isolationism and protectionism which is the painful result of existing high unemployment and recession worldwide.

The United States faces a trade deficit in 1982 which could go as high as \$40 billion and is expected to increase to \$75 billion in 1983. Our government has been trying for years to come up with a long-range comprehensive National Export Policy, the importance of which finally receives prime attention.

Let us look at the music & sound industry and ask ourselves: have exports received the attention it warrants? It pays to

look back a few years and check your industry's trends:

These statistical facts are grim. Two major reasons are the high value of the dollar which makes U.S. exports harder to sell, which is compounded by shrinking markets overseas due to local recessions and lack of foreign exchange funds. — Are we throwing in our hats? Convincing ourselves we are powerless and leave it up to the big conglomerates to pull us out and turn things around? — I believe not!

Maybe less dramatic but ultimately of equal or even greater significance is the role of small and medium-size companies. Music & sound firms can make a difference! They can help to reverse the trend, because they are far less hampered compared to the often cumbersome structure of giant corporations.

To create such a change, however, does not come easily. The new Export Trading Company legislation offers an additional and important tool for all of you, whether you form one or make use of one. Let us examine what the ETC is all about.

Officially signed into law by President

Reagan on October 8, 1982, an ETC is a company "principally" engaged in exporting but may also import and deal in barter and third country trade.

An ETC offers manufacturers and other service organizations in the music & sound industry the opportunity to pool their products, know-how, and marketing ability to compete on a much improved level in world markets. Similar to what our counterparts in Japan, Korea, Hong Kong and Western Europe have been doing all along.

Interestingly enough, the ETC Act does not stipulate any definite parameters of how it should be organized. A great variety of participants and investors can form an ETC. Manufacturers, ranging from small and medium-size to multi-nationals. Banks and other capital sources such as insurance companies and venture capital groups. Trade Associations — MIMA as an example could set up an ETC — and other not-for-profit organizations. Service firms such as transportation companies, international freight forwarders or legal and auditing firms. An ETC can range in size from a

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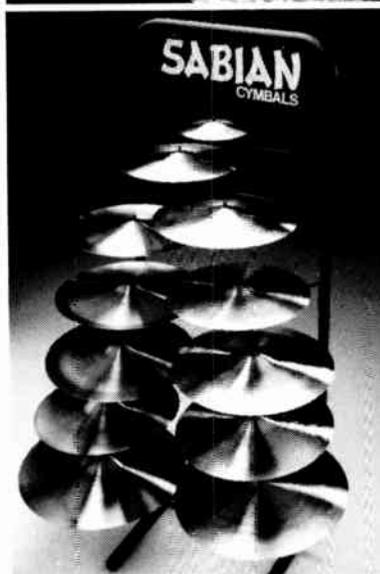
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single person such as an international consultant or trade specialist to partnerships or large companies with hundreds of employees. Existing international departments and especially Export Management Companies could easily become the nucleus of such ETCs.

There is a lot of catching up to do in order to compete with our counterparts in the Far East and Europe. Japan alone has approximately 8000 trading companies registered, called "Sogo Shosha". Two-thirds of Japan's exports are handled through such companies. Some trading

companies focus their activities on a narrow product range, others handle a broad product mix. Some concentrate on certain geographical areas like the Arab Peninsula or Latin America. The important point to keep in mind is, the role of the international trader is a highly professional one. His expertise compensates for your lack of experience or will enhance any existing level of know-how in your firm, pursuing one major goal: to work out a global approach to maximize your company's benefits and profits.

Trading companies have been a proven

vehicle in expanding world trade for centuries. So, why all the talk about the ETC now? — Prior to the passage of the ETC bill, it was illegal for companies of like kind to join together and sell their products in international markets. The antitrust threat has now been largely removed from ETCs through a certification procedure giving pre-clearance so that a certificate holder receives immunity from U.S. antitrust laws, thus modifying the Sherman Act and the FTC Act. Larger companies have been cautious in the past of taking on lines of other manufacturers to avoid potential antitrust problems. The new ETC Act provides added protection and opens the door for joint export operations. Title III and title IV of the ETC Act of 1982 specifically address the antitrust and certification issues.

In the past it was also illegal for banks to take an equity position in an Export Trad-

There is a lot of catching up to do in order to compete with our counterparts in the Far East and Europe. Japan alone has approximately 8,000 (trading) companies registered . . .

ing Company. Now it is possible for bank holding companies and bankers' banks to wholly own an ETC and loan up to 10% and invest up to 5% of their capital in an ETC. I can see joint ventures being formed between banks and businesses to combine financial strength and services with trade expertise.

Why should banks be interested? Same reason you are: profit opportunities! Or maybe your competition is forcing you to. Trade financing has always been a profitable business for banks and the ETC may become their entry to do just that on a global scale.

Many larger banks have staggering amounts of dollars outstanding overseas. The likelihood of repayment in the near future is remote or non-existent. A growing number of countries lack foreign exchange and are forced to take on more debt, just to be able to pay the interest on their principal. Banks might want to use the ETC as a vehicle for barter trade which then will allow them to take title to merchandise.

Think of your own situation. I am sure there are a number of companies here who have outstanding receivables in Mexico.

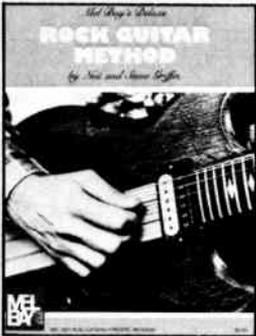
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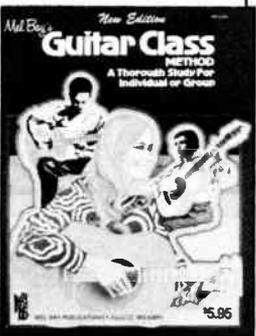
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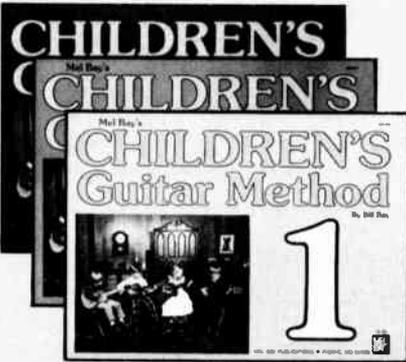
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Your Mexican customer is at present unable to get the necessary dollar funds to pay your bills. Maybe you should think of countertrade and have a trading company assist you.

It is a regrettable fact that international trading is still treated as a stepchild by many companies. It does not receive the prime attention of top management, the allocation of resources, and the creative thinking to find alternatives — things that you do so well in your domestic market.

Even companies who do export and think they are getting their "fair" share, believe this is all they can get and do not try for more because they are constrained by their present method of exporting and their limitation of international expertise.

Just as we look for professionals when it comes to productivity, financial structuring, domestic sales & marketing strategy, you should look for professionals or professional organizations who offer a full range of international services and know-how. Few companies regard export as an independent corporate entity that should be fully supported, budgeted, planned for, and invested in and which has a full and independent marketing role.

For those of you who do little or no exporting, the Export Trading Company would be an easy first step into exporting. The ETC would become your official Export Department and take care of all your company's export functions. The cost/benefit ratio would be greatly in your favor. Your advantage is minimal start-up cost and effort and most important international expertise. For most U.S. manufacturers it would not only be prohibitive in cost but even impractical to set up their own export department from scratch.

The ETC does fulfill a genuine need. It pools the costs of smaller companies which otherwise could not afford it separately and spread the risk over several clients.

Since many smaller firms lack the proper resources to merchandise overseas, ETCs are their solution to do foreign market research, decide on test-marketing, and set up an overseas distribution network.

An Export Trading Company is in business because it is willing to make the long-term commitment to worldwide marketing strategy. It looks for a market niche, country by country, to fit in the manufacturer's product and usually can afford to do so because it handles a whole range of related products which generates economies of scale.

Let us look at those companies who are exporting and believe they get their "fair" share — and there are several in the music and sound industry. It is quite difficult for the conventional export executive to be aware of sales opportunities worldwide, and even if he is, the company's cost/benefit ratio usually does not permit him to pursue it. Trading companies, on the other

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hand, are accustomed to react quickly to any rapid growth market overseas. Economic growth has been much faster in certain countries than in the U.S., especially true in some oil-rich Third World nations and in newly industrialized countries. Take new emerging industries or new product line developments, typical in the music electronic field. There is a trade potential, yet it has not been fully internationalized and represents a prime export prospect.

Large companies operating internationally can now broaden their international scope by offering "joint export operations" and start looking for attractive and complementing product lines from other smaller manufacturers. Such companies could form an ETC, giving their own export function new life and growth and possibly create that new independent operation, which I mentioned to you earlier, just like you would set up a separate finance company.

Imagine one of your larger corporations in your industry taking the lead, set up an ETC and offer export sales opportunities to smaller companies which could not afford it otherwise. Such an ETC can pinpoint and tackle greater export potentials. Take a bid situation in the Middle East where a whole new school system needs to be supplied. The trading company would not only sell your primary product lines but offer a whole package and coordinate a joint bid from educational material to classroom furniture and possibly even schoolbuses. The ETC has the flexibility to go beyond one industry and look for profits on a broader scale.

Musical instrument exporters are finding out about the need to buy products abroad in order to sell theirs. Countries are increasingly linking their imports to their exports through countertrade contracts. Shortage of money around the world, high foreign debt, and a world recession force many companies and governments to insist upon countertrade deals to fill their import needs. The concept of barter or countertrade is selling goods in exchange for other goods instead of cash.

U.S. companies will have to get used to this non-traditional way of marketing if they want to compete in the 1980s. Countertrade is not an efficient way of selling and certainly an expensive way but in the 'down-years' it helps to expand world trade. The rule is simple: adapt now or lose market share to more flexible international competitors!

Countertrade is on the increase. Used with Eastern European countries, the Soviet Union, New Zealand, Australia but also Western Europe. Consider countries like Argentina, Mexico, Brazil with massive external debt or little Denmark, a country of 5 million people, a foreign debt of \$16 billion which equals a per capita debt of over \$3000 per Dane. The inability of these countries to pay in hard currency will impose government restrictions

and promotes increased use of barter by necessity.

What does it mean to you? It demands a more imaginative approach to exporting, if you intend to keep or expand your market share.

The skills of countertrade or Third Country Trade are not commonly found with manufacturers. Trading companies and International Trade Consultants have this ability and can assist you.

The ETC can even be your resource developer, come up with new sources of supplies or pinpoint, negotiate, and aid in licensing, subsidiary, joint venture, and acquisition search — in short, be your international opportunity finder!

A new, innovative framework needs to be established. You have to rethink and possibly reorganize your export endeavor. This rethinking process should not be limited to only big corporations. To the contrary, it needs the attention and entrepreneurial drive of the many small and medium-size manufacturers to really want additional export sales and not rest until they have found a vehicle best suited for their company to accomplish this goal.

You have a choice! You can either plow along as before or you can face the challenge and become innovative with new approaches and concepts and be part of a new and profitable era in international trade.



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NASMD

School service dealers confront the future

Faced with a weakening school music market and competition from discounters, the retailer members of the National Association of School Music Dealers (NASMD) plotted a bold new course to increase their visibility and meet future changes head on.

During the association's annual winter meeting that brought together school service dealers, manufacturers, representatives of other music organizations, and education groups, the NASMD membership set into motion a plan through which the school dealers will organize themselves into regional and state chapters covering the United States and Canada. The program, in effect, will eventually result in a number of small "associations" that can more effectively work at a grass roots level, dealing with the specific problems of their areas.

"NASMD has an opportunity to make a significant impact on school music in the United States," Kenneth Ingram, former Gemeinhardt president told one of the largest gatherings of school music dealers ever to attend the association's annual meeting.

"Over the past 50 years (this industry) has developed a superb infrastructure for the learning of music in the public schools of the United States," he said, outlining the

problems confronting the school band movement. "It's affordable, there is free teaching, the music is there, the service is there, the opportunity to perform is there, the opportunity to take up music as a profession is there, and it exists through a structure that has been built up by the dealers, by the manufacturers, by the band directors, by the administrators, by the teacher colleges, by the kids and by the parents . . . It is a thing that is accepted in our society, and it's a beautiful thing. But it didn't happen through the efforts of any one person or groups of people, it happened through the mutual self interests of all these groups," he said. "It's tangible testimony to the interdependence each segment of our industry has with the other parts of the industry . . . And the school music dealer in this structure is inextricably tied to the band director — his problems are *your* problems."

The band director's problems, he said, include declining enrollments, declining budgets and declining staff.

"The music programs in the United States are on the defensive," Ingram continued, "and there is a general feeling of despair when you talk to music educators. Many are considering job changes or wondering if they will be able to hold on to the jobs they have. . . ."



NASMD's new directors, from left, John Shaw, Flesher-Hinton Music Co., Denver; Tom Hewgley, Hewgley's Music Shop, Knoxville, TN; Steve West (new president), West Music Co., Coralville, IA; Warner Paige, Paige's Music, Terre Haute, IN; Vincent McBryde, McFadyen Music Co.; Fayetteville, NC; Joe Hume, Hume Music, Inc., Topeka, KS; Sharon Brown, Ted Brown Music Co., Tacoma, WA; Wilbur McCullar (past president), McCullar Music Center, Pensacola, FL; and Jack Coffey, Coffey Music Co., Norwood, MA.

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FEBRUARY-MARCH 1983

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Phase II[™] Band Movement Huge Success

By Glenn E. Holtz

Gemeinhardt seminars scored a major success with band directors around the country in 1982. A sampling of comments from those attending the seminars may be seen in another section of this article, but the remarks of those attending were enthusiastic. Several hundred band directors attended the seminars as well as school music dealers, school administrators, school board members and state educator officers. College instructors hailed the seminars as the first ever to directly address school band problems. Music dealers also regarded the seminars as "very timely."

The seminars were a series of up-tempo meetings presenting research findings resulting from a year-long study into the problems facing band programs at the local level. The research was conducted by Dr. Joe Brown, head of the Bureau of Business Research at Ball State University.

