

MODERN DRUMMER™

The International Magazine Exclusively For Drummers

MAY 1983

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PALMER**
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Legend

Zappa's
**CHAD
WACKERMAN**

HANDLING HOTELS

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Cover Photo by Rick Malkin

FEATURES

EARL PALMER

Being the drummer for most of Fats Domino's and Little Richard's records would have been enough to insure that Earl Palmer's name would be included in the annals of rock. But as one of the most in-demand L.A. studio drummers, Palmer has left a recorded legacy that goes far beyond rock 'n' roll, and guarantees Earl a chapter in the overall history of drumming.

by Robyn Flans 8

CHAD WACKERMAN

Any drummer who can handle gigs with such diverse artists as Frank Zappa, Alan Holdsworth and Bill Watrous deserves respect, and when that drummer is revealed to be only 22 years old, the respect becomes combined with amazement. Chad discusses the background which prepared him for these very demanding musical situations.

by Dave Levine 14

TERRI LYNE CARRINGTON

Just a few years ago, Terri Lyne was getting attention as somewhat of a "novelty"—a 12-year-old girl who played drums. Since that time, she has consistently shown that her success is *not* based on being a novelty, but rather, it is based on talent, musical awareness, and the determination to reach the goals she has set for herself.

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ELI KONIKOFF

Transmitting the Inspiration

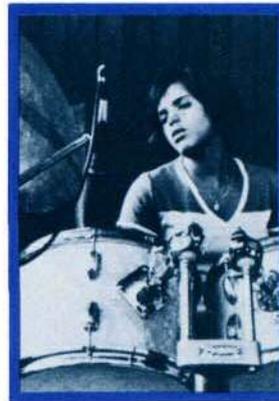
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Photo by Rick Malkin



Photo by Paul Jonason



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EDITOR'S OVERVIEW



Through The Mail

Mail-order buying. Every year, thousands of Americans purchase millions-of-dollars worth of goods and services through the mail.

As you're undoubtedly aware, *Modern Drummer* runs its fair share of ads designed to get you to drop a check in the mail in return for percussion merchandise. And though a small percentage of people may report less-than-favorable experiences with mail-order buying, I honestly believe the vast majority of mail-order operations are headed by sincere businessmen, who are anxious to satisfy their customers. Unfortunately, it's the unethical minority which tends to give a bad reputation to the entire industry.

Though we make an effort to verify the credibility of mail-order advertisers, in truth, it's rather impossible to affix the *Modern Drummer* Stamp of Approval on each and every one. There's hardly a publication in existence that can vouch for all their advertisers, in every issue. Fortunately, we've never had many complaints in this area, and those that have been brought to our attention appear to revolve around delays.

Keep in mind when you buy through the mail that essentially you're dealing with the postal service, or at best, an independent parcel carrier. In either case, delays *are* apt to occur. Also remember that your order must be received, processed, packed and delivered. Some companies also prefer to wait until your check has cleared before fulfilling your order. It's not at all uncommon for the entire procedure to take four to six weeks, or more.

Many large mail-order firms will acknowledge receipt of your order and specify how long you can expect to wait for delivery. For those that don't, I've always maintained that an approximate time allowance should be specified in the advertisement itself. This can be quite reassuring to a buyer, and though some advertisers feel this tactic deters customers from ordering, I prefer to view it as a means of avoiding potential problems.

Earlier, I mentioned the difficulty in vouching for the credibility of every mail-order advertiser in the magazine. However, don't take that to mean you shouldn't notify us if you have a legitimate complaint.

First, be certain you've allowed enough time to elapse. Assuming you've done so, you then have every right to contact the supplier and request an explanation. The firm should also give you a clear idea of when you *can* expect delivery. If, for some reason, this approach fails, feel free to drop us a line that spells out all the details of the transaction: name of supplier, the issue in which you saw the ad, merchandise ordered, dates, copies of checks and order forms, and any other relevant information. We'll make every effort to investigate the matter. We've had remarkable success with the few problems reported to us over the years. And though it's never been one of our favorite activities, it *is* part of our responsibility to any reader who might encounter a problem with an MD mail-order advertiser.

Once again, only a very small percentage of readers have ever reported problems. However, we'd still like to know about it should you find yourself among that small group.

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CONTRIBUTING WRITERS

Susan Alexander, Rich Baccaro, Charles M. Bernstein, Robert Carr, Jim Dearing, Clint Dodd, Robyn Flans, Stanley Hall, Dave Levine, Robin Tolleson, T. Bruce Wittet.

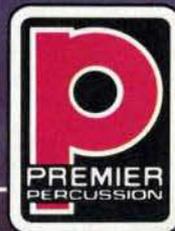
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READER'S PLATFORM

DRAT!

Drat! Here we are, right in the middle of drumming's most exciting era to date, and this column begins to display letters from drummers who seem dedicated to retarding the art's progress. I refer to those who insist that "This grip, stick, head, cymbal, etc. is the absolute best." Mind closed. Oh, for Gadd's sake, folks. Let's get our (drum) heads out of our hip pockets. If one wishes to become stagnant in the ever-changing, multi-faceted world of music—that's fine. But, do the rest of us a favor: Shut your ignorant mouth and get out of the way. You don't count, and ultimately you won't matter. You're simply dead weight that impedes a vivacious art form. We should all listen to each other (and steal each other's best concepts to add to our own) and encourage one another to find new and exciting ways to translate feelings into musical terms at all levels of technical execution. The only truly "bad drummer" is the one who cannot make the band happen. Our drumming, like our lives, must be an individualistic effort if it's to mean anything to anyone. So, let's quit this nonsense of trying to limit other players to our own concepts. Everyone should do it differently.

Burt Dotson
Tulahoma, TN

ROY BURNS' AQUARIAN X-10's

In response to Dick Moore's criticism of Mr. Saydlowski's review of synthetic sticks, I'd like to state the following: Upon re-reading the review, it's obvious that X-10's have less furring in the neck area than the Riff Rite sticks. This is true, based on our own tests. Our Lites with graphite will outlast Riff Rite sticks and they're much less expensive. Our graphite stick is solid. There's no seam (which can open up) and no hole in the center (which can collapse). X-10's were not intended to equal wood. They were designed to surpass wood. Weight and durability are inseparable. X-10's are for today's physical drummers. They're not intended for old-fashioned or polite drummers. Our Lites with graphite fill the needs of sensitive players.

