

NEW SONOR OUTFITS COMING

AN ENTIRELY new range of Sonor drum outfits is to be launched this spring!

This startling news from the drum world has just been announced from Sonor's headquarters in Aue, West Germany. By the beginning of the summer drummers the world over will have the opportunity to see and hear the new outfits which get their trade launch at the 1977 Frankfurt Spring Fair.

The new range is a major step forward by this long established German firm (founded in 1875) and several exciting new drum developments form the heart of the new range.

A new snare drum has been developed by Sonor. The company realised that it's very difficult to improve on existing snare designs and to ensure improvement a special listening panel of leading drummers and percussion experts was gathered at the Sonor factory, BLINDFOLDED and asked to listen to the new Sonor snare drum in comparison tests with other drums.

By this method it has been possible to establish that the new Sonor snare drum has more penetration than any other snare drum. Controlled conditions applied during the experiment and the result was conclusive.

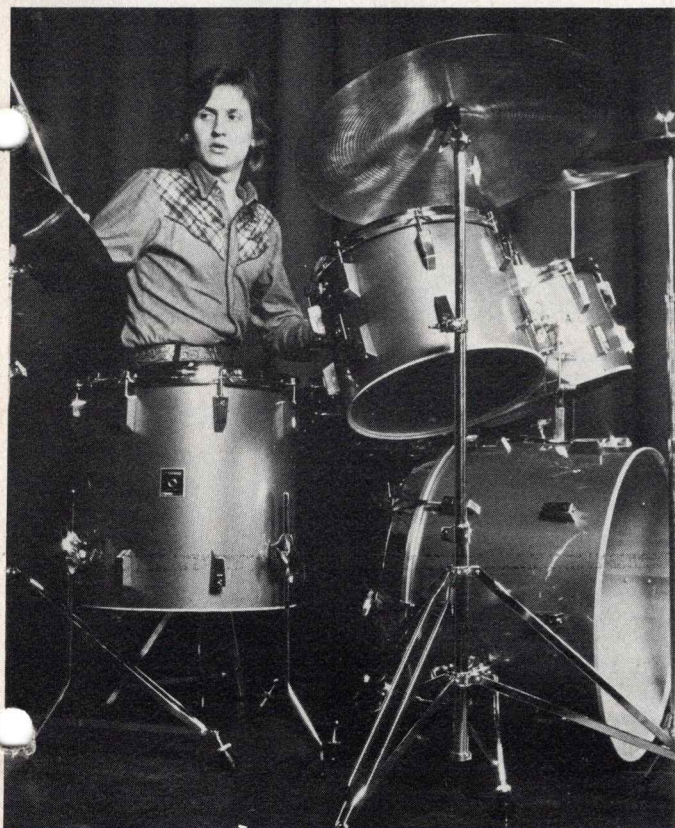
A highly secret special metal has been developed by Sonor

for use in this application and it has been arrived at after many years of intensive research. The snare drum shell is 5 $\frac{3}{4}$ in. deep and is entirely one-piece; no seams at all. More details have not yet been made public.