A panel of educator experts shown on video tape provided insights by "Defining Success for the Future." The panel consisted of Dr. Ken Bloomquist, Michigan State University; John Paynter, Northwestern University; Dr. Don Dillon, Executive Director, MENC; and Dr. Charles Leonhard, University of Illinois.

Transcripts of the educator panel are available in print. The research is available in a summarized executive report, called *The Gemeinhardt Report*. The transcripts and *The*

Continued on Page 3

QUOTES

* * *

"A very fine service to the music education profession. I was very impressed with the seminar."

Robert Erbes
*Chairman of Music Education
Michigan State University
East Lansing, Michigan*

"Ideas I had long forgotten came into view again."

Richard G. Vanwell
*School Board
Wenatchee School District 146
Wenatchee, Washington*

"Clear, concise, wonderful. A fantastic day!"

Paul A. Livingston
*Band Director
Wayland High School
Abington, Massachusetts*

"Our work begins anew with a refreshing call to action."

Gregory Motter
*Instrumental Music Teacher
Pennsbury School District
Trenton, New Jersey*

"The entire presentation was great. I can go back and at least work in a manner that I will be able to show progress."

James Clifford Riviere
*Band and Chorus Director
Georgia State University
Monroe, Georgia*

"I found the entire day very interesting and informative."

Paul Ramp
*High School Band Director
Auburn, Nebraska*

"The program was extremely relevant to today's music education problems."

John Blevins
*Band-Orchestra Director
Ohio State University
Columbus, Ohio*

Gemeinhardt Tactical Book In Great Demand

The Gemeinhardt Report, a 43 page summary of the results of a year-long national research project sponsored by Gemeinhardt Company, a division of CBS, has become a valuable asset to band directors, school administrators and dealers, according to Glenn Holtz, Gemeinhardt marketing director.

"Hardly a day goes by without a request for the report," Holtz said.

The report is a result of modern techniques in research as well as a modern approach to statistical data. Focus group interviews as well as mall interview techniques illustrate what parents of kids in band, parents of kids not in band, as well as the kids themselves (both kids in band and kids out of band) had to say. The research includes findings of what administrators, band directors and school music dealers think about the band program.

The report was assembled by Dr. Joe Brown of Ball State University. According to Dr. Brown, this program is the first of its kind to attempt to research the school band movement on a broad basis.

The Gemeinhardt Report was formed to more effectively summarize a tremendous amount of material. Band directors say it's of great help in working with parents and administrators for solving problems each face at the local level.

The research is presented at all seminars and the Gemeinhardt report may be obtained by contacting Gemeinhardt, P.O. Box 788, Elkhart, IN 46515 or phone 800-348-7461.

1983 Schedule on back page

Announces School Phase II™ For 1983

The School Band Movement Phase II™, is being presented in a series of free seminars on major university campuses across the country. The presentation focuses on the crucial issues of population shifts, social changes and economic stresses that now face American band directors.

By attending, you'll be the beneficiary of an extensive, year-long investigation into band attitudes conducted by Dr. Joseph D. Brown, Research Director for Ball State University.

In addition to focus group interviews in seven cities of children and their parents, you'll discover from research what your fellow band directors see as their strengths and needs. There'll also be a cross-section of views from musical instrument dealers and school superintendents.

Check the next page for the location nearest you. Then mail the coupon.

The Seminar is free. But the knowledge you gain could make it the most worthwhile investment of time you've ever made.

MEETING AGENDA

4:00 P.M.

SITUATIONAL ANALYSIS

4:15 P.M.

RESEARCH PRESENTATIONS

5:00 P.M.

ADMINISTRATIVE COMMUNICATIONS

5:30 P.M.

NO HOST INTERMISSION

6:30 P.M.

CHOOSING YOUR STRATEGIES

8:00 P.M.

ADJOURN

PHASE II CONTINUED

Gemeinhardt Report are available by contacting Gemeinhardt, P.O. Box 788, Elkhart, IN 46515.

The seminars were held at 37 locations around the country at major universities and some state music educator meetings.

Problems being faced by band directors today such as budget and staff cutbacks, declining school enrollments plus others are dealt with in the seminars. The research shows that support exists from parents and the community and that better communications contribute most to building or maintaining a school band program.

Portions of the seminar will be shown on video tape.

The solutions are local. So are the seminars.

University	Date	University	Date
University of Iowa Music Department Iowa City, IA 319 353-3445	February 19, 1983	Baldwin-Wallace College Berea, OH 216 826-2361	March 18, 1983
Southeastern Missouri State College Cape Girardeau, MO 314 344-8211	February 28, 1983	Elmhurst College Elmhurst, IL 312 279-4100	April 4, 1983
Iowa State University Ames, IA 515 294-2080	March 1, 1983	Mary College Bismark, ND 701 255-4681	April 5, 1983
University of Central Arkansas Fine Arts Building Conway, AR 501 450-3163	March 2, 1983	University of Montana Missoula, MT 406 243-6880	April 6, 1983
Memphis State University Memphis, TN 901 454-2541	March 3, 1983	Willamette University Salem, OR 503 370-6325	April 7, 1983
New York State Band Directors Association Albany State University Albany, NY	March 4, 1983 4:15-5:30 p.m. March 5, 1983 9-10:30 a.m.	MENC Northwest Division Conference Seattle Convention Center Seattle, WA	April 8, 1983 4:00 - 6:30 p.m.
New York University, New York City 212 598-2022	March 14, 1983	Fayetteville State College Music Department Fayetteville, NC 919 486-1457	April 18, 1983
University of Maryland Recital Hall of Caws Fine Arts Building College Park, MD 301 454-2501	March 15, 1983	Virginia Commonwealth University School of Music Richmond, VA 804 257-1166	April 19, 1983
Penn State University University Park, PA 814 865-0431	March 16, 1983	Armstrong State College Savannah, GA 912 927-5325	April 20, 1983
Hartt School of Music University of Hartford Hartford, CT 203 243-4422	March 17, 1983 2-6 p.m.	University of Louisville Louisville, KY 502 588-6907	April 21, 1983
		Northern Kentucky University Highlands, KY 513 931-6780	April 28, 1983

THE SCHOOL BAND MOVEMENT PHASE II™

A public service program from the Gemeinhardt Company, Inc., P.O. Box 788, Elkhart, Indiana 46515

World Radio History



NASMD members discuss mutual problems during one of many round tables at the association's winter meeting in Freeport, Bahamas.

"This translates into a weak market for the dealers who are faced with high rental returns and predatory pricing from mail order operations," Ingram emphasized.

Your problems can only be solved by working through the band directors . . . However, there is no one answer to our problems," he said. "All the real solutions to our problems are local. There is nobody in this world who gives a damn about your problems in your town. They really don't care for the simple reason they have got their own problems in their own town. You have to solve your problems where they are — locally. . . .

"You must become problem solvers," Ingram told the dealers. "I suggest you develop a solid support system with your band directors . . . They must perceive you as someone who cares about their problems. It is not our mission in life to carp about all the things wrong with (band directors.) *Our mission is to be their friend.* The only way they are going to be our friend is for us to be their friend. They are wide open for new ideas. How can they get their band program in a forward march position? They can't get all the public support, administrative support, and deal 100 percent with the parents by themselves . . . They need a friend and I urge you to be that friend."

Ingram's remarks set the tone for an agenda which included comments on the education sector by:

- Joe Herbison, Suffuck County Schools, NY, arts coordinator and national chairman of government relations for MENC.

- Samuel Hope, executive director for

the National Association of Schools of Music.

- William Cormack, executive director of the Texas Music Educators Association.

In addition the NASMD members heard from Dr. Ray Williams representing the National Association of Music Merchants (NAMM) and Roman Babiak from AMC discussing the programs their organizations have available to aid the school service dealer.

John Maher from *down beat* magazine outlined the roll the magazine's annual Student Recording Awards, or dee bee awards, can play for the dealers in recognizing and promoting musical achievement in their area. Robert Richmond from Canada explained the new American Jazz Festival program.

Glenn Holtz of Gemeinhardt discussed the Gemeinhardt Report and the 1983 series of School Band Movement seminars sponsored by the company.

The band instrument manufacturers also provided the annual meeting with a wide variety of materials available from their companies to the dealer.

In effect NASMD said to its members here are our problems, here are some of the materials and programs we can use to deal with these problems, and here's how we as an organization are going to go about building for the future.

"The dealer, manufacturer and educator are together," Vincent McBryde, an NASMD director from McFadyen Music Co., Fayetteville, NC, said at one point. "It's us, not us and them."

—Herb Nolan

THE ONLY ROCK 'N ROLL GUITAR STRAPS IN THE WORLD COME FROM. . .



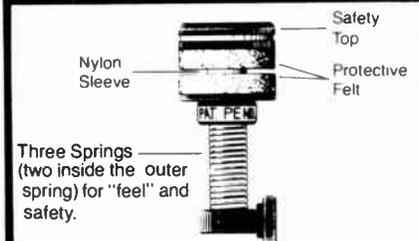
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A school music retailer on the offensive

"We sort of stood back in our ivory tower and said those guys are going to go broke — it hasn't happened yet."

"Years ago we had a strong, influential position in the marketplace, but by allowing discounters to come in and sell we lost the control we once had. We sort of stood back in our ivory towers and said 'those guys are gonna go broke' — it hasn't happened yet. It is time to take an aggressive stance."

Gordon Robertson, owner of the Bohart Music Co. in Kansas City, MO, is a school music dealer currently involved in re-establishing "a paradise lost." Though hardly a tattered operation, Robertson isn't satisfied with the status quo.

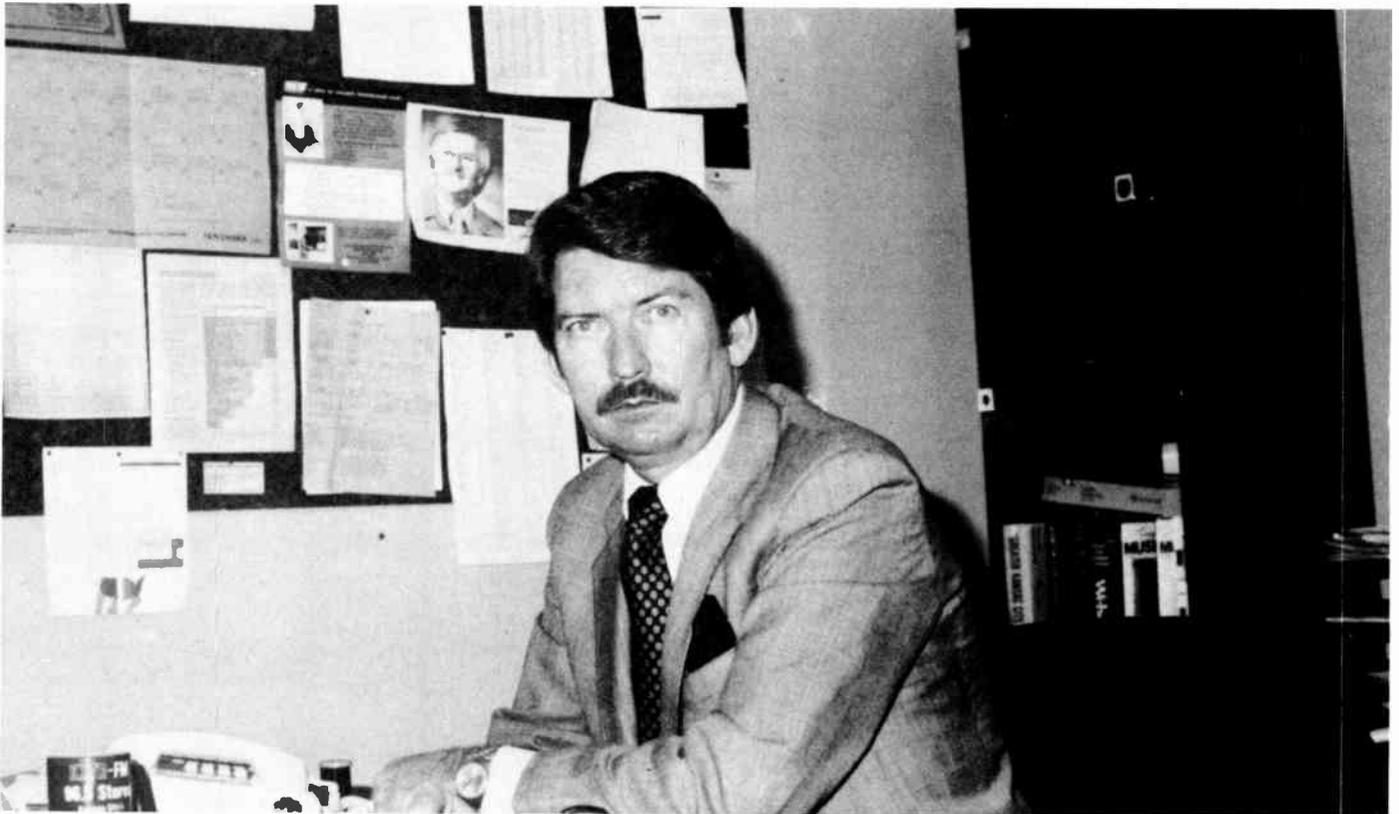
Bohart Music provides full services to school bands and orchestras within a 200 mile radius from Kansas City and is one of the largest retail operations in that area. Covering healthy portions of northern and western Missouri and eastern Kansas, Bohart Music competes with approximately 30 smaller stores in a local economy based on automobile manufacturing, steel, and agriculture — not a lot of spare dollars in the region.

The store was originally opened at the tail end of World War II by the Bohart family but was taken over by Ray King 15 years ago. Gordon Robertson worked at the store

and was a stock holder during the period when King ran the operation; then, three years ago, Robertson took the reins.