As far as weight, size and balance are concerned, each drummer must make an individual evaluation. Hand size, drum sizes, muffling, tuning, and the volume of the group must all be taken into consideration. I found Bob Saydlowski's review to be both fair and objective.

Roy Burns
Aquarian Accessories, Inc.
Anaheim, CA

OLD AND NEW INSPIRATION

Somehow in pursuit of a larger/younger readership, you've strayed from featuring jazz players to pursue the careers of rock percussionists. While I'm realistic enough to realize that supply and demand is first order, I miss the former idiom. When I was growing up, I was inspired by Barrett Deems, Sid Catlett, Jo Jones, Sonny Payne, Max Roach, Joe Morello and others of their ilk. Although rock 'n' roll was popular then, it was not appreciated by serious musicians including top caliber drummers who made their living playing jazz. Then came the Beatles with Ringo Starr, and somehow the industry decided that they had to completely change their "act" around to cater to a youth-oriented market.

The most important question I have to ask is: How can you possibly select John Bonham and Steve Gadd for your MD Hall of Fame without including Cozy Cole? I never heard John Bonham. Steve Gadd is one of the greatest drummers today but he's not a band drummer. Billy Cobham and Tony Williams are great also, but they're not band drummers. Les DeMerle, Butch Miles, Ed Soph, Jeff Hamilton, Duffy Jackson, John Von Ohlen, Gary Hobbs and Greg Field are all band drummers. A band drummer is a drummer who plays in big bands. These drummers are heard with small groups, but if they get a call from a big band they can not only cut the session, but they're right at home.

Doug Light
Los Angeles, CA

Editor's Note: The drummers in MD's Hall of Fame were elected by the MD readers. Thus far, the following drummers have been elected to the Hall of Fame: Gene Krupa; Buddy Rich, John Bonham and Keith Moon.

MOOS NOT LUCE

As — for better or worse — credits are so much of a musician's life, I would appreciate you correcting the impression in the January '83 MD, that the singer/songwriter in Jim Gordon's new band is Steven Luce. That should be Steven Moos.

Steven Moos
Burbank, CA

JAIMOE

The Elvin Jones article was a good one. James Black? Good to see someone who's not in the public eye brought to the surface in the most published magazine in the world as far as "educated" and "ear" (like myself) musicians.

Jaimoe Johnson
Macon, GA

MD READER ON VENUS

Becquie Venus' commentary on Gina Schock was the last criticism of a successful artist that I could silently accept. Gina Schock may not be the greatest drummer of all time, but she's as musical and sensitive as anyone else. If you want to criticize someone, keep it to yourself and think about this: If you have heard them, but they have not heard you—they're doing something right and you're not! So be a smart drummer and be open minded because you'll learn a lot more musically and psychologically.

Steven LaCerra
Brooklyn, NY

ON FIRE

In the February '83 MD Reader's Platform, Charlie Lynch's statement that "Evans heads cannot take a true tuning and are dead in character" is strictly not true. His statement that "the best drumheads are medium weight general purpose" is a bit much to take. I tried the Evans *Hydraulics* and they worked fine. No complaints from my sound man or the players and the audience. I used to do a fire act and lit my drums on fire and the Remo heads couldn't take the heat. The Evans kept right on night after night. Let people decide for themselves what sounds best. That's what freedom of choice is all about.

James M. Driver, Jr.
Panama City, FL

REMO PTS DRUMHEADS

I appreciated reading what Charlie Lynch had to say concerning our new PTS drumheads. I've never tried to hear for anyone. I believe that all of us that deal in sounds, hear what our ears will allow us to. I disagree with Mr. Lynch in that I believe the PTS drumheads to be pre-tuned; not just pre-tensioned. The heads, in general, are in tune with themselves. All other philosophical thoughts concerning what should and shouldn't be are of a highly personal nature.

Remo D. Belli
President: Remo, Inc.
N. Hollywood, CA

CURING SNARE STRING BREAKAGE

In your February '83 MD, I noticed someone with a question about their snare strings breaking. I've found that the sneaker shoe laces that come with Converse sneakers work quite well. I haven't broken one yet, and I used to.