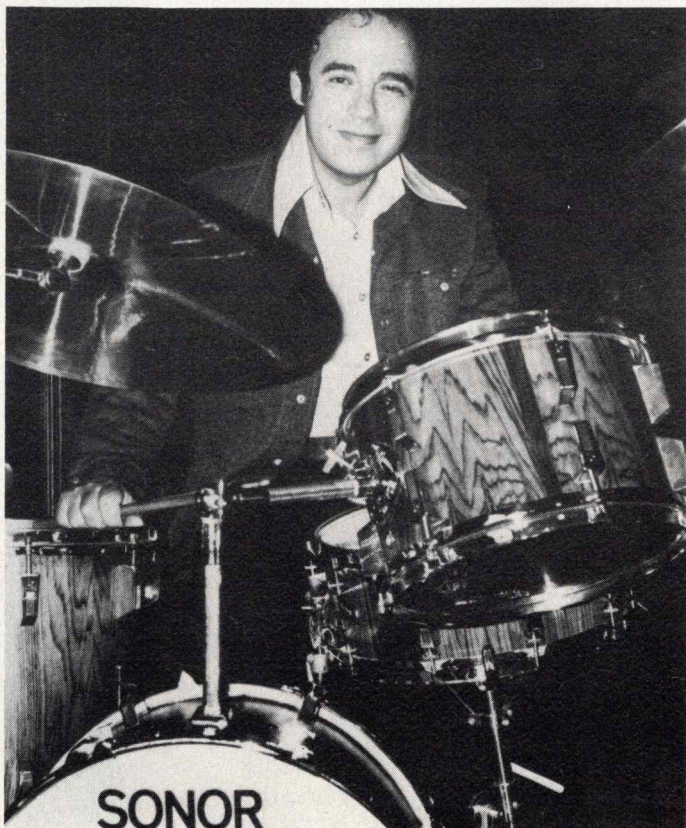
To go with this astonishing new snare drum is a new snare stand featuring an extra large wing-nut assembly for easy control, a completely up-dated hi-hat — both single and double spring versions will be available and new fittings all round.

Because the new range of drums is so important to Sonor — and in turn to drummers all over the world — the company has made available THREE brand new metallic finishes. These will be available AT NO EXTRA COST!

The drums themselves will continue to enjoy the same constructional techniques that have combined to make Sonor market leaders. To use a fit metaphor, Sonor are the Mercedes of the drum world. At the heart of Sonor drum philosophy is an enormous NINE-PLY drum shell, thicker and heavier than any other shells! It is this superb shell which gives Sonor the punch, the bite, the attack and clarity the drum is so famous for. Nothing else but weight and quality on this massive scale can provide depth and power. This is now combined with individually designed and superbly crafted accessories to make Sonor-Phonic outfits the ones by which all are judged.



"Upi" Sorvali from Finland



Maurice Mark — a household word among New York Studios

SONOR: THE BAC



(a) The scene at Sonor's 100th Birthday party President Horst Link is addressing the 600 plus guests, on stage a row of Sonor outfits awaits the onslaught of the world's top drummers entertaining the top celebrities from the percussion world and the West German TV audience.



(b) President Horst Link and Mrs Link entertaining guests at the Sonor Plant.



(c) Visitors in the drum assembly department.

BACKGROUND STORY

What's so special about a family business? Is it that the workers feel part of the family, is it that the boss knows everybody by his or her Christian name? Perhaps it's a sum of both of these, but the one word that sums up the best type of family business is "Service,"

Sonor is a family business. It was founded in 1875 after Johannes Link started a business tanning calf skins for drum heads. So successful was he at this that he set up a small drum making operation at Weissenfels an de Saale and before long his small enterprise was growing to the point where it was producing a wide range of drums and accessories.

Today the plant is situated at the Westphalian village of Aue in a factory set up in 1950 by Otto Link, son of the founder. Today the company is run by Horst, Otto's son.

Because it's a family business things in the Sonor factory are done very differently to most similar operations. The company does not operate the usual mass production methods — a glance at any Sonor products will reveal the hand-built care and attention that is paid during manufacture — and by developing their own style of production the company is able to ensure strict quality control over all products.

In most mass production techniques, products roll, or are moved, from department to department and at each stop something else is added until the item is complete. Horst Link and his team don't believe that idea breeds pride in the job. Each section of the plant in Aue is responsible for completing a particular job on a batch production basis and in this way it is possible to ensure that quality control is tight at every point of manufacture as well as at the final product stage. Most products today receive a quality control check when they are complete and waiting to leave the factory. By submitting the components to a rigid quality control check themselves, Sonor ensures that quality as an end in itself is pursued right down to the individual wing nut and washer.