Today, about 80% of Bohart's business is generated through school accounts, the balance comes from walk-in customers at their downtown Kansas City base. Robertson currently employs thirteen people including three full-time road salesmen assisted by two management people who do road work part-time (all with playing and teaching backgrounds) and three repairmen who handle the store's increasing volume of repair work all the way up to lacquering.

(turn to page 42)



Gordon Robertson

..... "NUMBER PLEASE" ..

Authorized Suzuki dealers have an important direct line to exciting new products that mean long term, long distance profits for their business. Reach out and touch the latest in easy-to-play consumer electronics with Omnichord and Tronichord. Dial the future toll free for directory information on our all

new keyboard instruments including 88 GRAND, Console 61 and soon to be released KEYMAN Electronic Piano. Our directory also includes microphones, wireless microphones, cords & cables, amplifiers, speaker enclosures, audio equipment and a growing assortment of unique musical instruments that will have your customers calling. Keep your number busy by calling ours toll free! For more information, call 1-800-854-1594, in California 1-800-542-6252.



According to Robertson, Bohart Music's sales figures have shown growth every year except for the past year when sales fell off slightly. The store handles primarily student line instruments and, not surprisingly, generates most sales through a rental program.

"Ours is a rental/purchase agreement, so they're actually buying at the same time they are renting," reports Robertson. "We never have to write them and convert the rental to a sale; if they stay on the contract, they pay it off and save some money or go ahead and pay the rental until they own the instrument. Our return rate on rentals runs between 15-19%, the rest stay on and buy. We get real nervous if that figure gets above 19%."

"Trading up depends on the school program," he continued. "If they have a quality program and the performance level is high the teacher usually suggests (or emphasizes) that they get a better quality instrument. If the program is not successful we find it is very, very difficult to promote top-line instruments."

As with most dealers across the country,

Robertson has to compete with increasing numbers of discount stores and mail order operations.

"We had the reputation for a large number of years," said Robertson, "of being strictly a retail-price operation with a large profit margin. We've finally found that we just couldn't compete and move merchandise unless we discounted somewhat. The accessories have always been discounted,

"We had backed off clinics because of the expense, but . . ."

but I haven't found a way to sell anything and not discount.

"The college students are buying professional instruments, but, unfortunately, they are not buying them from us. Some of these college teachers have more (top-line) trumpets in their office than I have in stock in my store."

Bohart Music is working to regain influ-

ence and control of its marketplace by educating teachers and making the store a very visible part of the music education world. One way Robertson is working for that needed visibility is through sponsoring college related clinics.

"We had backed off from clinics because of the expense," the dealer explained, "but when they ask us for a clinic now I try to accommodate them. It is experimental but I have a feeling it'll be more successful for us if we do maintain that contact and try to give teachers and directors some kind of para-professional education help the discounters can't provide."

"We're also finding that the younger teachers are pretty naive when it comes to selling their music programs in the community. So besides doing the repair and immediate things that they can see, we show them ways to maintain support for their programs."

As far as visibility goes Bohart's strongest thrust has been through a newsletter/newspaper type publication called the *Bohart Banner*. With a circulation of 6000 teachers, parents, and students, the *Ban-*

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the hot bongos & tambourines that never need tuning... always ready to play!

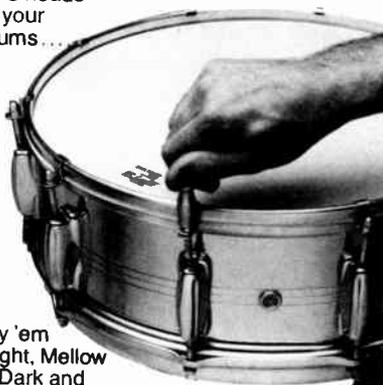


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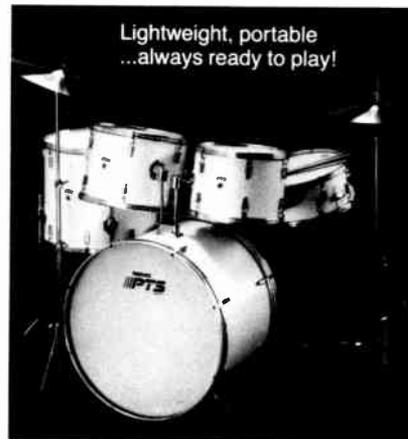
buy 'em Bright, Mellow or Dark and fine-tune tighten as desired

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PRE TUNED PRO SOUND

Lightweight, portable... always ready to play!



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PRE-TUNED SERIES

... at better music stores everywhere

ner pinpoints a major portion of Bohart's market and deservedly receives the lion's share of the store's advertising budget.

Michael Keirse, sales manager and editor of the *Banner*, outlined the basic purpose of the publication: "We feel that our livelihood depends on the state of music education, so we try to support and promote music education through the paper. Also, the *Banner*, as a form of communication, helps to bridge the gap between the store and educators."

"The original *Bohart Banner* came out three years ago," recounted Keirse. "It was one sheet which was nothing more than a listing of our step-up and top-of-the-line instruments and our prices. We mailed those to Missouri band directors. From there it moved into the form of an eight or ten page tabloid with one or two articles and again a listing of our instruments. This year it has become a departmental paper that contains an "ask the expert" section, a combo section, an orchestra section, a repair section, plus ads for instruments that we have for sale as well as ads for manufacturers. We also solicit articles from local educators and we try to feature na-

tional personalities that have a local connection like the Pat Metheny article we asked to reprint from *Up Beat*.

"We try to have something in there for everyone — we try to make it attractive to the students' parents, professionals, and educators although it is obviously slanted on the educational side. We also solicit news from the educators as to what they

"The younger teachers are pretty naive when it comes to selling their music programs . . ."

have going on and try to promote those things as much as we can from an educational standpoint."

"I think if you asked me if the *Banner* is making me any money, honestly, I'd have to say no," remarked Robertson, "but it is getting our name in front of a lot of people in such a way that I've had an awful lot of good comments on it. I'm going to stay with it because, though I don't have any

way to measure it, I do think the *Banner* is helping us."

Keirse explained another area of building store awareness: "We try to spend time at the universities. We ask music teachers to let us come and talk to Music Ed students about the role of the dealer. We work with the students and try to get to know them, try to keep up with where they might be teaching or let them know where jobs are opening up."

Recently, Bohart Music exhibited as a dealer at the annual NAJE (National Association of Jazz Educators) Convention held in Kansas City. (The convention highlighted the rich jazz heritage of Kansas City which boasts such favorite sons as Charlie Parker, Count Basie, Lester Young, and Jay McShan.) Robertson, who is heavily involved with a number of educators' associations, feels membership in such associations is vital to being on top of business. Also a member of NAMM and NASMD, he commented, "I hear of a lot of very successful dealers that don't belong, or participate if they do belong, to any associations, but it helps me to be able to talk to my peers. A specific group like NASMD

(continued on page 68)

BOOKS WITH A BEAT

from Theodore Presser Company

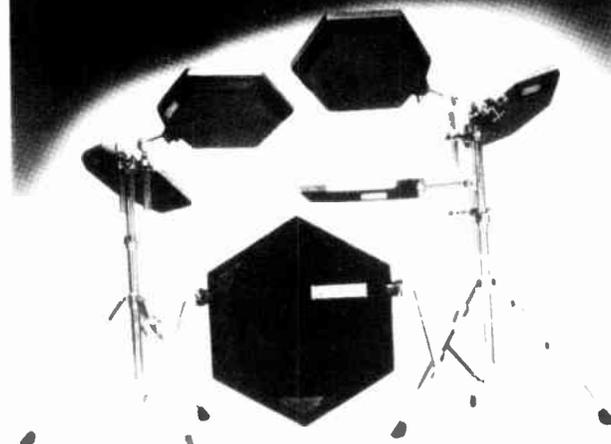
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The S.D.S.5 is not a toy, but a full scale professional instrument built to exacting specifications.

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PRODUCT SPOTLIGHT



PEAVEY VINTAGE TUBE SERIES AMPS

(Peavey Electronics Corp., Meridian, MS)

General Description: Line of all tube guitar amplifiers. Models include the Encore 50, Roadmaster, and the Milestone.

Features: The Pump circuit creates very smooth increases in gain and overhead as it is rotated clockwise and produces superb rich distortion textures. In many rock situations guitars need to have more harmonic content on their distortion sound with an added emphasis on second harmonics. For this expanded tonal texture, the Pump control features a pull switch called harmonics. Harmonics adds extra overtones to the distorted sound without the harshness that is derived by simple boost of either frequency domain. When added treble or high end boost is desired, the pull bright switch located on the pre gain controls adds approximately 8 dB of boost to the top end. When specially tailored high end contouring is required, the post gain control employs a pull switch labeled "smooth" which shapes the upper end response creating silkier distortion textures. Another tonal effect that is desirable is Peavey's Thick circuitry which is employed on many of their current products. The Thick feature is activated by a pull switch located on the high control that adds a "fat" mid-range punch to the guitar sound and also emphasizes the projection capabilities of all the new systems.

Smallest in the new Vintage Tube Series is the Encore 50, which features two 6L6GC's for its 50 watt power amp section and Peavey's exclusive Lead Gain Block which contains pre, pump, and post gain controls incorporating three integral pull switches. The Encore 50 features a specially designed and highly effi-

cient 12" Scorpion loudspeaker.

The Roadmaster and the Milestone utilize essentially the same preamp and power amp section with the exception that the Roadmaster is a "top box" tube system for those musicians who prefer to use external speaker devices, while the Milestone is a "self-contained" version of the Roadmaster, employing two of Peavey's 12" Scorpion loudspeakers. The Roadmaster and the Milestone are 160 watt, dual channel, all tube amplifiers which feature the desirable tube configurations of 12AX7's for the preamp, 12AT7's for the mixer, reverb pickup and drive sections, and six 6L6GC's for the power amp. Other features of the Roadmaster and the Milestone include a ground reversal lift switch, channel status LED indicators, reverb LED indicator and a standby/operate switch.

Suggested retail price: Not quoted.

stage uses of the SH-101 by providing a shoulder strap and strap pins (making it easy to carry) and a human-engineered pistol grip Modulator. With the modulation grip, the VCO bend is accomplished with a wheel bender, and LFO modulation is brought in by a separate button on the end of the grip.

The SH-101 measures 22.5" (W) X 3" (H) X 12" (D), weighs only 9 lbs., can be either battery or AC powered.

Suggested list: \$495; MGS-1 modulator option, \$100.



ROLAND SH-101 SYNTHESIZER

(Roland Corp US, Los Angeles, CA)

General Description: A monophonic, battery powered, synthesizer designed for performance as well as studio use.

Features: Synthesizer functions of the SH-101 include a dual waveform VCO, a sub-oscillator, LFO modulation, noise generator, VCF with Key Follow, and a VCA switchable to either gate position or an envelope position which engages the ADSR. Portamento on the SH-101 can be either normal-on, or an auto setting which adds portamento when the keyboard is played legato.

In addition to the normal synthesizer functions, the SH-101 contains an arpeggiator with three directions of arpeggio controlled either by the internal LFO or an external clock pulse. The SH-101 also contains a 100-step sequencer which can also be controlled internally, or synced to such other Roland products as the TR-606 Drumatrix for even greater applications. Other features on the SH-101 include Key Transpose, a built-in Headphone amp, CV and Gate Inputs and Outputs, and overall Tuning control.

The MGS-1 option expands the on-

The Poly-61, a fully-programmable polyphonic synthesizer with two oscillators per voice priced under \$1,500, was introduced by Korg, Westbury, NY, at this year's Winter Market.

Poly-61's two DCO oscillators per voice (12 DCO oscillators total) can be programmed for detuning, to produce fat, natural "chorusing" effects, and for parallel intervals, which allows the user to create up to 12-note chords.

Other features of Poly-61 include:

- 64 program memory with full Edit and Program Move capabilities;
- Polyphonic and Chord Memory/Unison playing modes;
- High-speed Tape Interface with interactive display;
- Versatile Arpeggiator with memory Latch mode.

The Poly-61 Programmer features a unique Digital Access Control system (DAC) for easy and precise control over all program parameters. With the Poly-61's compact digital control system and large easy-to-read 6-digit digital display, the user can quickly and accurately view and update parameters, permanently store changes, or restore them to earlier values. The comprehensive display lets him know where he is at all times. Additionally, the DAC system creates a "clutterless" front panel, for a smooth, sleek appearance and easy playability.

The Poly-61's Poly, Chord Memory Unison and Hold key assign modes provide exciting parallel harmonies and powerful monophonic bass and soloing sounds as well as full 6-note polyphonic playing. And the Arpeggiator with Latch mode automatically memorizes and sequentially plays note and chord sequences in three different patterns and ranges, for exciting performance capabilities.

NEW!

AMERICAN IN EVERY WAY

THE *Centennial* FOLDING MUSIC STAND

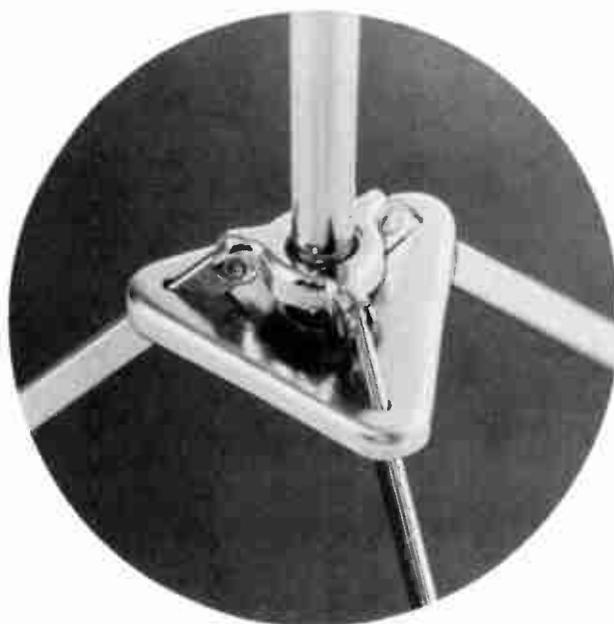
Only Hamilton with its unique engineering and production capability could bring you this sensational cost efficient folding stand. It has everything to satisfy student needs, dealer interests.

