

NAMM Heads For New York

After a 39-year absence, NAMM is bringing its summer show back to New York City in 1991. As of May 30, the association had signed a contract with the Jacob Javits Convention Center to hold a four-day show, July 18-21, with the last day being a consumer day. While in years past the industry had been divided over New York City as a trade show location, we think that NAMM's move is a good one.

Simply put, with the summer show losing steam each year, the Atlanta Expo in 1991 left everyone in the industry cold. Faced with the prospect of a disaster in Atlanta, NAMM wisely opted to shift the show to New York.

For most in the music industry, New York is probably not the ideal location for a trade show. When NAMM announced in 1962 that it would not be returning to New York, outrageous exhibiting costs were cited. High-priced services, restaurants, and hotel rooms remain a problem in New York. On the positive side, however, New York remains the nation's most populous city, and thousands of retailers will be within reasonable driving distance of the Javits Convention Center.

NAMM data indicates that there is a strong regional quality to all trade shows. Large numbers of East Coast dealers never attend the Anaheim show, and the majority of Western dealers skip the Chicago show in June. If the show in New York serves as a magnet for the substantial number of East Coast dealers who never attend shows in Chicago and California, then it should prove successful. If not, it was a reasonable experiment.

For NAMM, the move to New York represents an effort to make the best of a changing marketplace. Improved communications and a marked slow-down in the rate of new product introductions have dramatically reduced the industry's need for two full-blown trade shows per year. Perhaps the need remains for a single large show in Anaheim in January and a smaller regional event in the summer. The show in New York should be telling.

Paul A. Majeski
Publisher

Peavey At 25

When Hartley Peavey began building amplifiers above his father's music store 25 years ago, his capital consisted exclusively of ambition, ingenuity, and a willingness to work hard. Faced with formidable competitors, few gave him much hope for survival, let alone success; local banks refused him credit, and the majority of retailers expressed little interest in his products. Fortunately, Hartley ignored his doubters and persevered. As a result, Peavey Electronics now ranks as a world leader in sound equipment and is one of the music industry's great success stories.

Depending on your vantage point, Peavey Electronics is either an excellent supplier or a fierce competitor. For friend and foe alike, however, the dramatic evolution of the company should stand as an inspiration, illustrating the extent of what is possible.

In 1965, Peavey Electronics had no advantages: no

money, no tradename, no distribution, no manufacturing. The fact that the enterprise now employs over 1,800 and sells products in nearly 100 countries worldwide reflects how far hard work, ingenuity, and determination can take you.

For everyone, at every level of the music industry, Peavey Electronics should be a reminder of the vast opportunities available. For those willing to work for it, virtually anything is possible.

Brian T. Majeski
Editor