It is this attitude that has hoisted Sonor into the number one position in Europe. More Sonor kits are played throughout Europe than any other kind and it is precisely because of the quality control and outstanding design that this situation exists.

At the Aue factory the machine shops make the various parts in both wood and metal and all plating and finishing is completed in the factory. The jigs that form the drum shells were specially designed for Sonor by Sonor and built within the factory and are of a design exclusive to the company. This kind of specialising has produced unique drums made by

methods unlike those in use anywhere else in the world.

Today the cream of the world's drummers play Sonor. Across America and Europe the most respected players are Sonor addicts and the check list reads like a roll call of percussion gods. The names include, Sonny Payne of the Harry James Band (he's ex-Basie and Ellington) Bernard Purdie, the session player who's worked so well with Aretha Franklin, Barry Reeves with the James Last Orchestra, Tommy Aldridge of Black Oak Arkansas, Frank Gant, known so well for his performance with Ahmad Jamal and Can's Jackie Liebezelt.

Towards the end of 1975 top names in the percussion world attended Aue for a celebration to mark the company's centenary. The festivities lasted two days and in addition to the world's top drummers, the representatives of the world's music trade also attended. The phenomenal attendance was a clear indication of the esteem in which the company is held.

PACK & ROLL WITH SONOR

What's the single biggest problem associated with being a drummer? Many would say that being restricted to one spot on stage is the worst aspect, others would say it's the role in which drummers are traditionally cast by other musicians, but most would agree with the point that drums are difficult to pack, and even more difficult to transport.

Since the introduction of the dance band drum kit in the thirties methods of packing and moving drum kits haven't changed. Now Sonor has brought relief to weary gigging drummers and come up with the "PACK AND ROLL" concept of drum cases.

Like all works of genius, the idea behind Pack and Roll is deceptively simple. Take the main drum case — to con-

tain snare, pedals, hi-hat and accessories — make it a little bigger than usual so that all odd items of hardware will fit in and add wheels on the bottom. That might not sound like a revolution — but try it out!

All of a sudden the drummer can roll away the heaviest case and he can be sure that all the little bits that are in danger of getting lost are packed in.

The transport system of the main case is thoughtfully engineered. Two fixed wheels are provided for the pushing end, two multi-direction wheels are attached to the end to be steered — the result is a really easy to move drum outfit.

Drummers all over the world will be able to get their hands on the "PACK AND ROLL SYSTEM" by mid 1977.