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KB200N

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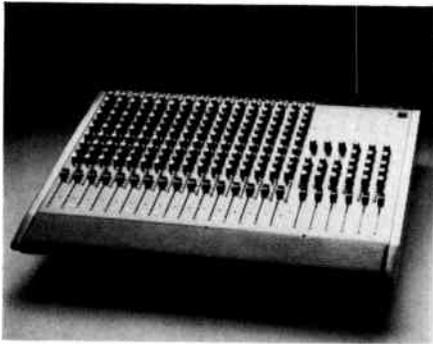
Hamilton is the leader in music and instrument stand sales and production, with millions sold worldwide. This newest folding model is the forerunner of things to come, and is indicative of Hamilton's interest in addressing directly, the economic, educational and professional trends apparent in today's music industry.

There's no "B" discount on the KB200N. Your assurance of competitive list price, and full profit margin. See your favorite music wholesaler for details.



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Studiomaster, Fort Worth, TX, announced new mixers — the 16x4x2 and the 16x8x2.

Studiomaster's president, Denny Handa said, "The new mixers represent simply the best value for the money. We've taken the features of our 8x4 and combined them with the real recording features of our 16x4; plus we've added features like EQ defeat, 100mm faders and 3 auxiliaries. The result is a real crossover mixer. We see the majority of sales of the 16x4x2 as a live and broadcast mixer and the sales of the 16x8x2 into recording and video applications due to the surge of 8 track recording".

Suggested list: 16x4x2, \$3000 and 16x8x2, \$4000.

MANHASSET MUSIC STANDS

(King Musical Instruments, Eastlake, OH)

General Description: Music stands in three models: Musician's Automatic, Conductor's Automatic, and Double-Lip Automatic.



Features: Stands come in nine different colors: black, red, burgandy, white, yellow, ochre, blue, brown and tan. They are provided with a three-year warranty on the finish of the light-weight aluminum stand.

King Musical Instruments is the exclusive distributor of Manhasset products.

Suggested list: Not quoted.

The name may ring a bell to those collectors and players who know their Georgia Gibson history, but the introduction that bears the name, Futura, is new from the tip of its peghead to its Posi-Lok strap button.

In a striking departure from traditional Gibson guitar shapes, Gibson's new Futura features a deep offset V cutaway in back and a sculptured double cutaway at the forward body offering comfort in both balance and playability.

The Futura also offers an innovative body taper that nestles the instrument in contour with the player's body. The instrument is remarkably comfortable thus minimizing player fatigue.

Other features include two pickups, one newly designed high output Alnico 5 Humbucking pickup at the bridge and one Humbucking at the neck. The Futura offers two volume controls and one master tone control mounted onto a revealed edge pickguard. It has 22 frets on a rosewood fingerboard and offers goldplated hardware including a stop bar tailpiece and 3 point adjustable Tune-O-Matic Bridge.



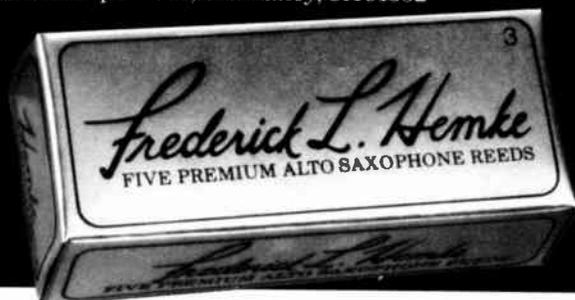
To bear the name Hemke it's got to be a Premium saxophone reed.

It would be difficult to find someone with greater qualifications to design an artist quality reed for alto saxophone than Frederick L. Hemke. Likewise, you would expect that as one of the world's distinguished virtuosos, Dr. Hemke would be very sure of the reed before he put his signature on it.

So, it should come as no surprise that in the new Hemke reed you will find a response, rich resonant tone, and consistency that give new meaning to the term "Premium." It is a reed designed and painstakingly crafted to help you achieve your full potential as an artist. See for yourself why it bears the names Hemke and Premium.

Watch for other saxophone reeds in the line.
© 1982 La Voz Corporation, Sun Valley, CA 91352

Now available for
Tenor & Baritone too



Pickup system introduced

A new low impedance/high output pickup system that enables guitarists to choose from 36 distinctly different tonal qualities, has been introduced by T. W. Doyle Co., Inc., Westwood, NJ.

The revolutionary new pickup system, the Doyle D-1 System, utilizes dual pickups and a unique Doyle-designed rotary capacitance switch. Guitarists can use either pickup plus a mixture of both to achieve subtle nuances of sound previously available only in studios. And equally important, the D-1 System is capable of such sounds using even the newest generations of small scale amplifiers.

The Doyle D-1 System is also engineered to be played both on stage and in the recording studio. Tom Doyle, musician, inventor and President of T. W. Doyle Co., Inc. explained that "I designed the D-1 as a low and high impedance system — low to give the clean, crisp sound a recording artist needs throughout the guitar's range. And high impedance so it also delivers



the punch and overall power output any live performer just has to have."

The new D-1 System includes two Doyle D-1 pickups, master volume control, master tone control, ohm selector switch, rotary capacitance switch, output jack, and wiring harness. It fits any guitar with a standard humbucker configuration. Complete wiring instructions are included.

The T. W. Doyle D-1 Pickup System is available from all T. W. Doyle dealers at \$299.95 suggested list price.



M300 MICROPHONE

(Beyer Dynamics, Hicksville, NY)

General Description: Completes Beyer line of vocal/instrumental microphones. Microphone is a cardioid unidirectional moving coil unit.

Features: The microphone has a frequency response of 50 to 15,000Hz and is housed in a sturdy, matte black anodized aluminum case. Other features include built-in pop filter, field replaceable element, extremely low feedback and excellent hand-held noise suppression and 25' cable with Neutrik XLR connector

Suggested list: Not quoted.



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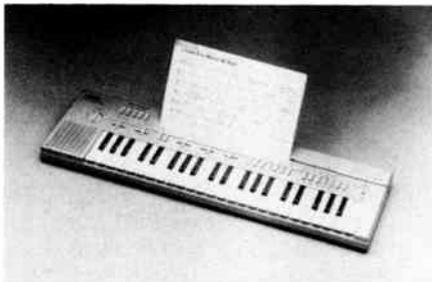
OAKTRON INDUSTRIES, INC.

1000 30th. St. Monroe, WI 53566

Yamaha portable keyboards

Yamaha Specialty Products Division, Anaheim, CA, unveiled the PC-50 portable keyboard, a smaller version of the popular PC-100 CardReader model, at the NAMM Winter Market.

"Like the original CardReader, the PC-50 is in the PortaSound family of keyboards and features the unique Yamaha 'Playcard System'. This advanced computer technology brings a whole new dimension to learning and enjoying music," said Phil Watkins, division manager.



The PC-50 and PC-100 are digital keyboards that can be easily programmed to play entire music scores. Using an electronic brain and ingeniously designed Playcards, these PortaSound keyboards can recreate a completely orchestrated piece of music. A thin magnetic strip at the bottom of each 7" x 10" Playcard contains the melody, obligato, chords, rhythm, accompaniment, drum fill-ins and bass lines.

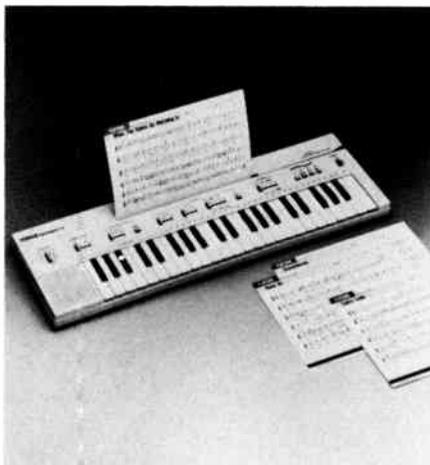
The Playcard is inserted into the specially-designed music channel on the PC-50 or PC-100 keyboards. With the touch of a button, the Playcard is activated and the instrument plays the entire score.

Yamaha's Playcard library of songs includes current popular hits, classics, old standards, Latin music, show tunes and much more. A set of 12 Playcards comes with each unit and additional card libraries are available.

"The new PC-50 and PC-100 are ideal keyboards for the beginner and the professional musician alike. Not only do they provide entertainment to expand music creativity, but they also act as excellent educational tools," said Watkins.

After the player is familiar with the Playcard song, the tune can be learned by following the melody lamps above the keys. The CardReader keyboards will automatically repeat phrases so that the player may practice segments of the song. The free tempo feature on the PC-50 makes the accompaniment follow the playing speed.

"Advanced keyboard players can



also benefit from the Playcard System by adding chord variations, playing duets, experimenting with voices and beats as well as improvising a new melody on top of the programmed music," Watkins said. "These PortaSound keyboards even have pitch control so the seasoned player can tune in with other instruments in an ensemble," he added.

The CardReader models have a built-in transposer system that changes the pitch and allows the player to use the keyboard in any desired key.

The new PC-50 can create six authentic instrument voices and six separate rhythms. Like the PC-100, it has arpeggio, transposer, variations, sustain and all of the outstanding features of the other PortaSound models. Both keyboards can operate from three power sources: regular AC power, batteries or an automobile cigarette lighter. Options include stereo headphones, expression pedal, power adapter and car battery adapter. For a fuller, more expansive sound, the PC-50 and PC-100 can be connected directly into a home stereo system.



WESTBURY TUBE

(Westbury/Unicord, Westbury, NY)

General Description: "Tube" overdrive effect pedal.

Features: The unit offers an authentic tube amp overdrive sound in a floor pedal unit by actually using a 12AX7 tube as the basis of its circuitry. Most other overdrive/distortion effects pedals use solid state circuitry. By using the provided gain and level controls, many different types of overdrive sounds can be achieved. An LED indicator is included for easy on-stage identification of the effect's status. Internal heat sinks are provided for low temperature operation.

Suggested retail price: Not quoted.



MUSICAL NIFTIES

(Grossman Music Corp., Cleveland, OH)

General Description: Series of packaged small musical instruments with instruction books, designed for both young and old, non-musicians as well as experienced players.

Features: The Nifties include a Flutophone, Cambridge Soprano Recorder, Blue Grass Jaw Harp, Honner Harmonica, and Mayfair Ukulele. The instruments, which are pre-packaged in clear poly bags, include an eye-catching hanger/header which attracts shoppers in music stores, toy stores, department stores, super markets, airports, gift shops, etc.

"There is a need for this kind of bridge between a music store item and a novelty item", said Dann Skutt, Grossman's Merchandise Manager. "The instruments in these Musical Nifties are such that anyone can learn to play by following the instruction books."

"Sales during the Christmas season", Skutt said, "proved to be an overwhelming success. Now, we look forward to considerable growth, since merchants who have seen how well the Musical Nifties sell, are reordering for year-round sales."

Suggested retail price: Not quoted.

Miking System



Aquarian Accessories Corp., Anaheim, CA, has introduced its Hi-Energy Miking System. The system was unveiled at this year's Winter Market.

"This totally enclosed system has the capability to reproduce drums, cymbals, and percussion instruments with amazing accuracy," said Roy Burns, vice president of marketing. "Shock proof clamps and holders eliminate the need for mic and boom stands. The signal at the board is clean and hot. It represents a real technological breakthrough for drummers and sound men."

The new miking system has undergone two years of development and months of testing under optimum conditions, according to Aquarian.



CLAUDE GORDON TRUMPET
(The Selmer Co., Elkhart, IN)

General Description: Trumpet designed to the specifications of Claude Gordon, distinguished trumpet artist, teacher and clinician.

Features: Instrument is extremely lightweight with extra large (.470) bore, fast action and great response, especially in the upper register. The trumpet is ideal for jazz and studio work, according to the manufacturer.

Suggested list: Not quoted.

SPECTRA PM . . .

. . . Relief for the



sound
reinforcement blues!

The PM-400 and PM-600 powered mixing consoles feature tube-type sound characteristics with 85 watts and 160 watts respectively, plus "TLC" compressors on both models. The graphic equalizers feature ± 12 DB boost and cut using 60mm, center-detent slide controls. Individual channel equalization is ± 15 DB and all controls are high quality, grease-filled type. Front panel patching is provided to allow use of outboard effects and connections between consoles. SPECTRA PM — welcome additions to our expanding product line!

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For more information on the V5 series of sax mouthpieces, call toll-free (800) 558-9421 or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53141.

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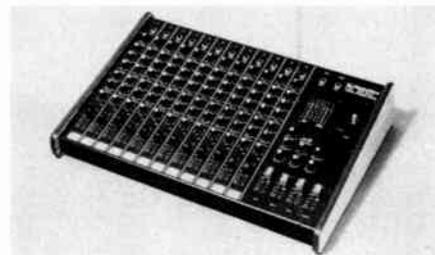
Electro-Voice unveils mixer

Electro-Voice, Inc., Buchanan, MI, introduced its new EVT 5212 Tapco stereo mixer at the NAMM Winter Market in Anaheim. Priced at under \$1000, the 12-channel EVT 5212 offers pro and semi-pro users a cost-effective combination of sound quality, features, and performance.

According to Greg Hockman, EV director of marketing/music products, "Tapco's strength has always been in its ability to produce a quality sound-reinforcement mixer for bands. The Entertainer powered PA system introduced last year as the first joint ven-

ture of Electro-Voice and Tapco proved we were still in that market. The new EVT 5212 continues that tradition and is the first mixer to be engineered by the newly-assembled electronics design team at EV."

"We gave a lot of thought to the actual needs of our users and have succeeded in incorporating several handy features, such as additional gain, the proper gain structure, and a built-in BNC connector for a plug-in, high-intensity mini light," added Hockman. "But the EVT 5212's real accomplishment lies in its sonic quality — its



clean, transparent sound, crisp highs, and solid low end — which rivals that of far more expensive boards." Hockman, a veteran concert sound engineer himself, field-tested the looks, feel, and sound of the unit before approving it for production.