Pete Maier
Neptune, NJ

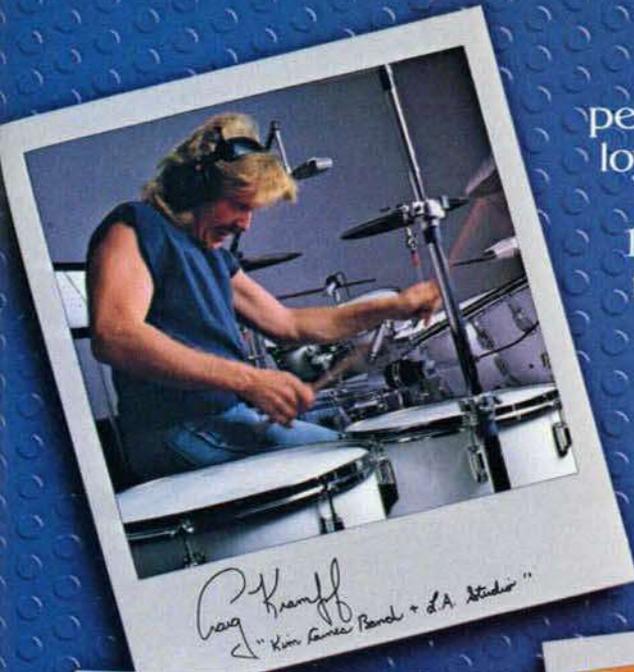
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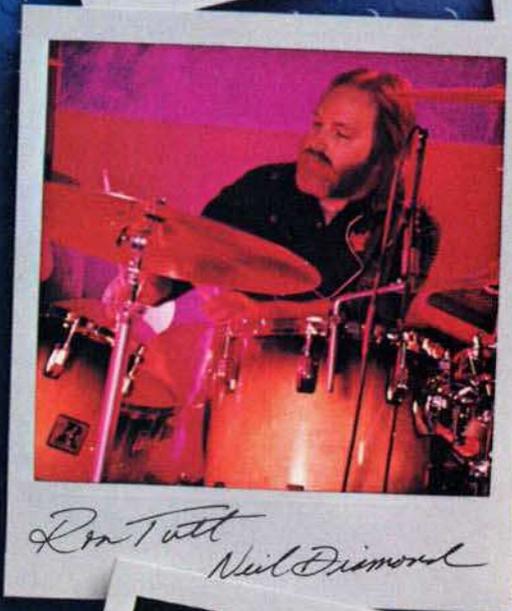
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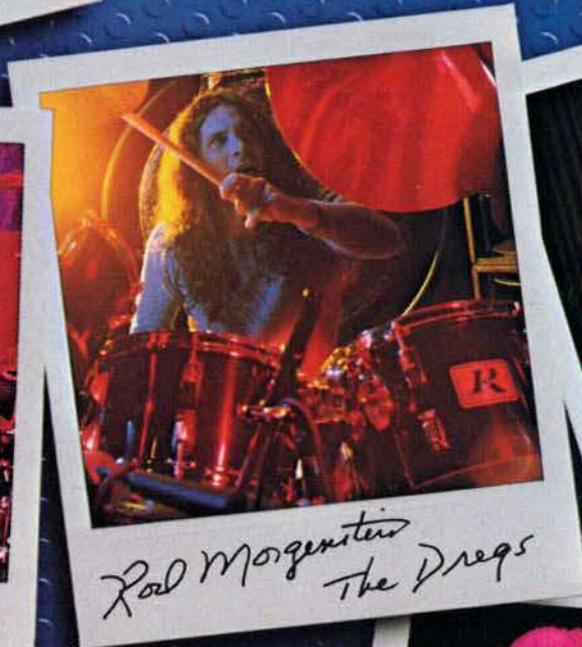
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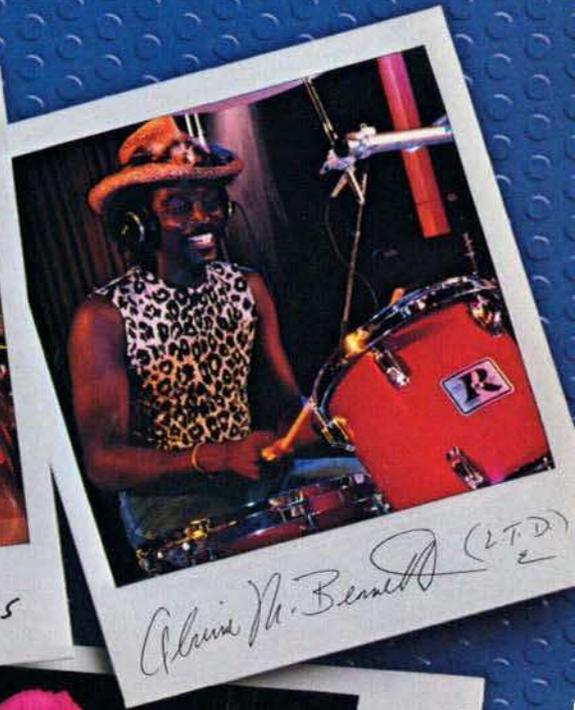
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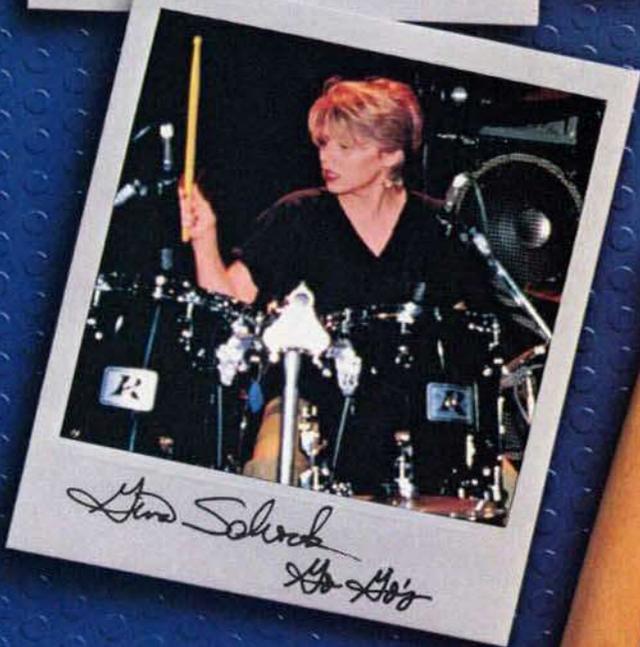
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ASK A PRO

JOE MORELLO



Photo by Bob Saydowski, Jr.

Q. In the-April '82 issue, Danny Gottlieb mentioned that you have a unique teaching method that I feel would be helpful to me in my style of music. Do you have a book out? And could you please tell me how I could contact you? Thanks.

Scott W. Krause
Keeneyville, IL

A. *I have three books out, published by me and available through Creative Music, PO Box 2086, Glenview, Ill., 60025. The titles are: Rudimental Jazz, New Directions in Rhythm and Off The Record, a collection of transcriptions. I have a new book coming out this year that will be published by Modern Drummer. This one is strictly about technique. You can write me care of Dorn and Kirshner Music, 1565 Union Avenue, Union, NJ 07803.*

DAVID GARIBALDI

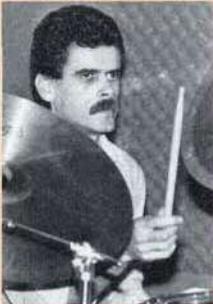


Photo by Rick Malkin

Q. In the November '82 MD, in the Paiste Cymbal ad on page seven, you have what looks like a bendable hi-hat stand. What is it and who makes it?

S.P.

Lake Station, IN

A. *It's a clip-on attachment that was made for me a year ago by Rogers. Since I'm not with Rogers anymore, I don't know what they're going to do with it. I wanted an attachment where I could mount a pair of closed hi-hat cymbals for effect. You can only play the hi-hats in the closed position. It's not a bendable hi-hat stand.*

BILL BRUFORD



Photo by Paul Naikin/Photo Reserve

Q. What are your thoughts on your solo albums? On touring small clubs as Bruford?

Davedi Risio
Wilkes-Barre, PA

A. *My solo albums were, for me, a very personal and risky venture that were designed to be used as part of a life-long process of self-education in music. I learned a lot very quickly and if, at the same time, I entertained, that's great too. Some of the music I genuinely liked; some I now find unlistenable. But I was acquiring invaluable experience in handling and directing music and musicians, which could not be acquired in any other way. Playing the music live was exhilarating and I was only disappointed that, having had a reasonably fair hearing, the band "Bruford" could not be made to stand, economically, on its own two feet without record-company support. It's the air-freight charges across the Atlantic—they'll always get you in the end!*

NEIL PEART

Q. I recently bought a second drum-set. I combine it with my old set, and now I have a really big set-up. I've gotten used to everything but the double bass. My problem is that I can't keep it at an even pace most of the time, and when it is even, it's in 8th notes, and that's not what I want. I've heard you use your double bass on a lot of songs on the *Exit: Stage Left* album. How did you learn to use it so well?