Sonormuseum.de

When only the best is good enough

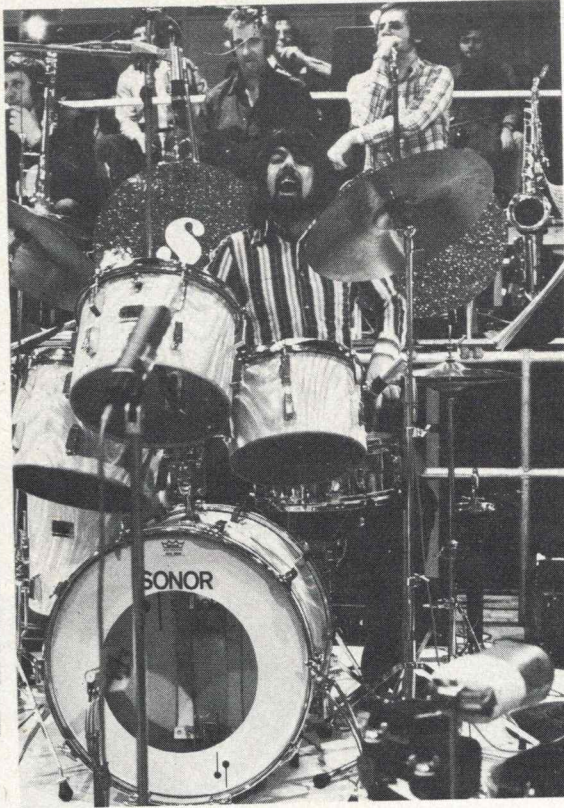


♪ **SONOR-PHONIC XK 927**

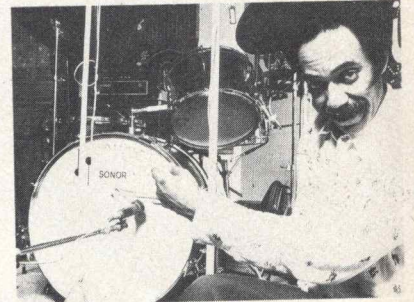
SONOR INTERNATIONAL



(d) A meeting of top drummers at Hohner's London headquarters see how many you can spot. Hohner are sole UK distributors of Sonor products.



(a) Barry Reeves, drummer with the fabulous James Last Orchestra. A truly great sound.



(b) Art Taylor get the message across on Sonor.



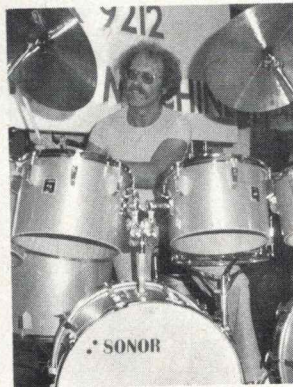
(c) Graham Jarvis, globe trotting percussionist with Cliff Richard



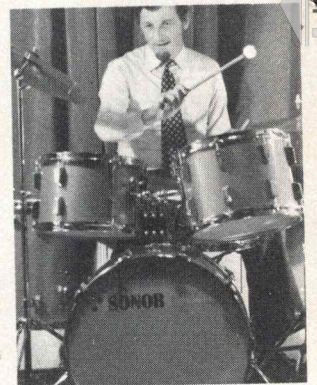
(e) Bernard Purdie — you must have heard him on Aretha Franklin's records (and many others). One of the world's great drummers.



(f) Jack De Johnette — known as "The Wizzard" — rightly so.



(g) Jon Marshall, Soft Machine



(h) Tommy Thomas of BBC Northern Ireland and leader of his own showband.



(i) Eliot Zigmund of the Bill Evans Trio — yet another top Sonor player.

HOW THE NEW OUTFITS MEASURE UP

SONOR-PHONIC SOUND MACHINES

XK 924

G 322 Bass Drum 22" x 14"
D 500 Snare Drum 14" x 5"
T 723 Tom-Tom 13" x 9"
T 736 Floor Tom-Tom 16" x 16"
Z 5501B Single Tom-Tom Holder
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5456 Hi Hat Stand
Z 5232 Two Cymbal Stands
All drums fitted with REMO Weather King Heads

XK 925

G 322 Bass Drum 22" x 14"
D 505 Snare Drum 14" x 5 3/4"
T 723 Tom-Tom 13" x 9"
T 724 Tom-Tom 14" x 10"
T 736 Floor Tom-Tom 16" x 16"
Z 5503B Double Tom-Tom Holder
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5456 Hi Hat Stand
Z 5232 Two Cymbal Stands
All drums fitted with REMO Weather King Heads

XK 946

G 324 Bass Drum 24" x 14"
D 506 Snare Drum 14" x 6 1/2"
T 724 Tom-Tom 14" x 10"
T 725 Tom-Tom 15" x 12"
T 736 Floor Tom-Tom 16" x 16"
T 738 Floor Tom-Tom 18" x 16"
Z 5503B Double Tom-Tom Holder
Z 5317 Bass Drum Pedal
Z 5456 Hi Hat Stand
Z 5224 Two Cymbal Stands
All drums fitted with REMO Weather King Heads

XK 984

G 318 Bass Drum 18" x 14"
D 500 Snare Drum 14" x 5"
T 722 Tom-Tom 12" x 8"
T 734 Floor Tom-Tom 14" x 14"
Z 5501B Single Tom-Tom Holder
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5456 Hi Hat Stand
Z 5232 Cymbal Stand
Adjustable Cymbal Arm fitted to Bass Drum
All drums fitted with REMO Weather King Heads