Among the board's other special features are its clean and classy look; color-coded controls and panel graphics designed for greater visibility; individual plug-in p.c. boards which can be easily serviced; and complete hook-up diagrams silk-screened on the rear panel.

Each of the EVT 5212's twelve input channels accepts a balanced low-impedance mic level or unbalanced high-impedance line level source. There is a channel effects insert on each input, as well as on the two subgroup outputs. The 3-band EQ section, consisting of ± 15 dB bass (100 Hz), ± 12 dB midrange (3 kHz), and ± 15 dB treble (10 kHz) controls, provides for a wide range of musical equalization. Each channel also features an effects/reverb send, monitor send, pan control, peak LED, and channel fader.

Besides mono, stereo, and monitor outputs, the output section of the EVT 5212 offers the following controls: effects return master, aux input master, and reverb return master, each pannable to the stereo sub-groups; effects send master; and meter assign switch.

The new mixer is available immediately for a price of \$995 (pro net).

Cherry Lane Music announced the release of its new songbook, "*More Best of the 80's (So Far)*." Arranged for piano/vocal with guitar chords, this 100 page collection contains 18 top hit singles by such popular recording artists of the 80's as Linda Ronstadt, Rick Springfield, Billy Joel, Lionel Richie, Men at Work and 11 more. Songs include Even The Nights Are Better, Pressure, Truly, Heart Attack, Missing You and Tainted Love. This CBS songbook is exclusively distributed by Cherry Lane Music Co., Inc. and is the second songbook of top 1980's hit songs from the CBS catalogue. **MORE BEST OF THE 80's (SO FAR)** is available at local music stores for \$7.95.

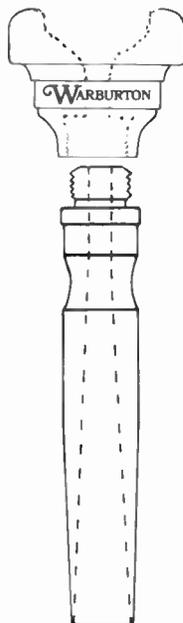
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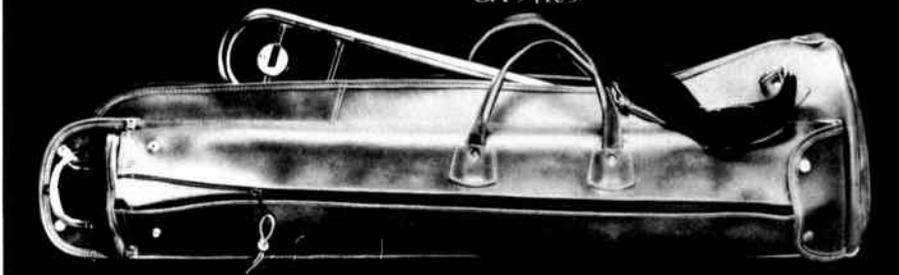
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a phenomenon unique in the history of music

What Ever Happened to Harold Hill?

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Today, Harold Hill is still alive and well. He operates a warehouse, does all his business by mail, and he never comes to town at all.

He doesn't have to, he feels, because he offers price. He can turn a profit by neglecting the services that for half a century have sustained school music programs. Your local school music dealers don't offer similar discounts and discount dealers don't offer these services simply because neither of them can afford to offer both.

But that's their problem. As long as discount dealers can depend on local school dealers to provide the service, parents and band directors can enjoy the best of both.

A New Kind of Trouble in River City

Some parents are being encouraged to do just that, by renting instruments locally, and then purchasing identical instruments at lower prices from a discount dealer. The trouble is

that sooner or later this convenient arrangement must come to an end. Your local school dealer doesn't offer service out of altruism; service is his business and he performs it conscientiously. Neither does a discount dealer offer discounts out of altruism. You pay for what you get from him, just as you get what you pay for from your local school dealer. The question is whether the service you get is worth the cost. The answer will be apparent to anyone who compares American music education with that of any other country—or any local dealer with Harold Hill.

Who Are We to Complain?

Virtually every down beat reader is a young active musician, whose interest in music was developed by playing in a school band. down beat's continuing success depends on the continuing success of school music, and the continuing success of school music depends on service-oriented school music dealers. So, after all, does yours.

down beat
The Contemporary Music Magazine

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KPR-77 PROGRAMMABLE RHYTHMER

(Unicord, Westbury, NY)

General Description: Korg Rhythmer with extensive memory and cassette interface.

Features: The KPR-77 stores up to forty-eight, 2 measure patterns, and six, 256 measure chains that can be combined to produce three, 512 measure chains.

Other KPR-77 features include: The ability to program all instruments at the same time in real or step time — each instrument has two “pads” for easy programming of intricate rhythms or rolls;

Cassette interface for unlimited storage, especially useful for almost instant reprogramming of complete song sets during a live performance;

Highly-realistic sounds through the use of advanced analog synthesizer technology;

Instruments include bass drum, snare, open and closed high hats, cymbal, high tom, low tom, and hand clap;

Battery or AC operation; Highly-informative LCD display; Resolution up to 12 division per beat; Flam for toms; 7-channel mixer; Synthesizer, sequencer and other rhythmmer interfacing; Stereo outputs; Accent feature with its own level control; Metronome function; Stereo headphone output.

Suggested list: Not quoted.

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ETA LIGHTING offers the most complete and affordable line of professional lighting equipment. The ETA line includes single and two scene lighting controllers, dimmer packs, footswitches, tripod stands, lighting fixtures and color filters.

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FOLDING MUSIC STANDS

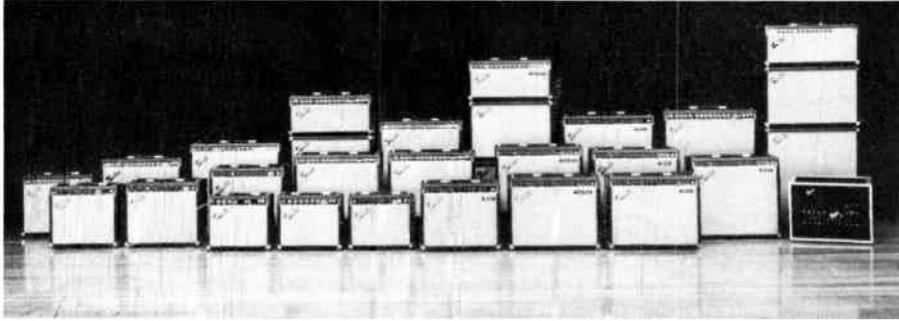
(Kaman Music Distributors, Compton, CA)

General Description: Folding music stands added to the Conservarte line of products.

Features: The 2050C model stand is a chrome plated, three section stand that extends to 60 inches and folds to a compact 17 inches. The 1050C is a two section stand that extends to 57 inches and folds to 22 inches. Both feature music retainers on a sturdy 60 degree angled desk, easy operating slide and locking mechanisms and rubber feet to prevent the legs from scraping or sliding on floors.

Suggested list: Not quoted.

Fender unveils new amp line



Fender, Fullerton, CA, showed its new line of guitar amplifiers at this year's Winter Market.

"Sound per pound, value for the dollar, this new series of guitar amplifiers offers the best buys available on today's market."

The speaker is Paul Rivera, former freelance amplifier "guru" and now chief designer and marketing director for Fender's amplifier division. Rivera is the main architect of the line of 18 all-new amps introduced at this year's Winter Market. He and his design team have spent the last 18 months in music capitals like Nashville, New York, Toronto, and Los Angeles, using feedback from top session players to refine and re-refine the new models. As a consequence, Rivera calls these amplifiers the most exhaustively researched and painstakingly "fine tuned" designs in Fender's history.

The new line extends from the 20 watt Harvard Reverb II to the 200 watt Showman series, which offers such amenities as a built-in graphic equalizer, separate lead and rhythm reverb presets, and a 4-button digital footswitch for channel selection, reverb, equalizer, and external effects.

A common feature of the new amplifiers is a new "active" tone control circuit, which Rivera says provides a much greater range of sounds than traditional "passive" tone controls. In fact, owner's manuals for the new amps include recommended control settings to duplicate a variety of popular sounds.

With the exception of the Harvard Reverb II and the 50 watt Yale Reverb, all the new models incorporate separate, switchable lead and rhythm channels with independent controls. The rhythm channel provides a clean sound, while the lead channel uses separate volume, gain, and master controls to allow any desired level of overdrive and sustain. All models also include Preamp Out and Power Amp In jacks to facilitate patching in effects devices, recording, etc.

Rivera took pains to point out that, in spite of their aggressive pricing, the new series continues Fender's commitment to unsurpassed quality. "We're using the same solid wood, box-jointed cabinets, the same 14-ply Finland Birch baffle boards, and the same tough new vinyl hide as on all our recent amplifier introductions."

hardwood stem for added sustain. Now, with density components to further compensate for the body mass of conventional construction, the Melobar guitar introduces its patented SB-10 model with a flexible body that conforms to the contour of the player in a comfortable, secure position. The soft body greatly lessens the overall weight of the instrument. The practically unlimited variety of coverings ranges from conservative leather and crushed velvet to dramatic tiger and zebra designs. The bodies are also easily exchangeable. The SB-10 retains the standard Melobar humbucking pickups and machines.

Suggested list prices range from \$395-\$795 depending on machines, pickups, and choice of custom coverings.



Melobar Guitars, Inc. has developed a slide guitar without a board body to support the guitar. The Melobar guitar already encompasses the principle of mounting the bridge and nut on the same

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The Original Original

Introducing the Billy Cobham 767

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GUILD X-82

(Guild Guitars, Elizabeth, NJ)

General Description: Electric guitar.

Features: Combining a distinctive appearance with excellent balance, the X-82 lets a player make both a visual and sonic statement. Two Guild XR-7 pickups offer a humbucking or single coil sound. The guitar also features a Guild Quick Change SP-6 tailpiece, Adjusto-Matic bridge, deluxe tuning machines and stainless steel rock strings. A three single coil pickup of the X-82 is also available.

Suggested retail price: Not quoted.



IBANEZ PQ9

(Hoshino (USA) Inc., Bensalem, PA)

General Description: Parametric equalizer effects pedal.

Features: A wide ranging (75Hz to 5.6kHz) sliding filter along with fixed high and low shelving type filters. Each filter provides up to 15dB of boost or cut. An infinite range of settings, from mild tonal changes to extreme frequency modifications are obtainable. The PQ9 also features an LED indicator, a quick-change battery pocket and the Ibanez Q-1 noiseless electronic switching system. Housed in a rugged zinc die-cast case, the PQ9 may be powered by a 9 volt battery or an optional AC adapter.

Suggested retail price: Not quoted.

ing with specifications reported to exceed those of any competitive transformers designed for similar purposes, according to the manufacturer.

Features: The TRSP-1 and TRSP-2 are designed to split a single microphone signal into two or three separate signals. The transformers feature an exceptionally flat frequency response (between 10k and 50 kHz) and can handle up to 6 volts at the input stage before saturation with virtually no distortion.

The TRHL-M and TRHL transformers are designed for high to low impedance matching. They feature the same specifications as the other two splitting transformers. All transformers have electrostatic shielding between the windings and are available in bulk or installed in Whirlwind products.

Suggested list: Not quoted.



LEADMASTER COMBO AMP

(StuDiomaster, Inc., a division of I.M.C., Fort Worth, TX)

General Description: All tube amplifier which puts 60 watts into 8 ohms.

TRANSFORMERS

(Whirlwind Music, Inc., Rochester, NY)

General Description: New series of transformers for impedance match-

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Features: The Leadmaster is available in all wood cabinet or with Tolex. It is also available as a top only with 2 speaker cabinet configurations — A 2-12" cabinet and a 4-12" cabinet both with EV speakers. The primary emphasis on the Leadmaster Combo in its design was good sound. By having a good warm guitar sound with the right features, the Leadmaster is truly versatile. It is versatile in that it gives a good tight bottom end for Jazz to clear highs for country western to a strong natural overdrive tube sound for Blues and Rock and Roll. A major artist program is underway encompassing all styles of music.

Suggested List: Not quoted.

Yamaha piano introduced



A new 45-inch piano, that features an action comparable to those previously used only in 48-inch or larger pianos, has been introduced by the keyboard division of Yamaha International Corporation, Buena Park, CA.

"This new model gets a much bigger sound due to its unique scale design," said Jack Flon, director of marketing for Yamaha's Keyboard Division.

"We now have an action in the P22 that, traditionally, was used only in larger pianos," he continued. "As a result, we have a school piano with a better response, faster repetition and an improved key touch. Another improvement can be found in the pedal mechanism response that compares favorably with a grand piano," concluded Flon.

The new Yamaha School Piano model P22 is available in either oak or walnut, and replaces the studio model P202.

The P22 is 45- $\frac{9}{16}$ " high, 58 $\frac{7}{8}$ " wide and 23 $\frac{3}{4}$ " deep. It's new weight is 542 lbs. It features double-wheel, hard rubber casters and an extra durable finish — with eight coats of sealer, stain, filler and lacquer.

SUPERSLICK VALVE OIL

(Superslick Products Corp., Ramsey, NJ)

General Description: Brass instrument valve oil designed for fine lubricating power but is extremely light to prevent gumming up of valves after repeated applications.

Features: Clear and odorless, the new oil was developed by New York City music professional James A. Biddlecome, brass player with the New York City Opera Orchestra. Before marketing, Superslick Valve Oil was thoroughly tested by professional brass players.

Superslick Valve Oil is packaged in standard 2-oz. plastic squeeze bottles with droplet-dispensing nipple closure. The product will be marketed through musical instrument and accessory jobbers and sold at the retail level by music trade dealers.

Superslick Products Corp. markets a growing line of musical accessories, including — in addition to the new valve oil — the original Superslick Trombone Cream, slide oil, key and rotor oil, cork grease, tuning slide grease and bore oil for professional wind instrumentalists, educators, advanced amateurs and students.

