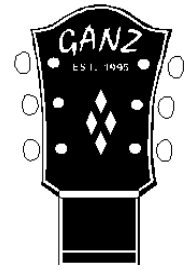


GANZTM NEWZ



Guitar Association of New ZealandTM

March to June 2012

www.nzguitar.com

GANZTM VENUE: Ponsonby Cruising Club, Westhaven, Auckland (above Sitting Duck Café)
Fantastic venue Free parking Cheap drinks

GANZTM provides professional audio and lighting
Lyn McAllister Music provides a Martin DM Dreadnaught acoustic-electric guitar (or bring your guitar)

OPEN MIC MEETINGS: 3rd Wednesday of the month from 7.30pm Members \$5 Non members \$10

Open Mic

Open mic is on at 8pm every 3rd Wednesday of the month.

You are invited to put your name down and get up and play. Use your own guitar or use the acoustic-electric Martin DM Dreadnaught provided by Lynn McAllister Music.

Guitar Jam

Electric Jam every Wednesday. Bring songs to share or join in with ours.

Acoustic jam on demand.

Call Dennis 021 419 890.

We want to see you there !!

GANZ events contact Dennis 021 419 890.

8pm Wednesday 20th June 2012

Open Mic for Guitarists

Your chance to star on guitar
Show us your licks
Sing us your songs

Instrumentals, singers accompanied by guitar, entertainers, groups, members, non-members

All styles and capabilities welcome.

One name is already on the board



The Cruise

The Cruise have been playing venues around Auckland since December 2010, and are currently in the process of putting the show back together after their vocalist, Eve, broke her foot on New Year's Eve (don't ask!).

Val and her headless guitar (no reflection on the owner) have often been seen at GANZ Jams, open mics and with the bands The Muse and The Cruise, so no surprises there.

And who could miss Francis the musical director on keyboards.

Upcoming show info, recordings and YouTube links are available at, MySpace <http://www.myspace/thecruisemusic> or their Facebook page, <http://www.facebook.com/thecruisemusic>.

Here is another YouTube link:

<http://www.youtube.com/watch?v=d9NF2edxy-M>

Why? Answers on page three of this newsletter.

Visit our website at www.nzguitar.com

Email: reeve@wibble.net

GANZTM SPONSORS: ▶▶ Lyn McAllister Music ▶▶ The Mojo Room - Platinum Music Creations
▶▶ The Rockshop ▶▶ Jansen ▶▶ Audio Zephyr ▶▶ Musicworks ▶▶ g2d

MEMBER DETAILS		GUITAR ASSOCIATION OF NZ		2011/2012	
Name Mr / Ms					
Email Address				(for the newsletter)	
Phone number(s)					
Postal address (Optional)					
Membership Type	Single Full - \$65.00	Single Concession - \$45.00	Double Full - \$80.00		
	<input type="checkbox"/>	Student <input type="checkbox"/> Senior Citizen <input type="checkbox"/> Beneficiary <input type="checkbox"/>	Couple <input type="checkbox"/> Parent/Dependant Child <input type="checkbox"/>		
Please make your cheque out to GANZ and mail with the completed form to: GANZ c/o P O Box 34 952, Birkenhead, Auckland Or Deposit in our account with your name so we know it came from you! Collect your card from us at the PONZ A/c name: Guitar Association of New Zealand A/c number: 12 3030 0550410 00					
Corporate/Sponsorship memberships also available – contact Dennis Reeve					

Don't Fret the Small Stuff

You've probably noticed we've gone dark recently, retreating to Jam nights and small gatherings with guitars. The website is still down and we've even missed a few newsletters. If you haven't noticed then I salute you! There's more than enough other stuff happening for sure.

But, we are gearing up again for the winter months and are keen to have another Open Mic on 20 June. If you have something to share, you are welcome to fill a spot.