XK 927

G 322 Bass Drum 22" x 14"
D 506 Snare Drum 14" x 6 1/2"
T 713 Concert Tom-Tom Single Head 13" x 9"
T 714 " " " " 14" x 10"
T 715 " " " " 15" x 12"
T 716 " " " " 16" x 14"
T 738 Floor Tom-Tom Double Head 18" x 16"
Z 5503B Double Tom-Tom Holder
Z 5226 Tom-Tom Stand
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5456 Hi Hat Stand
Z 5224 Two Cymbal Stands
All drums fitted with REMO CS Weather King Heads

XK 949

G 324 Bass Drum 24" x 14"
D 506 Snare Drum 14" x 6 1/2"
T 710 Concert Tom-Tom Single Head 10" x 6 1/2"
T 712 " " " " 12" x 8"
T 713 " " " " 13" x 9"
T 714 " " " " 14" x 10"
T 715 " " " " 15" x 12"
T 716 " " " " 16" x 14"
T 738 Floor Tom-Tom Double Head 18" x 16"
Z 5503B Double Tom-Tom Holder
Z 5226 Two Double Tom-Tom Floor Stands
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5456 Hi Hat Stand
Z 5224 Two Cymbal Stands
Z 5227 Two Boom Arms
All drums fitted with REMO CS Weather King Heads

XK 9212

G 322 Two Bass Drums 22" x 14"
D 506 Snare Drum 14" x 6 1/2"
T 706 Concert Tom-Tom Single Head 6" x 5 1/2"
T 708 " " " " 8" x 5 1/2"
T 710 " " " " 10" x 6 1/2"
T 712 " " " " 12" x 8"
T 713 " " " " 13" x 9"
T 714 " " " " 14" x 10"
T 715 " " " " 15" x 12"
T 716 " " " " 16" x 14"
T 738 Floor Tom-Tom double Head 18" x 16"
Z 6204 Bongo Stand
Z 5503B Two Double Tom-Tom Holders
Z 5226 One Double Tom-Tom Floor Stand
Z 5317 Bass Drum Pedal
Z 5554 Snare Drum Stand
Z 5457 Hi Hat (fitted with special Bass Drum attachment)
Z 5224 Three Cymbal Stands
Z 5227 Two Boom Arms
All drums fitted with REMO CS Weather King Heads

SONOR NEWS FROM AROUND THE WORLD

SONOR IN SOUTH AFRICA

Well known Sonor drummer Bobby Gien is back after absence of more than 10 years and is fast re-establishing himself as one of the country's top drummers.

Amongst top artists using Sonor in South Africa are Richard John Smith, who is a singer and also plays drums and was recently in England and also appearing on German TV, as well as one of our top group called Ballywho, who use a Sound Machine which they say are the best drums they have ever known. The new Sonor-Phonic line fast gaining a good reputation out here which we have never really had with Sonor in the past.

MARSHALL KEEPS MOVING

Sonor Drummer John Marshall is particular busy around now. In addition to undertaking a new continental tour with the fabulous Soft Machine, the drummer is also playing selected dates with Eberhard Wieber, and Charlie Mariano.

MIAMI CHOOSE SONOR

After their disaster year in 1975, things seem to keep getting better for Ireland's top group, The Miami Showband. Drummer Ray Miller has just celebrated increasing success by buying a new Sonor Outfit.

The band are as big in Ireland as the Bay City Rollers are in the UK and Sonor are naturally delighted that a top Irish act should insist on Sonor-Phonic.

CAT BUYS SONOR

Cat Stevens has bought a new Rosewood finish Sonor-Phonic drum outfit. The singer/songwriter has been recording a great deal recently and as percussion forms such a vital part of his music, he chooses Sonor because it offers him the sounds he wants.