Suggested retail price: Not quoted.

King cases

King Musical Instruments, Eastlake, OH, has designed a new student trombone case which offers much greater protection and has the appearance of a professional case.

The new design incorporates a blow molding process that creates an air pocket between the exterior and interior walls of the case. The air pocket protects the interior from any rough contact to the exterior of the case. The interior shell of the case has special holders that positively anchor the trombone in place without the use of straps or tabs. The enclosed accessory box holds a mouthpiece and slide cream.

This design is extremely durable and resists cracking and deformation under the temperature extremes of the hot summer months to the cold, wet fall marching season. Additionally, it features hinges and latches of highest quality with position mounting. The case is perfectly balanced and equipped with a comfortable handle for ease of carrying.

**Where can you buy
a \$5 stick for
\$1.33/pr?**

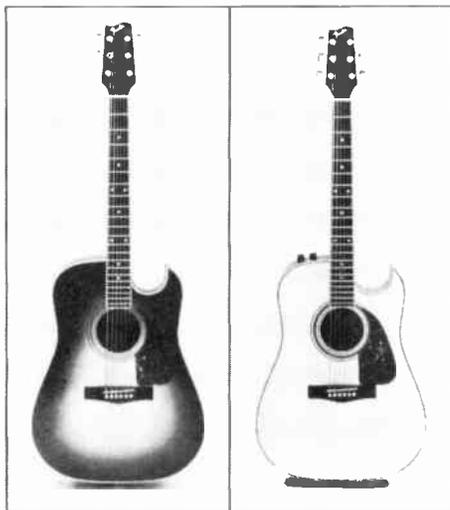
...The Drumstick Factory Outlet™

Finally, dealers can take advantage of factory outlet prices on first-quality GOODTIME DRUMSTICKS by Pro-Mark. Made of Asiatic white oak, this popular line is designed to meet the demanding requirements of today's drummer. GOODTIME sticks are available in nine wood tip models and six nylon tip models. Retail price is \$5.00 for wood tip and \$5.50 for nylon tip, but through the Drumstick Factory Outlet, you can buy GOODTIME DRUMSTICKS for as little as \$1.33/pr. for wood tip and \$1.46/pr. for nylon tip.

Call Joe Hibbs, Sales Manager, at 713-666-2525, for more information on this extraordinary offer and everything available through the Drumstick Factory Outlet.

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713-666-2525



CUTAWAY GUITARS

(Fender Musical Instruments, Fullerton, CA)

General Description: One acoustic and one acoustic/electric cutaway guitar.

Features: Both guitars are crafted from hand-selected hardwoods, and feature rosewood backs, sides and fretboard, and mahogany necks. The fully acoustic model, F-265C, comes with a sunburst finish and permanently lubricated tuning machines.

The acoustic/electric model, F-270 SCE, has a solid Sitka spruce top, gold-plated tuning machines, and a high-fidelity piezoelectric pickup. It also offers a "high-Q" (narrow band) tunable notch filter that provides over 18dB of feedback rejection at a frequency range between 60 and 500 Hz. This filter also serves as a low-impedance preamp, allowing long cords to be used without loss of high frequencies.

Both models provide convenient truss rod adjustment access, perma-

nently lubricated keys, and a slim, fast-action neck.

Suggested list: Not quoted.



SG3030 GRAPHIC EQUALIZER

(Soundcraftsmen, Santa Ana, CA)

General Description: Single-channel 1/3-octave graphic equalizer.

Features: With the SG3030 it is possible to adjust input-to-output voltage levels to what Soundcraftsmen calls "True Unity-Gain" within 0.1dB by simply moving a front panel slider until two LED's glow with equal intensity. No aural comparison of equalized vs. unequalized signals is required at all, making this crucial adjustment extremely fast and accurate.

"Now a musician or sound contractor can make one quick visual adjustment and be assured that the full gain, or 'headroom' potential of the Equalizer is available, regardless of the EQ curve selected. No longer will 'clipping' or distortion be a problem when extremely wide-dynamic-range material is being equalized," according to Rod Bell, Soundcraftsmen's president.

Other operational features on the SG3030 include front panel switches for power, EQ defeat and either ± 6 dB or ± 12 dB boost and cut on each of its 29 ISO center frequency bands. Rear panel input and output jacks

may be used in either balanced or unbalanced mode. Front panel dimensions are 3 1/2" x 19" and the unit is designed to fit standard racks without adaptors. Specifications include a signal-to-noise ratio of an outstanding -114 dB, IM and THD of .01%.

Suggested retail price: \$699.



Rico Products, North Hollywood, CA, recently announced a new packaging concept for the Plasticover reed. The new package holds five Plasticover reeds safely contained in the new "Dispensapak", a cleverly designed package which enables the musician to remove one reed at a time from the bottom of the box.

Along with the new packaging, Rico disclosed the results of a recent nationwide Plasticover survey. Band directors and their students were asked to participate in a comparison between the Plasticover reed and the reed that they normally use. Some of the findings included better response with a more focused tone, a shorter break-in period and longer service. Because Plasticover is a real cane reed with a plastic coating, it was noted that the reed is hardly affected by humidity and climate, and those surveyed found the reed "always wet" and ready to play.

The Plasticover reeds are attractively packaged in a silver box and available for immediate shipment in Bb clarinet, Eb clarinet, Alto sax, Tenor sax, Baritone sax, Soprano sax, Bass clarinet, Alto clarinet and C Melody sax.

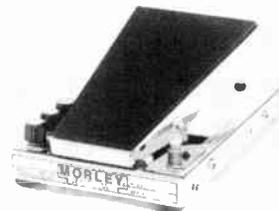
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MORLEY SLIMLINE ECHO VOLUME

(Morley, North Hollywood, CA)

General Description: Echo and volume effects pedal with no moving

parts except for the pedal, third addition to Morley's Slimline series.

Features: In echo mode the pedal becomes a continuously variable control for selection of the number of repeats. The range of repeats extends from dry to one with the heel of the pedal depressed and moves through multiple repeats all the way up to run-away at which point the toe of the pedal is depressed. Regardless of the number of repeats, the delay time between them is pre-selected with an echo Speed control. A footswitch bypasses the Echo mode to convert the unit to a straight volume pedal.

The Morley Slimline Series are the first battery operated, electro-optical pedals; they are also AC adaptable. The low slung profile makes the line ideal for use with all amplified instruments and, because the pedal height in horizontal position is only 2¾", they are particularly appealing to keyboard and pedal steel players. Additionally, no pots or gears are used so the pops and scratches caused by such components are eliminated. Construction is of heavy duty, chrome plated steel to withstand abuse.

Suggested retail price: \$250.

883B MIXER

(Biamp Systems, Beaverton, OR)

General Description: An eight-channel version of the 83B series mixers

Features: The 883B is a compact, low-noise board with some unique high-tech features. Biamp has developed new system architecture and circuit topology, with discrete transistors in critical areas instead of conventional IC's, resulting in 25% to 50% less noise than most comparable mixers.

Total harmonic distortion and intermodulation distortion have been reduced while hum and crosstalk have been virtually eliminated by condensed, symmetrical circuit board layout techniques.

All components are easily accessible for fast, efficient servicing. High-density mechanical packaging allows the 883B to be used as a rack mount or consolette without compromising connector placement. And the board takes up less rack space than other units in its class.

Other features include floating and balanced outputs incorporating Biamp's "Autobalance", metering on all outputs, separate reverb control in the monitor, reverb routing into the subs, three-band EQ, and ten-segment LED output display.

Suggested list: Not quoted.

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New Kimball spinet organs

Kimball Piano & Organ Sales Division, Jasper, IN, has introduced a new series of spinet organs — the Kimball World Organs — that offers dealers several new and important selling points, including additional Pro Entertainer features, Magic Preset and improved authentic sound.

Kimball's exclusive Pro Entertainer, which includes one-finger Magic Chord and Magic Memory, now adds Magic Bass, a feature that selects the proper bass patterns and

rhythmic accompaniment from the left-hand chords.

The World Organs' Pro Entertainer also offers the new Magic Preset, which sets up the entire organ automatically when the player selects a rhythm. The bass, the accompaniment, the drums and appropriate solo sounds are all automatically programmed.

Due to the advanced American technology utilized in the design of the Kimball World Organs, they also



Mariner

have superior, authentic orchestral sounds, such as violin and trumpet. With independent polyphonic percussion, voices like piano and banjo also sound real.

The controls on the Kimball World Organs have been divided into logical groups, making the instruments not only easy to play, but easy to operate. Keynote and chord guides appear above the keyboards to make it easier to play right from the start.

The organ series includes The Mariner, The Celestra and the Enterprise. All are equipped with the new features listed above, as well as Kimball's standard organ features, and carry a two-year limited warranty on all parts.



Celestra

The Mariner, available in both Spanish Pecan and Contemporary Walnut, is the smallest of the three World Organs. Equipped with two 37-note manuals, The Mariner has all the standard organ features one would expect in a quality instrument: a range of organ tibias, rich accompaniment and solo strings, bold reed voices, and general features, such as Sustain and Vibrato. In addition, the Mariner has a wide variety of preset polyphonic instrumental sounds, including piano, banjo, marimba, solo flute, solo violin, solo trumpet, solo clarinet, accordion and Hawaiian guitar.

The Celestra comes in three models: Contemporary Walnut, Ital-

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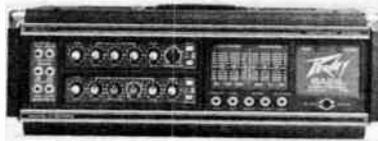
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ian Walnut and Spanish Pecan to appeal to contemporary and traditional buyers alike. The Celestra, as all World Organs, is equipped with 12 crisp professional-sounding rhythms, from waltz to swing to a variety of contemporary and Latin beats. The Celestra also includes Kimball's Syntha II Brass section, which features preset instrumental brass and reed voices. The Celestra has two 44-note manuals and lid lights.

The largest of the World Organs is The Enterprise, also equipped with two 44-note manuals. This expanded version is equipped with dynamic two-channel stereo sound via a newly designed sound system with tuned speaker enclosures. The Enterprise also has the expression pedal kick switch for rhythm stop, and is available in three models



PEAVEY MARK IV BASS AMP

(Peavey Electronics Corp., Meridian, MS)

General Description: Totally redesigned bass guitar amplifier successor to Peavey's popular Mark III Bass amp.

Features: Each channel of the Mark IV™ features its own "pre EQ" patch loop that features instrument level out/in capability (allowing the use of battery powered effects devices before the channel EQ), pre and post gain controls, push bright switches for added high end brilliance and graphic assign push switches for "programming" the Mark IV's™ six-band graphic into either or both channels.

Channel A features special passive low, mid and high controls, while Channel B incorporates advanced low, Paramid™/Shift and high active circuitry. For further equalization possibilities, the Mark IV™ utilizes an extremely flexible six-band graphic with sliders centered at 50 Hz, 100Hz, 250Hz, 500Hz, 1 KHz and 3 KHz.

Peavey has evolved and improved the Mark IV™ to a point where virtually any EQ problem can be solved, including the all important high end response. Since the upper end of the EQ controls are primarily used to enhance the harmonic structure of the bass guitar, Peavey has allowed three ways for this to be accomplished — with the Channel A or B rotary high controls, with the Channel A or B push bright switches or with the 1 KHz and 2 KHz sliders of the six-band graphic.

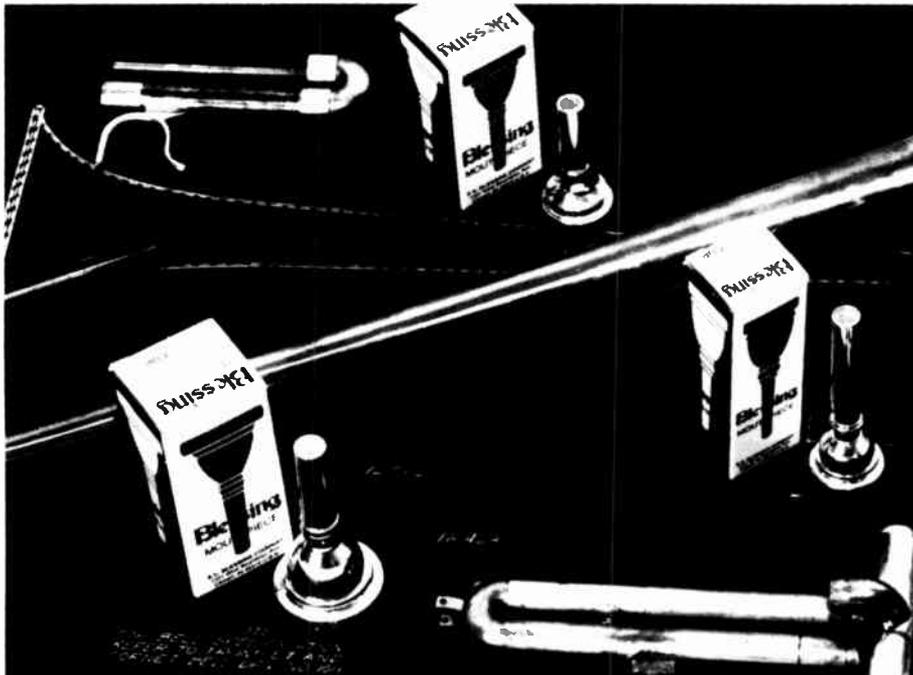
The master patch panel of the Mark IV Bass™ features "post EQ" out/in jack for facilitating the use of AC powered effects devices, a frequency compensated line output for direct connection to mixing consoles or other auxiliary power amps/enclosures or devices and a power amp input. To achieve the utmost in low distortion and to maximize power amp headroom, built-in variable crossover network (50Hz to 500 Hz) with high out and low out patching jacks have been incorporated. When the crossover and low and high out jacks are used with the proper external power amps and enclosures, the Mark IV™ is capable of providing high intensity sound pressure levels with distortion levels so minimal that the clarity and power must be heard and experienced to be appreciated.