Jeff Wald
Woodbine, MD

A. *I may be repeating myself here, but I didn't have a hi-hat for quite a while when I first began playing, and consequently, never developed a really strict discipline for my left foot. This has its drawbacks, but it did allow me to adapt to two bass drums easier than some drummers. It also had the effect of making the hi-hat very important to me once I did get one, so that circumstance of doing without one for a while did have a large effect on my playing.*

The key to mastering it is, as ever, practice! Once I decided that I mainly wanted to use the other bass drum for punctuating fills and for solo work, as opposed to playing "beats" with it, I concentrated mainly on my triplets. As Tommy Aldridge has remarked in this column, balance has a lot to do with the smoothness and ease of playing two bass drums, and I think you've just got to sit there and play rolls, and rhythmic combinations using your hands as well, until you, well, until you can't sit down any more! Or until the neighbors drop hand-grenades down your drainpipe!

PHIL EHART



Photo by Lissa Wales

Q. In your MD interview, you said you were afraid that the use of double bass drums would clutter Kansas' music. At a recent concert I was surprised to see you using a double bass set up. What changed your mind? Also, are you still using your prized wooden snare?

Kevin Witte
Schaller, Ia.

A. *Good question! To begin with, I don't consider myself a double bass drummer. I use it more as an effect for a particular beat or part of a song, rather than have it dictate my style. Recently, for the last couple of albums, the music was open to the addition of the double bass sound, so that's why the change was made.*

I've got about eleven prized wooden snares. I have been using a 6 1/2" maple snare for a number of years, and I was using it on the '81 concert tour.



“CYMBALS... MY ACCESS TO EXPRESSION.”

~Jeff Porcaro

“Every time I sit behind my kit, my cymbals inspire my expression. Very often, the first cymbal crash on the downbeat of a tune will set the mood of my performance—cymbals are that important.

They're the most expressive part of the drummer's kit and a drummer who uses them well signs his signature with their sound.

That's why I play Paiste

—it's a matter of expression. The wide variety of sounds available from Paiste should be an inspiration to any drummer.”

In addition to being a founding member of Toto, Jeff's perfect balance of taste and power can be heard on more records than can possibly be listed here. However, we do have enough space to list his Paiste's.

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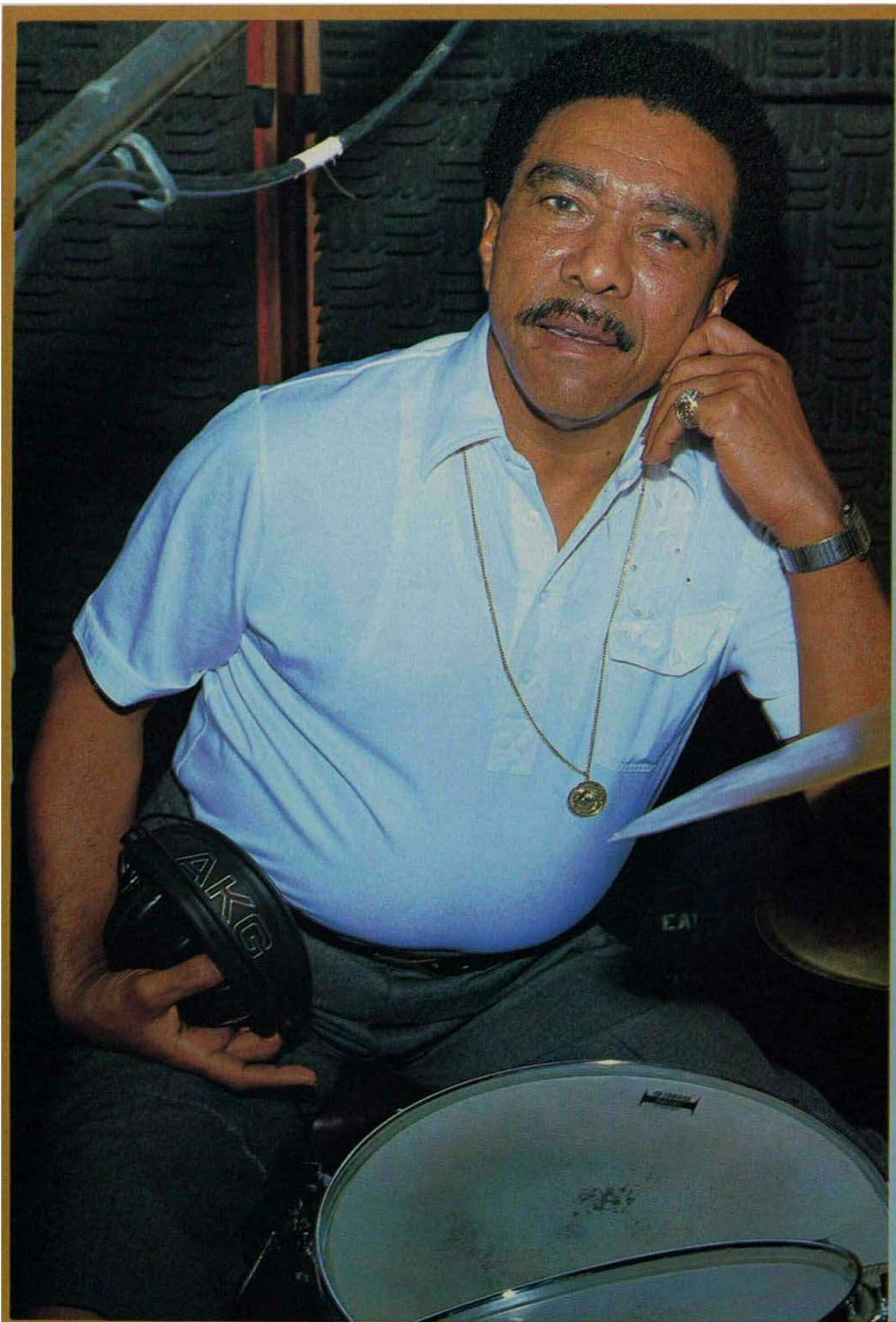
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CYMBALS SOUNDS GONGS





PA

Photo by Rick Malkin

EARL PALMER

by Robyn Flans

To list Earl Palmer's contribution to music records, film and T. V. would take up an exorbitant amount of space. Perhaps he is best known for playing on nearly all of the Fats Domino and Little Richard records, as well as a great portion of the Motown records, including such artists as Diana Ross, the Four Tops, the Temptations, and Smokey Robinson. But this is one player who cannot be pigeonholed.