The recordings Cat made with his musical director Del Newman placed specific emphasis on percussion of all types and it's indicative of Cat's recording direction that he should personally be anxious to be a Sonor owner.

MANN, KESSEL & SONOR

Tony Mann — a long time Sonor player — recently played the sort of gig other drummers just dream about.

Along with Jim Richards he worked with guitarist Barney Kessel at the Royal Festival Hall, London.

"UPI" TEACHES WITH SONOR

Top Finnish drummer Urpo "Upi" Sorvali is currently working with several top Finnish pop and jazz bands including the Rotex band. "Upi," a Sonor drummer, has been playing professionally for five years and his percussion development has been closely associated with the Oulunky La Pop-Jazz Institute in Helsinki and since 1972 "Upi" has been a teacher at the institute. At present he has 60 pupils, many of whom are teachers in their own right.

BEST EVER USA YEAR FOR SONOR

Charles Alden, President of the Charles Alden Music Co. Inc., of Westwood, MA, Sonor's US distributors, reports their best year ever in the United States.

In addition to helping to push Sonor even further ahead of the competition, Charles has also been of particular help in the technical development of the new Sonor-Phonic range of drums.

Sonor drummer, Steve Smith, recently teamed up with French violinist and winner of the 1976 Down Beat Readers Poll, Jean-Luc Ponty. Immediate plans are for a tour in the U.S. and a new record to be released sometime in the spring. Steve's set up consists of 2-24" bass drums, three mounted toms and 16/16 and 18/16 on the floor.

Tommy Aldridge and Black Oak Arkansas are back in the recording studio after a very successful European trip followed by a swing through the Midwest.

Bachman-Turner over-drive continues to fill every concert hall in the U.S.A. and Canada with Robbie Bachman supplying all the power that is needed with his Sonor 24" double bass drum set up.

Eliot Zigmond and the Bill Evans trio were in Boston a couple of months ago for one of their rare night club appearances at the Jazz Workshop. Eliot's first encounter with Sonor drums was through his good friend, Jack DeJohnette and has been raving about his 18" bass drum Jazz set ever since. The trio is planning to do concert work throughout the U.S.A. and Europe in '77. Sonor's first U.S.A. endorsee, Connie Kay, is currently working with the Benny Goodman quartet. Plans for modern Jazz Quartet albums are also a possibility for '77.

Bernard "Pretty" Purdie is currently on the road with Gato Barbieri and his exciting new band.

Greg Thomas has switched over to the over-sized XK955AS set and finds that it responds beautifully to the current recordings and tours with Leon Russell's big group.

DRUMMING WITH JOHN MARSHALL



The drummer traditionally stands apart from other musicians. The old joke about a group being four musicians and a drummer came about because of the separate needs and aims of drummers from the rest of the musical fraternity. In certain instances, however, the drummer comes a lot closer to the other musicians he's working with and when that happens — it's magic. One such drummer is John Marshall who's about as integrated as it's possible to get with a band; in his case, Soft Machine.

The Soft Machine are a band continuously pushing forward the outer limits of contemporary music. In their seven year career the band have received a variety of labels — jazz/rock, avant garde, free-form etc. — but none of them have succeeded in encapsulating the essence of the group. It's really just about music.

Within the band John's playing forms a far more integral part of compositions than most drummers' work. His percussion almost forms parts of melodies and for that reason John is particularly careful about his choice of drums.