Suggested retail price: Not quoted.

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ELITE GUITAR

(Ovation Instruments, Inc., Bloomfield, CT)

General Description: Wood top acoustic-electric guitar.

Features: The Elite utilizes the technology developed through the Adamas guitar line. With a solid spruce top, reinforced with birch veneer in the upper bout for added brilliance in the highs, the Elite utilizes an Adamas-derived brace pattern known as Quintad II and the unique and distinctive Adamas sound hole configuration. Wood bindings and purflings are used throughout and a combination of woods in the epaulets continues the theme.

Elite's five-piece neck (2 mahogany and 3 maple layers) incorporates the famous Kaman Bar™ for the ultimate in strength and rigidity. The 22 fret fingerboard is made from black walnut impregnated with a resin which increases strength by almost 50%, and features inlaid wooden position markers. Machine keys are 24K gold plated Ovation Schallers.

Brown Lyrachord® guitar bowl, walnut bridge and the superb stereo Adamas type electronics, providing volume and tone controls in the waist of the guitar complete the package.

Suggested list: Not quoted.



BOSS J-44 MULTIPLE JACK

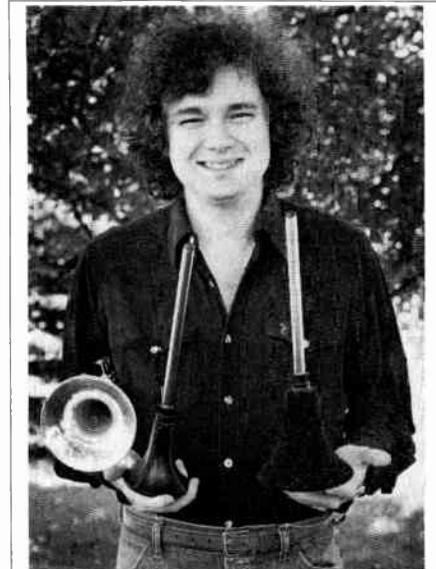
(Roland Corp US, Los Angeles, CA)

General Description: A connection interface device designed to simplify the interface between professional musical equipment and home audio equipment. The proliferation of many different types of audio connection jacks has limited the musician's ability to get the most performance out of the equipment he owns, especially when interfacing with home audio equipment.

Features: The connection jacks a musician most often must deal with are the phone plug, which is the standard means of connecting electric/electronic musical instruments, the mini-phone plug, which has come into use for convenience in size and reduced cost, and the RCA-type phono plug, which is the standard for home audio equipment. The J-44 has two channels, each of which contains four jack connections (2 phone, 1 RCA, and 1 mini-phone), making possible almost any kind of connection. With the J-44, a monaural instrument signal is easily converted into two channels for connection to a stereo cassette deck, or other two channel piece of equipment.

The compact J-44 measures 3.9" x 2.9" x 1.5", and weighs 0.48 lbs.

Suggested retail price: \$31.95.



Alan Wise, a lead and featured trumpet player with the Maynard Ferguson band has announced his endorsement of Stand-In, light weight, durable stands for trumpet, flugelhorn and trombone manufactured by Alisop, Bellingham, WA. A professional performer and clinician, Wise will introduce the Stand-In to young performers around the country and Canada. Wise characterized his adoption of the Alisop Stand-In as, "a switch from the antique to the unique."

Largest cymbal shipment arrives



Pearl International, Inc. announced the arrival of the largest shipment of Sabian Cymbals to date in the U.S.

The Sabian Cymbals were delivered to P. I. by Nort Hargrove of the Sabian Company.

On hand to receive the delivery

were Walt Johnston, President, Al Duffy, and Mark Dougherty.

Pearl International, Inc. will distribute Sabian Cymbals, from both their Nashville manufacturing facility, and their newly opened West Coast warehouse in North Hollywood, CA.

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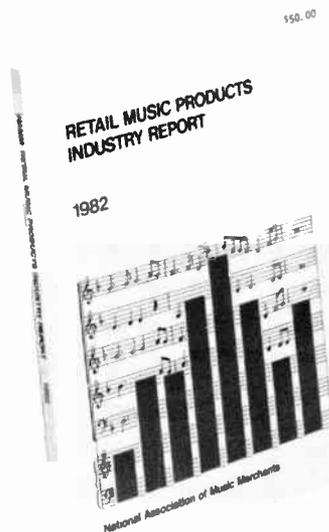
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David Grisman mandolin

Saga Musical Instruments, San Francisco, CA, introduced the Kentucky David Grisman Model Mandolin. The instrument was designed by America's famous luthier John Monteleone of Bay Shore, New York. Based on the traditional designs of the 1920's, the mandolin is both a departure from and a continuation of the acoustic principles of Lloyd Loar.



John Monteleone



The KM-DAWG Model is constructed of Northern Michigan Maple specially selected for its density and figure. The top is graduated, aged and fine Sitka Spruce. The ebony fretboard is slightly arched for a more comfortable playing action. The specially designed pickguard is constructed in such a way as not to interfere with the sound hole of the instrument.

The tailpiece is also of Monteleone's own design. It's constructed of a single casting of the finest brass which is then triple gold plated. The tuning machines in the reverse configuration, i.e. the string spindle is situated above the worm in the classic configuration of the 1920's. The mounting plates are delicately embossed and gold plated.

David Grisman, mandolinist extraordinaire, has been involved in this project from the beginning — offering suggestions, analyzing prototypes and monitoring quality.



BIAMP STEREO POWER AMPS

(Biamp Systems, Inc., Beaverton, OR)

General Description: Models 1200 and 2400 professional stereo power amplifiers.

Features: Both the 1200 and 2400, which share the same basic packaging and circuitry topology, are designed to deliver maximum power at 4 ohms and drive 2-ohm speaker loads with total stability. This gives the advantages of more speakers per amplifier, freedom from overload, less load sensitivity and lower distortion. The 1200 is rated at 250 watts per channel, the 2400 at 650 watts per channel into 2 ohms (both channels driven at rated THD).

Distortion caused by amplifier clipping is virtually eliminated by Biamp's exclusive Auto Limit, a true complementary, dual slope, soft clipping amplifier limiter, first introduced on Biamp's 29 Series powered mixers. Circuit operation takes place only on signal peaks, thereby eliminating common compression-limiter problems such as breathing, pumping and dunking.

The heat sink configuration of the 1200/2400 provides a simple, lightweight and cost-effective method of maximizing thermal dissipation. Instead of the large cast or extruded aluminum heat sinks and/or noisy fans found in most amplifiers, these

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INSTRUMENTS

BAGPIPES AND PRACTICE CHANTERS, ceramic drums, finger cymbals. Free brochures, MID-EAST MFG., INC., 2817 Cameron St., Melbourne, FL 32901.

units feature Biamp's turbulent flow heat exchanger, which is thermally more efficient and about half the weight. Thermal, weight and output efficiencies are also increased by the use of stacking power supplies.

The high-speed complementary design of the 1200/2400 assures identical positive and negative slew rates and freedom from problems with transient intermodulation distortion and dynamic intermodulation distortion.

Additional features of the 1200/2400 include: DC speaker protection; short circuit protection; turn on and off delay; balanced inputs with 3-pin XLR connectors; stacking jacks to simplify rack patching for multiple amplifier set-ups; ad output jacks arranged to accommodate single banana hook-up when using the mono bridging mode.

Suggested retail price: Not quoted.



SLINGERLAND ISO-LOK CLUTCH

(Slingerland Drum Co., Niles, IL)

General Description: A quarter turn clutch mechanism which locks in the stand position when the lever is down, or allows the tube to move freely when the lever is up. The unit will be featured on all Slingerland's Magnum hardware.

Features: Along with the ISO-LOK clutch, Slingerland has developed the Superset. The Superset is a height adjustment device which enables the player to set up his stands the same way every time. Overlapping edges enable the Superset to fit snugly around the ISO-LOK and prevents the stand from turning side to side. The new Magnum Hardware line features many innovations such as ISO-LOK and Superset. All of these items are now available for immediate delivery.



"Going high-tech? Go Melody Chord!" That's the slogan of Sight & Sound International's new series of books created for the growing electronic keyboard market.

Melodies, chord names, lyrics and syncopation very close to the originals are the basic elements of *Melody Chord*. Unlike Sight & Sound's Easy-Play SPEED MUSIC, *Melody Chord* arrangements don't include note letter names. According to Zeb Billings, president of Sight & Sound, "While Speed Music is for people who don't read music, *Melody Chord* satisfies those who read a little or a lot. *Melody Chord* has everything that's necessary for the new breed of high-tech portable keyboards. It will keep the newborn keyboard players coming back to your store."

Other *Melody Chord* series features are the \$3.95 retail and new 6" x 9" size. The books have an average of 18 to 20 songs and many titles are listed on the full color covers. Sight & Sound had a plexiglass countertop/pegboard display designed especially for the series and as *Melody Chord* grows, display modules will attach to a space-saving, high-tech floor rack. Another selling aid is a new full color store poster.

The line is for musical instrument as well as keyboard dealers. Although the series was designed for electronic keyboards it's also for all keyboards, melody instruments, guitar and vocal. It's for amateurs and pros, adults and kids.

Eight titles are kicking off the series, with many more coming soon, according to Billings. Present titles include Superstar Songbook, Mellow Rock, Best of the Beatles, Songs of Love, Country Greats, Here's to Hollywood, 25 Years of Rock and Kenny Rogers' Greatest Hits.

Billings says, "This new series will be compatible with bar code, RAM, ROM and digital tape. We're taking a giant step into the future."



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BLUE SHEET

A monthly compilation of retail prices for used musical instruments and equipment

Reporting Period: Jan.-Feb. 1983

The **Up Beat BLUE SHEET** is published to assist music & sound retailers determine a fair but profitable price range for the sale of used instruments and sound equipment.

BLUE SHEET listings originate from: (1) Music retailers; (2) Private sellers via classified ads, bulletin boards, etc. The listings are published as supplied except for standardizing wording.

How to use: Keep file of recent BLUE SHEETS at each sales counter for quick reference . . . Show customer what a "fair price" is for a comparable used instrument . . . Use as guide for estimating trade-in value and value of used instrument inventory . . . Compare your asking and/or transaction prices with BLUE SHEET listings. Are yours too high for quick turnover? Too low for profitable margin? . . . (Your actual sales price should reflect prevailing local factors, such as: demand, competition, reconditioning cost, cost of carrying inventory, and overhead.)

Retailers should report their used instrument sales—asking

prices and/or transaction prices—to **Up Beat BLUE SHEET**, 222 West Adams St., Chicago, IL 60606. *Confidentially guaranteed.*

Sample listing:

Brand/model/year/description/condition . . . price (location) source

Abbreviations:

Description. **acc**=accessories, **c**=case, **cut**=cutaway, **hmbkr**=humbucker, **hsc**=hard shell case, **Les**=Leslie, **o.\$750**=original price, \$750, **pu**=pickup, **s-pl**=silver plated, **s-s**=solid silver, **2-12"**=two 12 inch speakers, **w/**=with.

Condition. **FC**=fair condition, **GC**=good condition, **MC**=mint condition, **NU**=never used, **NW**=needs work, **OH**=overhauled, **Rblt**=rebuilt, **Rcnt**=recent; **Rfn**=refinished; **VGC**=very good condition, **XC**=excellent condition.

Price. **ask**=asking price, **ask/f**=asking price is firm, **obo**=or best offer, **\$750+**=best offer over \$750, **tp**=transaction price.

Location. **(Chgo)**=Chicago metro area, **(IL)**=Illinois.

Source: **d**=dealer, **p**=private seller.

Brasswinds

- Bach** 36B Stradivarius trombone: F attach., lt. wt. slide, mute, and stand, VGC \$600ask (Chgo)p
- " Stradivarius trumpet: GC \$425ask (Chgo)p
- Besson** trumpet: French Brevete, No. 96036, XC \$900ask (MN)p
- " Bb tuba: four valve upright w/case, GC..... \$2400ask (NC)p
- Corn** 8-D French horn: played professionally, XC ... \$1850ask (WI)p
- Getzen** cornet: w/hsc, MC..... \$225ask (Chgo)p
- " Bb-A piccolo trumpet: 4 valve, w/case, silverplate, XC \$450ask (Chgo)p
- " Doc Severinson trumpet: silver w/gold plated Bach mthpc, valve guard, mute, case, XC \$300ask (IL)p
- " 900S trumpet: silver plated, GC..... \$495ask (OR)d
- Gronitz** tuba: F, custom made with fiberglass case, XC \$4300ask (CA)p
- Holton** Colegiate trombone: w/mutes and hard case, VGC \$125ask (Chgo)p
- " Bass trombone: TR-181, double in-line triggers plus low D slide, XC \$675ask (Chgo)p
- " French horn: H180 with valves fitted by Lawson, flat case XC \$1750ask (KY)p
- King** 3B trombone: w/F attachment, XC \$450ask (Chgo)p
- " 2B trombone: #238844, sterling silver bell, w/case, XC \$1500ask (TX)p
- Lechniak** French horn: #116, w/flat case, MC \$350ask (MA)p
- Olds** Ambassador cornet: XC \$225ask (Chgo)p
- Schilke** trumpet: silver plate, w/case and cover, XC \$500ask (Chgo)p
- Yamaha** fluegelhorn: XC \$600ask (Chgo)p