Since his arrival in California in 1957, Earl Palmer has been the consummate musician who has mastered the art of versatility. As far as sessions, his ledger contains such other artists as Bobby Darin, Jan & Dean, Sonny & Cher, Johnny Mathis, Ray Charles, Gary Lewis, the Young Americans, Frank Sinatra, Sarah Vaughn, James Darren, Tiny Tim, Frankie Avalon, Neil Young, the Everly Brothers, the Righteous Brothers, Joni Mitchell and a countless list of other names. He has played on such T. V. shows as 77 Sunset Strip, Hawaiian Eye, The Bold Ones, films such as Madigan, In Cold Blood, Finian's Rainbow, Valley of the Dolls, Barefoot in the Park, and In the Heat of the Night.

It is unfortunate that his ledger contains only names of artists, films and shows.

There are no song titles and I teased him mercilessly about the fact that those details escape him. With his multitude of accomplishments, it is understandable that some of the details blur.

He is a man who could easily choose to rest on his laurels, but that is not Earl Palmer. He is vital, energetic, enthusiastic, and last, but not least, concerned; concerned about the state of the art and the state of the industry.

This last year he has begun to activate those concerns even more fully by assuming the position of Secretary/Treasurer of AFM Local 47. It is the first time both those offices have been combined into one major responsibility, but if anyone can handle it, Earl can. His duties include disbursements to members as well as monies involving the Union. He is in charge of the bookkeeping and edits Overture, the Union's newspaper. He is in charge of all correspondence, is a member of the board of directors and keeper of the minutes. With this commitment comes a sacrifice, for he is no longer allowed to receive money for playing, as that would be a conflict of interests. His dedication to the office, however, is prompted by his need to help. "I felt as a player, I was someone who keeps aware and concerned about the plight of the working musician. I feel they needed someone who they felt had ideas consistent with their own. I hope to get musicians interested in the Union and to participate in its functions, which in turn will strengthen the Union as a bargaining agent and protective as-

sociation for those musicians.

If that isn't enough, Earl is a grandfather five times over, with six children from two previous marriages and a baby daughter, the apple of his eye, Penny, age four, with his current beautiful Japanese wife Yumiko. "Of course I started having kids when I was 10," he jokes, and you almost believe him since he looks at least 10 years younger than his 58 years. Recently, however, he has accomplished the most awesome task of learning to relax, which perhaps accounts for his youth. Or, perhaps it is that he has spent his life doing what he loves most. Maybe it's a combination of both.

Warm, open, opinionated, sincere, with a sense of humor and an abundance of energy, to say that it is a pleasure speaking with Earl Palmer is an understatement.

RF: You started off in vaudeville. How did that come about?

EP: My mother and aunt were in vaudeville and from the time I was four years old, I travelled around with them.

RF: When did drums enter into the picture?

EP: I always played drums somewhat, even as a kid at Craig Elementary School in New Orleans. I

was in a school band they had there and that was my first formal playing. But I had always hopped up on the drums during the vaudeville era like any kid would do. My grandfather bought me my first set at about six.

RF: Did you take lessons?

EP: Yeah, in school, with the school band and school teachers. It was just enough to play

little marches. My formal training didn't come until I took some lessons from a guy named Bill Phillips, who was a very good Dixieland drummer in New Orleans. That was when I was about 10 or 11. On and off, I was always travelling with my mother until I was 17 and went into the service. There were times we were on what was called a good vaudeville circuit in those days and I had a tutor. When we were on the cheaper circuits, my mother would send me back to New Orleans or out here to California to my uncle. In fact, most of my formal schooling was in California, although technically, I lived in New Orleans until '57.

RF: You told Scott Fish that no matter what you played, you brought a little New Orleans to it. What does that mean exactly?

EP: There's a little bit different approach to the feel of the music and the rhythm, particularly for rhythm players, in New Orleans. There's always something somewhere in their playing that has that old New Orleans parade meter feeling. You could always tell a New Orleans drummer the minute he sat down to play. First thing you could tell is how he played his bass drum. He was influenced by the parade drummer. The parade drummers were



Photo by Rick Malkin



pretty much the beat and pulse and influence of the parade bands because they set the pace. For example, going to a funeral, they would play the dirges and they would set it off with three or four beats on the bass drum. On the way back, after what we used to call "the planting," the band would set the meter for the second line. The people would form a "second line" behind the band and dance back to town or wherever they went.

RF: Is that where you got your unique bass drum technique?

EP: I never really concentrated on it. The main reason I was used when I moved out here, was that I had that feel. It was natural.

RF: So you weren't really aware that your bass drum technique was somewhat different?

EP: No, I was aware it was different, but it wasn't a unique thing to those of us who were doing it. I know other guys like Vernell Fournier and Ed Blackwell who were doing it, but I always said there were drummers in New Orleans who were doing the same thing to varying degrees.

RF: I know it's a difficult question, but is there any way you can attempt to pinpoint what that is exactly?

EP: That's a very difficult question. I've never been able to pinpoint it exactly other than to say that to be from New Orleans, you just have it. And many of the younger drummers I've heard from New Orleans still have it; integrating it with the new teachings that they've learned. For example,

getting away from the drums for a minute, a young trumpet player named Wynton Marsalis is said to sound like Miles Davis despite his own unique style. But I still hear a lot of old New Orleans trumpet players in him, and he will tell you that himself. He was largely influenced by New Orleans trumpet players.

RF: Who were some of your influences?