"I was turned onto Sonor about a year ago," he told me at the end of last year, "and I've been so pleased with my kit, I'm amazed. I'd been playing various kits before I found Sonor, but I certainly wouldn't change back. I was turned onto Sonor by a

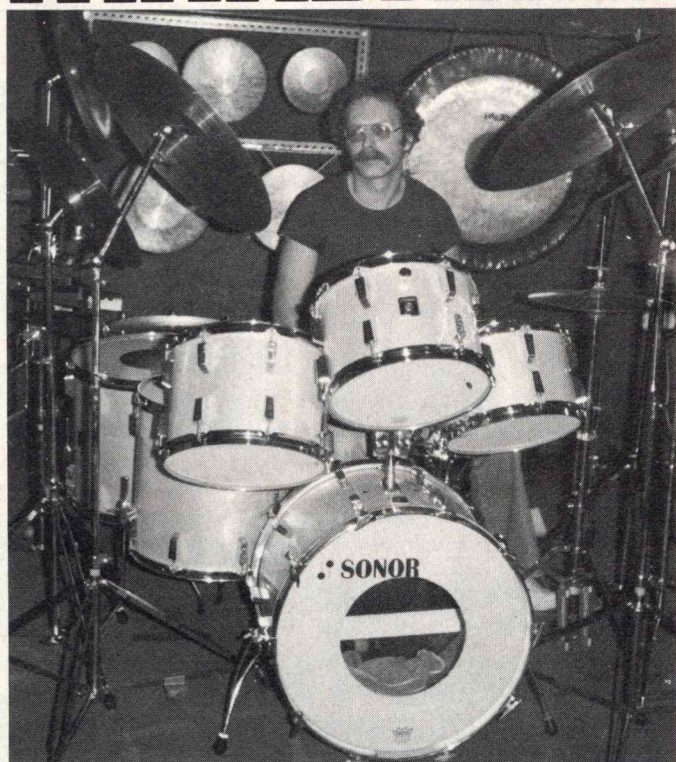
friend of mine, Daniel Humair the French drummer, and he suggested that the company might be able to make me a particular kind of bass pedal I was looking for."

Daniel himself is, of course, the inventor of a highly successful bass drum pedal marketed by Sonor. The pedal is available with the new range of Sonor outfits that will be on sale this summer. The link between the Softs and Daniel is an easy one to explain. Despite being a British band, the Soft Machine found fame first in France and that country supported the band for years before their homeland accepted them for the innovators they undoubtedly are. It's the old story about a "Prophet being without honour in his own country."

After coming to national attention in France, the band slowly found recognition in other European countries and today they are able to undertake European tours headlining at major venues. It was actually at the Berlin Festival that Daniel suggested Sonor to John.

"When I was back in England I got in touch with Gordon Williamson, Sonor Sales Director, and I arranged to try out a Sonor kit on the recording of our last album.

"When I started working with the kit in the studio I was really amazed. It needed far less attention to get a good drum sound than anything else I'd used. Before I always had to spend a considerable amount of time with padding to get a good drum sound in the studio, but the Sonor kit sounded just right with only the minimum



adjustment.

"Of course I was doubtful about how the kit would sound on stage because a good recording kit usually sounds terrible live. I was really surprised, however, because on stage I got really good projection. Of course all my drums are miked up on stage so theoretically it should be the same sound as in a studio, but it never works that way and you do need extra projection on stage. I was really surprised with the way my Sonors projected, they had a real edge to the sound as well as depth — I think it must be something to do with the nine-ply wood that is used in the shell construction."

On stage with the Softs John's set-up comprises a 22in. bass drum, 12in, 13in and 14in top tom-toms, a 16in and 18in. floor tom-tom, and a special 20in bass

drum placed on legs like a floor tom-tom and struck by the special pedal that Daniel suggested Sonor might be able to provide. Sonor were in fact able to fill the bill and John is now the proud possessor of a completely unique drum outfit.

When he's not on tour with the Soft Machine John likes to keep his hand in by gigging around. He works a lot on the Continent fulfilling recording dates as well as individual live performances and in that way manages to play a wide range of music.

At the moment the band is preparing to record their next album. The material is ready and it's only a question of deciding where, when and how. The suggestion of a live album has been made and John quite welcomes the idea. But however it's recorded, you can be sure it's percussion by Sonor.