Guitar Family

- Aria** Pro II bass: Cardinal series, XC \$225ask (MA)d
- Dean** V standard: '78 model, cherry sunburst, XC \$725ask (Chgo)p
- Fender** Strat: '80, wine red, no vibrato, flight case, XC \$400ask (Chgo)p
- " Strat: '61, orig cherry sunburst fin, stock parts, w/vintage tweed case, VGC \$975ask (Chgo)p
- " Telecaster: '72, cust. made semi-hollow body, natural fin, humbucking pu's, XC \$300ask (Chgo)p
- " Telecaster: '61, rosewood neck, contoured body, XC \$425ask (CA)p
- " Telecaster: soft case, some finish defects, GC..... \$325tp (MA)d
- " P bass: '82, cherry sunburst, w/dlx. hsc, MC \$480ask (Chgo)p
- " P bass: w/case, GC \$595ask (OR)d
- " Mustang: '69, w/case, GC \$210ask (Chgo)p
- " Jaguar: 1 orig. pu, 1 Lawrence pu, GC \$350ask (MA)d
- " Cornado Antigua: hollow body guitar, XC \$500ask (Chgo)p
- Gibson** Blueridge acoustic: '65, collector's item, w/hsc, XC \$1300ask (CA)p
- " L-7: '48, electric/acoustic, orig. hardware and case, new internal wiring and pots, XC \$1200ask (CA)p
- " ES 325: w/hsc, MC \$450ask (MA)d

- " Flying V: '80, w/case, mahogany, XC \$450ask (Chgo)p
- " EB3 bass: w/Badass & DiMarzio pu, VGC \$150ask (Chgo)p
- " Marauder: sunburst, w/hsc, MC \$275ask (Chgo)p
- " Explorer: '82, black w/gold hdwr, XC \$525ask (Chgo)p
- " L5SC: rare acoustic, '47 model, XC \$1200ask (Chgo)p
- " Les Paul custom: '69, custom black, w/DiMarzio pu, XC \$350ask (Chgo)p
- " Les Paul standard: '78, XC \$475ask (Chgo)p
- " Les Paul anniversary model: antq sunburst, coil tap, MC \$650ask (Chgo)p
- Gretsch** Chet Atkins: late 50's, orig. equip, VGC .. \$600ask (Chgo)p
- Guild** F112: 12 string acoustic, w/hsc, GC \$175ask (Chgo)p
- " Starfire bass: semi-hollow, XC \$375ask (Chgo)p
- Hofner** Beatle bass: made in Germany, w/plush hsc, XC \$450ask (Chgo)p
- Ibanez** Iceman: black, w/case, 1 yr., XC \$350ask (Chgo)p
- " Destroyer II: w/case, GC..... \$350ask (CA)p
- " Blazer bass: '82, cherry red, gold hdwr, w/hsc, XC \$275ask (Chgo)p
- " double neck: '76, white w/gold hdwr, w/hsc, VGC \$650ask (Chgo)p
- Kramer** 8 string bass: XC \$450ask (Chgo)p
- " XL8: 8 string bass, DiMarzio pu, walnut and maple, w/case, XC \$500ask (Chgo)p
- " Stage Master Special bass: white dbl. cutaway, alum. neck, w/ hsc, XC \$550ask (Chgo)p
- Martin** D28: steel string acoustic, w/case, MC \$750ask (Chgo)p
- " 12 string D-12-20:w/hsc, XC \$290ask (Chgo)p
- Musicman** Stingray bass: w/cust. case, natural fin, XC \$525ask (Chgo)p
- " Stingray bass: w/hsc, VGC..... \$400ask (CA)p
- Ovation** 1667: single cutaway, w/hsc, XC \$700ask (Chgo)p
- " 12 string: w/hsc, XC \$400ask (Chgo)p
- " 12 string: w/hsc, MC \$375ask (Chgo)p
- " 1612-1: w/pu, XC \$350ask (MA)d
- Peavey** T60: w/hsc, XC..... \$250ask (Chgo)p
- B.C. Rich** Eagle: XC \$750ask (CA)p
- " Seagull: '74 blue fin, ebony fingerboard, XC..... \$400ask (IL)p
- Rickenbacker** 4001 bass: w/case and Rick-o-sound kit, XC \$350ask (CA)p
- " 4001 bass: blonde natural wood, Lawrence pu, Badass bridge, GC \$425ask (Chgo)p
- Takamine** F-350M: XC..... \$249.50ask (OR)d
- Yamaha** FG-110: FC \$139ask (OR)d
- " SG-1600: w/case, GC \$350ask (CA)p
- " FG-750S: w/coffin case, XC \$150ask (Chgo)p
- " FG-335: left handed acoustic, w/hsc, GC \$300ask (Chgo)p
- " FG-365S: GC \$250ask (Chgo)p

Percussion

- Camber** 18" cymbal: w/Ludwig stand, GC \$50 ask (Chgo)p
- CB700** 11 pc drum set: dbl bass, w/Roto toms, W/hrdwr, black, XC \$650 ask (Chgo)p
- Gretsch** snare drum: jet black, wood shell, MC \$65 ask (Chgo)p

" 5 pc drum set: w/hrdwr and cases, XC..... \$750 ask (Chgo)p
Ludwig 7 pc drum set: black Visalite, Xildjian cyms, hvy hrdwr, w/cases, XC..... \$1200 ask (Chgo)p
 " Power Plus: 8 pc set, dbl bass, 5 Zildjian cyms, 2 ghost pedals, hrdwr, MC..... \$1750 ask (Chgo)p
 " tom tom: 8" x 12", silver sparkle, VGC..... \$45 ask (Chgo)p
 " tom tom: 8" x 12", maplewood, w/mnt., NU..... \$120 ask (Chgo)p
 " snare drum kit: GC..... \$125 ask (Chgo)p
North Sonic Curve: 7 pc set, Ludwig snare, all hrdwr, XC..... \$995 ask (Chgo)p
Pearl: 6½" x 14" snare, 10" x 14", 16" x 16", and 16" x 18" toms, w/cases, XC..... \$850 ask (Chgo)p
 " snare: 6½" x 14", brass shell, parallel strainer, MC..... \$150 ask (Chgo)p
Premier 5 pc drum set: w/hrdwr, NU..... \$750 ask (Chgo)p
Regal 5 pc practice pad set: XC..... \$100 ask (Chgo)p
Remo roto toms: 8", 6", 10", w/stand, GC..... \$100 ask (Chgo)p
Slingerland snare: all chrome, 5" x 14", GC..... \$50 ask (Chgo)p
 " snare stand: hvy duty, GC..... \$40 ask (Chgo)p
 " 5 pc drum set: white marine pearl, hard wood shells, Zildjian cyms, new heads, XC..... \$750 ask (Chgo)p
Sonor 4 pc set: teardrop lugs, beechwood, no cyms, GC..... \$450 ask (Chgo)p
 " 7 pc drum set: dbl bass, 5 toms, cyms and stands, GC..... \$1400 ask (Chgo)p
Tama chain drive bass pedal: MC..... \$55 ask (Chgo)p
 " 9 pc drum set: w/hrdwr, cases, dble head toms, XC..... \$1600 ask (Chgo)p
 " Imperial Star: 8 pc set, midnight blue, 8" Ludwig snare, Zildjian cyms, Titan boom stands, Evans heads, fiber cases, XC..... \$2300 ask (Chgo)p
Yamaha 6 pc drum set: chrome, dbl bass, XC..... \$1050 ask (Chgo)p
 " snare: chrome, w/stand, GC..... \$200 ask (Chgo)p
 " 4 pc drum set: red onyx pearl, Ludwig Speed King pedal, some hrdwr, no cyms, GC..... \$300 ask (Chgo)p
Zildjian 21" ride cymbal: med. hvy., GC..... \$60 ask (Chgo)p
 " 30" gong: w/stand and case, GC..... \$199 ask (Chgo)p
 " 16" crash cymbal: XC..... \$75 tp (MA)d
 " 18" ride cymbal: XC..... \$80 ask (MA)d
 " 20" ride: GC..... \$85 ask (MA)d
 " 13" hi-hats: GC..... \$90/pr ask (MA)d

Sound Reinforcement

Acoustic 360 bass amp: solid state head, pwr. bottom, w/18" folded horn, GC..... \$440ask (IL)p
 " 301: GC..... \$200ask (Chgo)p
 " bass amp: 320 head, 408 bottom, 300w, GC..... \$750ask (Chgo)p
Alembic F2B: 2 channel rack mount preamp for guitar/bass, MC..... \$395ask (Chgo)p
Altec Voice of the Theatre pa bottoms: w/1-15" spkr and 1 horn in each, on wheels, GC..... \$400ask (Chgo)p
 " Voice of the Theatre pa bottoms: w/horns, VGC.... \$750ask (CA)p
Ampeg B40 bass bottom: 4-10" woofers, GC..... \$150ask (Chgo)p
 " V-2 bottom: '79, 4-12" spkrs, GC..... \$250ask (Chgo)p
 " V-4 bass head: GC..... \$125ask (Chgo)p
BGW 230 watt stereo amp: GC..... \$300ask (CA)p
 " 550 stereo power amp: fan cooled, NU..... \$650ask (CA)p
Biamp 8-83 mixer: MC..... \$650ask (CA)p

Up Beat BLUE SHEET

222 West Adams St. • Chicago, IL 60606

Enclosed are our dealership's monthly asking and/or transaction prices for used instruments and sound equipment for publication in the Up Beat BLUE SHEET. I understand that our sales figures will remain confidential.

Name/Dealership _____

Address _____

City/State/Zip _____

Send me a monthly reminder

Bose speaker stands: pair, GC..... \$110ask (Chgo)p
 " 802 speakers: w/EQ and stand, XC..... \$695ask (Chgo)p
Crown SA-2 amp: 220w stereo, 700w mono, dual pwr. supply, XC..... \$950ask (Chgo)p
 " DC300: GC..... \$500ask (Chgo)p
Fender Dual Showman: 2-15 bottom empty, GC..... \$50ask (Chgo)p
 " Bandmaster head: GC..... \$75ask (Chgo)p
 " Twin: '70, w/master vol. and channel wired to 130w, GC..... \$350ask (Chgo)p
 " Super Twin: 2-12" Gauss spkrs, 5 band eq, reverb and distortion switches, GC..... \$400ask (Chgo)p
 " Dual Showman: w/2 JBL D140 spkrs, GC..... \$225ask (Chgo)p
 " Princeton Reverb: pre-CBS, slip cover, MC..... \$225ask (CA)p
 " Twin Reverb: GC..... \$475ask (CA)p
JBL 15" bass speaker: rcnt. re-coned, XC..... \$75ask (Chgo)p
Kustom pa system: 2 columns, reverb, 4 channels, 8 inputs, 200w, w/covers, GC..... \$350ask (Chgo)p
LAB Series L7 amp: GC..... \$350ask (Chgo)p
 " L5 amp: 100w, 2-12" spkrs, VGC..... \$375ask (Chgo)p
 " L3 guitar amp: 60w, 1-12" spkr, reverb, LN..... \$199ask (Chgo)p
Leslie 760: Tolex covered, w/casters, GC..... \$620ask (Chgo)p
Marshall 50w head: '67, GC..... \$500ask (Chgo)p
 " MK11: lead head, w/matching spkr bottom, covers, XC..... \$900ask (Chgo)p
 " 50w head: w/fan, '81, GC..... \$400ask (Chgo)p
Mesa Boogie Mark II: '79, w/E-V spkr and cover, MC..... \$825ask (Chgo)p
 " Mark II B: E-V spkrs, reverb, graphic, footswitches, black tolex, w/Anvil case, XC..... \$1400ask (Chgo)p
 " Mark II: black finish, 100/60 switch, E-V spkr, w/Anvil case, XC..... \$900ask (Chgo)p
 " 100/60 head: w/graphic, reverb, channel switching, hard wood cabinet, MC..... \$999ask (CA)p
Music Man RD100 head: XC..... \$400ask (Chgo)p
 " 112-RP: tube preamp, phase shifter, EV 12", XC..... \$300ask (Chgo)p
 " HD130: 100/60 switch, preamp channel boosted for more gain, reverb, GC..... \$300ask (Chgo)p
Orange 80w head: w/4-12" bottom, all new tubes, Altair pwr. attenuator, GC..... \$675ask (Chgo)p
Peavey Vintage: 2-12" spkrs, 100w, XC..... \$300ask (MA)d
 " Mace: Black Widow spkrs, XC..... \$400ask (Chgo)p
 " 16 channel mixer: stereo, w/pwr and access, GC..... \$500ask (Chgo)p
 " TNT 100: bass amp, XC..... \$200ask (Chgo)p
 " Pacer: extra spkr cabinet output jack installed, XC..... \$150ask (Chgo)p
Rickenbacker TR25: VGC..... \$140ask (Chgo)p
Shure Vocal Master: low-Z, three 3 ft. speakers, VGC..... \$550ask (Chgo)p
Stuudiomaster 20 channel mixer: w/Anvil case, XC..... \$1800ask (CA)p
Sunn SA11: dual 100w amp, NU..... \$350ask (CA)p
 " Solarus: 50w head, GC..... \$175ask (MA)d
 " Beta: XC..... \$550ask (Chgo)p
Vox 100w amp: '62, w/spkr cab., 319w peak, VGC..... \$500ask (Chgo)p
Yamaha 100: GC..... \$375ask (Chgo)p

Miscellany

Atlas SSM speaker stands: pair, MC..... \$180 ask (Chgo)p
Beldon snake: low-Z, 16 sends, 3 returns, 150' on spool, GC..... \$225 ask (Chgo)p
 " Cannon snake: 16x3,120', GC..... \$300 ask (Chgo)p
Effect rack: 35' h, wood, w/ac panel, VGC..... \$100 ask (Chgo)p
Franz metronome: electric, XC..... \$25 ask (Chgo)p
Meca lighting board and power pack: 7 months old, XC..... \$650 ask (Chgo)p
Nady System Pro-49: wireless pu system, XC..... \$200 ask (Chgo)p
Peterson 400 strobe tuner: w/mic, in case, VGC..... \$200 ask (Chgo)p
Sampson TRZ: wireless unit w/extra transmitter, XC..... \$150 ask (Chgo)p
Star flight case: for Les Paul body style guitar, black w/black velvet interior, NU..... \$150 ask (Chgo)p
Urel electronic crossover 521: w/3 cards tri-amp, GC..... \$350 ask (Chgo)p