EP: First of all, Bob Barbarin who was my first teacher in music school when I first started studying formally. He is the brother of a very famous old Dixieland drummer who played with Louis Armstrong years ago, Paul Barbarin. But Bob was, in my estimation, a better musician, although he isn't as well known. Another influence was Sid Catlett, who in my estimation was underrated because nobody gave him credit for what I consider his greatest aspect: he was an all-around drummer. You could hear him on all kinds of records. He was on bebop records, and at the same time he was playing the Dixieland and the Chicago swing of that era. He was an all-around drummer and this is what I admired about him. When I met him in New Orleans a few years ago and asked him what young drummers should do, he said to keep the time, that's the most important thing your instrument is made for. How well you play everything else doesn't mean anything if it's not in time. Consequently, I found that to be very true, and any time I have the occasion to do any kind of clinic or seminar, that is the first thing I stress to the young drummers. If you are not playing that instrument in time, you are not *playing* that instrument.

I've also had some influences from guys like Chick Webb, and many other drummers that your readers may not know about. As far as the ones they do know about, there was Louie Bellson, who was a later influence. He is an all-time great drummer and one of the all-time great people. I don't know anyone who doesn't like Louie Bellson. In 1976, I was in Tehran with Benny Carter on a

State Department tour. Some kids came up to my room and they had drum sticks and a couple of old tattered books. They had no drums, but they were from the university there. I wanted to see how well they could play, so I had them play on a pillow. You wouldn't believe the technique they had from constant practice with no drums. Now, I didn't have the same influence with drum companies as Louie had, so I told them I would speak to a friend of mine to see if I could get them some drums, which I did when I came back. Louie was about to leave town, and when he got back, he was ready to leave again. When I didn't hear from him, I thought he was too busy and I didn't want to bug him about it. Three or four months later I got a letter from the kids thanking me for the drums. Louie didn't even tell me that he had sent them. That's the kind of guy he is.

Buddy Rich is also a great influence. Performance wise, you put Buddy way over here and then you start evaluating other drummers. With all of the bad press that Buddy has gotten about his attitude, he is a very sweet man to people he knows and respects. He's not vindictive, he's just straight forward. One time he was playing at Dantes and he took me to his trailer next to the dressing room and showed me this scar he has on his back from an operation he had on his spine. I said, "Buddy, my God, how do you do it? How do you sit at those drums?" He said, "I just forget about it, man. If I'm going to drop dead, I'll drop dead there." What a great man!

Another guy who was an idol of mine in music school before I moved out here is Shelly Manne. It's been so good to meet him and get to know him and find out he is as sweet as he appeared to be. One of my children is named after him. This is where my influences come from, guys like them. Of course, in the bebop era, we all liked Max [Roach] and [Art] Blakey. Blakey is a phenomenal man. He is as strong as an ox. He's older than I am. I'm 58 and Art is stronger than three or four of us put together. It's stamina. In fact, I got out of the service December 10, 1945 and the following week I went to a concert where Billy Eckstine's band was playing and the local band that played before them was Dooky Chase. Vernell Fournier was playing drums in Dooky's band and Blakey was with Billy Eckstine's band. I heard both those drummers that night and said, "That's it. I'm going to play drums."

RF: Did you know how to read music at this point?

EP: No. When I got out of the service, I went back to playing. Then Red Tyler, a very good friend of mine, convinced me to go to school on the G.I. Bill. I said, "Why do I need to go to music school? I'm already playing drums. I've got one of the best jobs in the Quarter." And he said, "Do you read?" "No." "Well, then you don't know what you're doing." And I said, "Hey, you're right." I majored in piano so I could take all the accompanying courses for piano and I minored in drums since I was already playing drums. To minor in drums would give me what I needed as far as the reading. We didn't have anyone on the faculty to teach percussion, unfortunately, so I never learned to play percussion instruments, but on my own and with the help of guys in the studio here, I learned

"YOU CAN PLAY IN GREAT TIME, YOU CAN READ YOUR TAIL OFF, BUT IF YOU'RE PLAYING TOO LOUD, THEN IT'S THE WORST SOUNDING INSTRUMENT IN THE BAND."

some. I was called a lot of times on the date because there would be a few contemporary things in the picture and rather than hire another guy, they said, "Well, he can play those few things." I didn't even know the name of half of those instruments, but everyone was very patient.

RF: You mentioned that you had the best gig in New Orleans.

EP: At that time, the best gigs there were on Bourbon Street because they paid the best money and you made more tips. I was playing at the most popular club at the time which was the Opera House Bar.

RF: Was that your first professional drum gig?

EP: No. I played a couple around New Orleans before I got that job, but only briefly. After Harold, I joined Dave Bartholomew's band. He had asked me a long time before that to join his band, but the guy who was the drummer in that band was a guy named Dave who was like an uncle to me. So I said, "No, I won't take my

'Uncle Dave's' job, man." Finally Dave Bartholomew and Dave had a falling out and I joined.

RF: Were the recordings with Dave Bartholomew the first recordings you worked on?

EP: Yes, the very first. My first session with Dave, he said, "Man, you'd better get some new cymbals because those you have are kind of old." So I went to a music shop to get new cymbals and didn't know the difference between a Zildjian and anything else. I bought the newest, shiniest cymbals there were. I don't even remember what brand they were, but they were the worst sounding things you've ever heard. Dave said, "Get those old cymbals back up there." That was my first record date. I can't recall who it was for. Then, of course, came the Fats Domino days.

RF: How did that come about?

EP: We used to play a place in New Orleans called Al's Starlight Inn on London Avenue and there was another place we played called Club Desire on Desire Street, which, by the

way, is the same street the play *Streetcar Named Desire* was taken from. There used to be a streetcar on Desire Street. So we'd go down and play these clubs and Fats would come in. He played boogie-woogie piano around there all the time. When Dave would get off the stand to go around and fraternize with the people, hustling more work for the band and so forth, he would have me take charge of the band. Sometimes the people in the audience would leave when the band would take an intermission. So when I was running the band, I'd let Fats play during the intermission so we could keep the people in the place.