Keep Noodlin'

Dennis

 <p>PLATINUM MUSIC CREATIONS</p> <p>www.platinummusiccreations.com</p> <p>THE MOJO ROOM Recording Studio – perfect for the smaller Project Reg Keyworth Creative Director ph 09424 8959 Army Bay, Auckland</p>	<p>LYN McALLISTER MUSIC LTD</p> <p>Importers of: <i>Calato, C F Martin Deering Fishman Gotoh Kyser Rhythm Tech, Rico, Sabine, Shubb</i></p> <p>P O Box 90014, Auckland Telephone: 303 4936 Fax: 366 0281</p>
 <p>AUDIO ZEPHYR</p> <p>Contact: warren@audiozephyr.co.nz www.audiozephyr.co.nz Ph: 021 703 071</p>	<p>www.g2d.co.nz - guitar effects pedals</p>  <p>ROCKSHOP www.rockshop.co.nz</p>
 <p>Jansen Professional Audio & Lighting For all your pro audio & lighting needs</p> <p>246 Khyber Pass Rd, Grafton, Auckland 163 St Asaph St, Christchurch www.jansen.co.nz</p> <p>20% discount to GANZ members on presentation of your current membership card</p>	<p>MUSICWORKS WWW.MUSICWORKS.CO.NZ</p> <p>MAINLINE MUSICWORKS ALBANY NORTHBRIDGE PLAZA, UNIT 7, 110 DON MCKINNON DRIVE - PH 486 2285</p> <p>MAINLINE MUSICWORKS GREENLANE 219 GREAT SOUTH ROAD - PH 523 1426</p> <p>MAINLINE MUSICWORKS HENDERSON 375 GREAT NORTH ROAD - PH 835 9015</p> <p>ATWATERS MUSICWORKS AUCKLAND 141 HOBSON STREET - PH 303 1919</p> <p>10% discount to GANZ members on presentation of your current membership card</p>
<p>Ponsonby Cruising Club Inc ----- Established 1900 ----- Ph/Fax: 376 0245 Email: functions@pcc.org.nz Web: www.pcc.org.nz</p>	

Answer to question on page one.

In January, a cover of the song "Somebody That I Used to Know" performed by Walk Off the Earth began to draw attention for its use of just one guitar and five performers for all the music. It has been seen almost 20 million times around the world. It is the most viewed video in Germany, Australia, Belgium, Canada, The Netherlands, Poland, Spain, and Sweden.

If the web address on page 1 doesn't work, try this one
<http://www.youtube.com/watch?v=2Foew82QKq4>

Performance opportunity.

If you are an act with a good guitarist that will perform for a share of the "door", please contact Dennis 021 419 890.

GANZ™ provides a stage, professional audio and lighting, a great venue and a small appreciative audience.

Augment this audience with your friends, family and fans and enjoy a great night. We will help you advertise your show, promote your CD, and generally encourage your guitar music in any way we can.

Obituary

While we were away Jim Marshall died.

R.I.P. Jim. 29 July 1923 – 5 April 2012

I stole this article from The Times (English newspaper)

Jim Marshall was a Drummer whose invention of the hard-driven amplifier beloved of heavy rock groups earned him the soubriquet 'the Father of Loud' Jim Marshall helped to create the sound of heavy rock through his invention of a hard-driven amplifier, powerful enough to generate high quality sound that could fill a stadium and reach the back of the farthest festival field.

His Marshall amps – housed in stackable black cabinets – became a ubiquitous part of the musical scenery in the 1960s and have remained so ever since; the "Marshall stacks" of 100-watt speakers lining the stage behind stars such as Jimi Hendrix and The Who are today as integral a part of rock's iconography as the image of the electric guitar itself.

Marshall's technology was not only about volume although his equipment earned him the justifiable soubriquet "the Father of Loud". His speakers also possessed a throaty roar ideal for the raunch of rock music and for the sound of loud, distorted guitars. It has often been said that the Beatles might not have stopped playing live in 1966 if they had enjoyed the benefit of his "Stacks" on stage. The mighty "Marshall sound" is the one thing that might have drowned out the screams and enabled the music to be heard.