Then there was a club called the Crystal Club and we'd congregate in there after Sunday evening football games. After a while, everybody would leave to go home and the owner said, "I've got to get some entertainment to keep the people in here," so I recommended Fats to play there on Sunday evenings. From that, Fats got some terrific musicians, including Cornelius Robinson, whose nickname was "Toonoo." He was a tremendous drummer, a left-handed guy, and we used to kid him all the time about

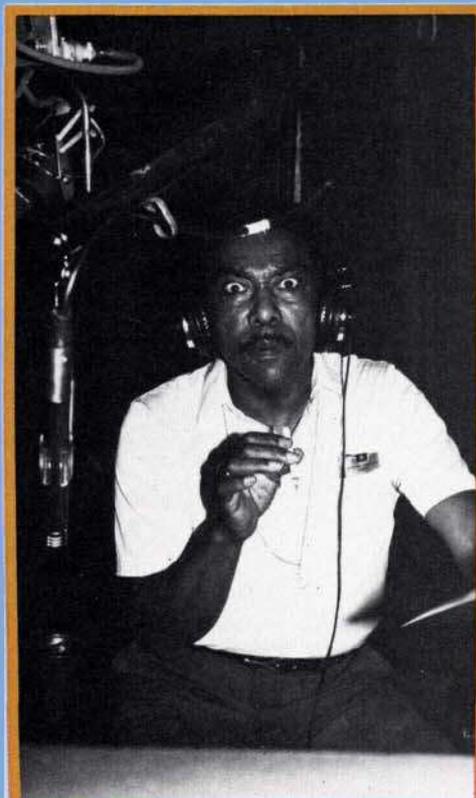


Photo by Rick Maikin



ogy as opposed to the feel of the player?

EP: Very much so, which has always been a pet peeve of mine. I've never yet heard of a record that made the charts because it had great separation! It's always music or the lyric, one or the other. Nowadays, there's a tendency where the music has to subjugate itself to the technical aspect of the recording, where it didn't used to be that way. They used to want to capture the sound they originally heard that made them want to record that particular material. Now, you go in the studio and you have to try to reproduce that same sound, but within the limits of the technical capabilities of the studio or the engineering or the equipment or whatever, and in many ways, this is unfair. Of course, it's another part of the industry now that you have to adjust to, but to me,

playing with "the wrong hand."

RF: When did you start playing with Fats?

EP: Well, I never played with him live, only on his records. Fats was on the tour we went out on with Dave's band, but it wasn't Fats' band. It was Fats Domino, Dave Bartholomew and Professor Longhair, but it was Dave's band.

RF: Why did he use you on records then?

EP: Because Dave's band was the nucleus of the recording musicians in New Orleans and we were doing all the recording.

RF: Why do so many of the Fats Domino credits say that Cornelius Coleman played the drums?

EP: That's perhaps because he was in Fats' band when they were travelling. After the records we did in New Orleans, I don't know of any records that Fats did except for one out here that I played on.

RF: As far as recording techniques, on some of the very early recordings of 1949 you can hardly hear the drums.

EP: Well, the majority of Fats' records were done in a little one-room studio. Most of the time there were only three microphones involved. The engineer did a tremendous job getting

sound out of that little room with three microphones; guys doubling up on mic's and not getting leakage of the drums. That's why it's so amazing now that the newer engineers need so much help. I think it may be a mixture of knowing how to direct the sound of the instruments and what microphones to use that would eliminate the need, or most of the need, for baffles and so forth. Then also, music has changed to the extent that people are playing louder, particularly the rock groups, and it's highly probable that you would need more separation in that case. But it's run over into where you're even doing the nice soft sessions and you find yourself leaking into the strings' mic' and you're hardly touching the drums. Something is wrong. It's got to be something wrong with the mic's or they're the wrong kind of mic', but I can't say I know their job.

RF: Have you felt that people today are more interested in technol-

it's always been a very unfair situation. They're saying that musicians are going to be able to mail their parts into the studio after a while, or sit at home and play the part over a telephone or some kind of electronic hook-up that will plug you right into the studio, because you don't see the people you're playing with anymore. You seldom do a date anymore where everybody is in the studio at once. You're doing sections. Where drummers used to punctuate everything the brass section did, now the drummer just plays straight-ahead rhythm. The brass is playing all of these beautiful, good-sounding riffs, but the drummer is not playing any of them with them. That came about because

arrangers have to go in with the rhythm section and lay a rhythm track, and how can the drummer punctuate what the horn is going to play when the arranger hasn't written it yet? The best the drummer can do then is lay down a good strong beat and hope they dance. But drummers can't play any of the music anymore.

That takes away from your creative ability. You can't play with the rest of the band; all you can do is lay down the click track for them, in a sense.

RF: When they changed, technically, as far as more mic's, etc., did you find that you had to adjust your style somewhat to be perhaps less loud and more defined?

EP: Whenever you don't have total freedom of the approach to your instrument because you have to conform to the job, it's hampering your creative ability. "I won't try this because it's going to be too loud." It might be something that ordinarily you might want to do that would help, but it's, "this won't match," so it hampers your creative ability because it hampers your thinking. When

"IF I EVER HAD A FORTE IN THIS BUSINESS, IT'S BEEN TO BE ABLE TO PLAY ALL KINDS OF MUSIC."

they added more mic's is when it changed, in my estimation. A situation has to be somewhat unique where, let's say, the drummer can get away from the continuous thud in the bass drum figure and be a little more creative. On most of the records you hear now, the drummer starts, and when the record is over, he's still playing the same thing.

RF: When did you get involved with Little Richard?

EP: During the time we were doing the recordings in New Orleans. Little Richard, Sam Cooke, Etta James and artists like that were brought to New Orleans to record with Dave's band, much like groups later started going to Muscle Shoals and Nashville. Little Richard was brought by Specialty Records. As a matter of fact, I was on about 95% of Little Richard's things. We did a whole bunch of those same things over again on an album a few years back. I did all of Lou Rawls' records until he went back east to Philadelphia. I was doing all the contracting at Capitol for Dave Axlerod who had Lou Rawls and, at one time, Linda Ronstadt. In fact, I did her first record at Capitol because Dave Axlerod was the A&R man and I was the contractor.

RF: Were you given total artistic and creative reign?

EP: Pretty much. In those days, Hal Blaine and I were given pretty much a free reign. We were told to stay within the arrangement, but only as a guide to tell us when to start and stop. We played what felt best and what we thought would fit.

RF: Has that changed?

EP: Yes, it's changed quite a bit for the simple reason that there is such a sameness in music now. I think it's totally turned around. You don't have the total creative ability, although there are some exceptions, like drummers who are in demand now because they are terribly good players. They have a little more creative ability and a little more creative freedom, like Steve Gadd. An in-demand player will always have more creative freedom. Harvey Mason is another person, but they don't get that much of a chance to be creative because the idea is so rigid. To get creative, you have to get completely away from the concept. For example, Steve Gadd did some very beautiful things on Paul Simon's "50 Ways to Leave Your Lover." I don't know if that was totally Steve's idea, but it sounds like something he would do because he is very creative.