In addition to a highly proficient factory production, Marshall worked closely with his clients, who include most of the biggest names in rock music, fashioning equipment tailor-made for their requirements. His understanding of their noisy needs was innate, for he was not merely a boffin but an accomplished drummer, who gave lessons to several young British drummers, including Mitch Mitchell, who went on to play with Jimi Hendrix.

James Charles Marshall was born in 1923 in Kensington, West London. His father owned a fish and chip shop but a colourful extended family also included boxers and music hall artists.



Jim Marshall in 2002 with one of his amplifiers.
One of his most famous clients was Jimi Hendrix, who used his amps to create howls of noise and feedback.

He was a sickly child, contracting tuberculosis of the bones which meant that he spent much of his youth with his legs and torso encased in a plaster cast. He left school in 1936 at the height of the Depression and took a series of dull jobs in factories and builders' yards.

His tuberculosis rendered him unfit for the Armed Forces and he spent the war years teaching himself engineering from books, singing with a dance orchestra in Southall and learning to drum, modelling himself on the flamboyant American drummer and bandleader Gene Krupa.

After leaving the orchestra in 1942, he joined a seven-piece band. When the drummer was called up for National Service, Marshall took his place and built his first portable amplification system to enable his vocals to be heard above the din of his drums. He carried both his drums and homemade speaker cabinets in a trailer attached to his bicycle.

In 1946 he became a toolmaker at Heston Aircraft, where he worked for several years. At the same time he worked hard at improving his drumming skills, taking lessons from Max Abrams. By 1949 he was sufficiently proficient to become a drum teacher. He was soon teaching 65 pupils a week, which netted him £5,000 a year. In the 1950s the sum represented a substantial income and it, provided him with the capital to start his own business.

In 1960 he opened a music shop in Hanwell, West London, specialising in selling drum kits. He later recalled: "Then the drummers brought their groups in, including Pete Townshend, and said 'why don't you stock guitars and amplifiers?' which I knew nothing about."

The challenge appealed to his engineering capability and in partnership with his shop repairman, Ken Bran, and an 18-year-old electronics apprentice, Dudley Craven, whom he recruited from EMI, he set about designing an amplifier that would give guitarists a rockier, less "tinny" sound than the Fender and Vox models, which were the market leaders at the time.

By September 1962 he had produced his first amplifier and Marshall Amplification was in business. He opened his first factory two years later in Hayes, Middlesex, with a production target of 20 amplifiers a week. Early clients included the leading session guitarist Big Jim Sullivan and future Deep Purple guitarist Ritchie Blackmore. Meanwhile, Marshall and his team continued developing the technology and improving the power and capability of his equipment; he maintained that it was not until the sixth prototype that he finally captured what came to be known as the definitive, hard-driving "Marshall sound".

In 1965 he created the "Bluesbreaker" amp and speakers combo for Eric Clapton. But it was the demands of The Who's Pete Townshend and bass player John Entwistle which led him to create the classic Marshall 100-watt amplifier and it was at Townshend's request that he began housing his amps in stackable loudspeaker cabinets, so that huge banks or "stacks" of amplification could fill the stage.

One of Marshall's most famous clients was Jimi Hendrix, who created howls of noise and feedback between his guitar and Marshall's amps. Hendrix also contracted Marshall to provide technical back-up maintenance, although that did not prevent an embarrassing breakdown during Hendrix' final big concert at the Isle of Wight Festival in 1970, when walkie-talkie interference from security personnel could be heard feeding through the sound equipment.

Marshall's equipment remained *de rigueur* with rock bands for the next four decades, used by Deep Purple and Led Zeppelin in the 1970's, U2 and Guns N'Roses in the 1980s, and Nirvana and Metallica in the 1990s.

He was awarded a Queen's Award for Export Achievement in 1984 and was appointed OBE for his services to music and charity in 2003.

He is survived by a son and a daughter and two stepchildren.

Jim Marshall, OBE, amplifier pioneer, was born on July 29, 1923. He died on 5 April 2012, aged 88.