RF: How did your association with Professor Longhair begin?

EP: My first meeting with Professor Longhair was at a place called the Caldonia Inn that was torn down and replaced by the Louis Armstrong Park. It was not your nicest place, but the Professor used to hang around there all the time and just play the piano for the fun of it. When Fats Domino went on his first tour after having his first hit record, "Detroit City" on one side and "Fat Man Blues" on the other, there was this girl in New Orleans named Jewel King who had a bigger record out than Fats, called "Three Times Seven." She refused to go on the tour because her husband's band wasn't going. That was a mistake because you haven't heard from her since. In place of Jewel King on that tour was Professor Longhair. The tour was a flop, but anyhow, the Professor was a hit



everywhere we went. He was a bigger hit than Fats. The Professor had just had a record out which we did, "Stagger Lee." We went to Kansas City, Las Vegas and Los Angeles, but that's all I remember because they were the highlights of the tour, since it did so badly.

RF: So you enjoyed live playing as well during those years?

EP: Oh yeah, very much. Live playing is the one thing you seldom get on a recording because recording is a stop and go situation. There is no feeling to match playing live with a good band when everything is right. It's called magic. There is one other feeling like that, when you totally create something, either a song or an arrangement you write, and you hear a band play it back. That happened to me the first time in music school. We had to write an arrangement and the ensemble class would play it back. To hear something that you totally created come back is incredible, and it always sounds better. It's the greatest feeling, and that is the feeling of total creation right there.

RF: Have you done any live playing in recent years?

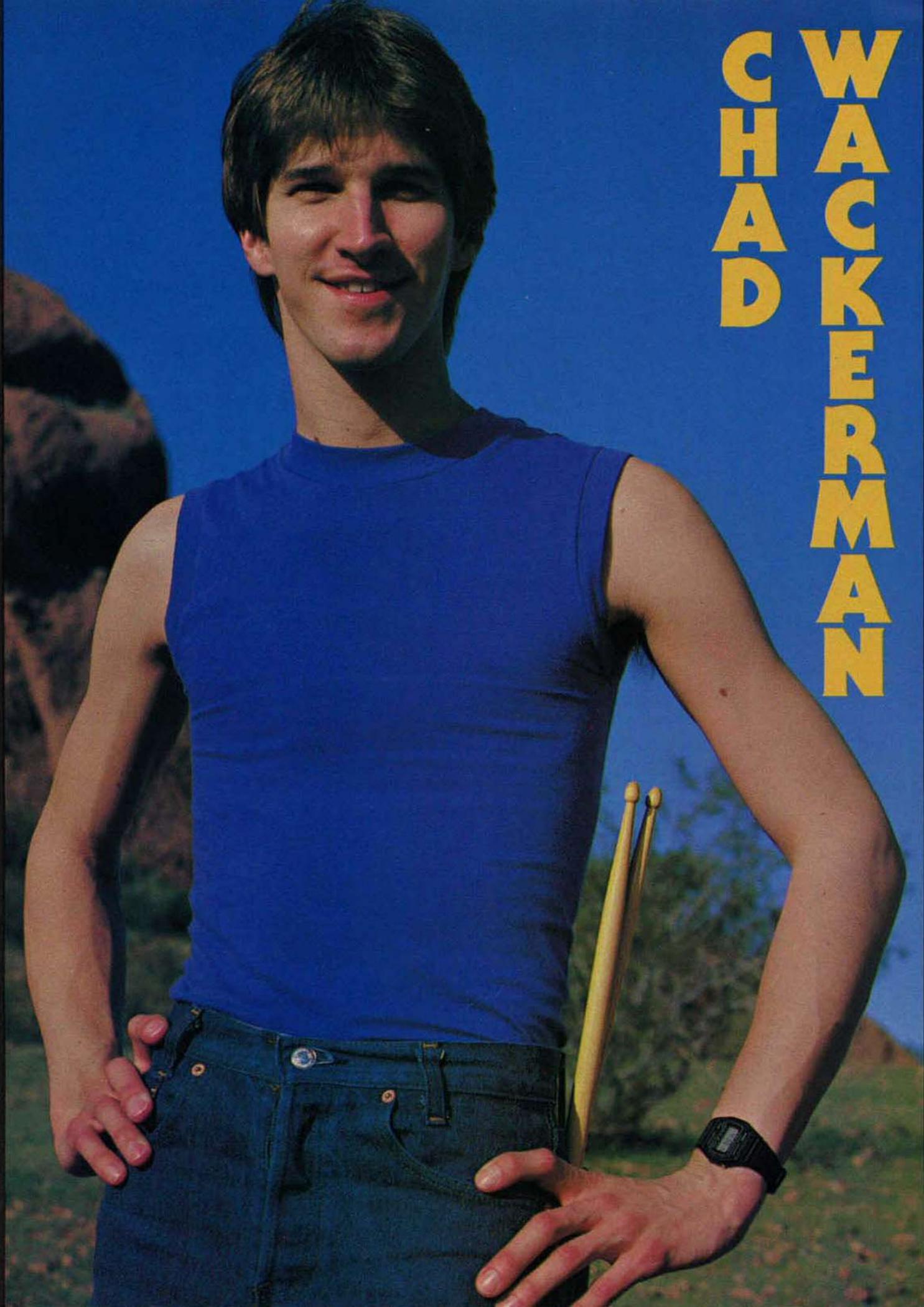
EP: In recent years there were some concerts with Lalo Schifrin. We went to Israel last year with the Israeli Philharmonic. There's a segment in his program also, where he plays some jazz, which is his early roots. There were some great moments there. We also did some concerts as a trio, and what I liked about that was that it gave me a full range of playing with the symphony and then down to a trio. When you get a good feel out of both of those aspects, it's quite gratifying. Record wise, you don't get much chance to do that because they don't last long enough. The record has got to be two or three minutes and then it's over, and you still have to be concerned with the fact that you are recording. With the digital recording, you're concentrating on not making mistakes. Nobody wants to be the one to make the mistake so you've got to do it all over again. It's not like the other records where you can stop and start again and splice in from there. With the digital, it's going right on the disc while you're playing it.

RF: Coming from your background, when you started playing with people like Fats Domino and Little Richard, what was your feeling about playing that kind of music?

EP: It was very exciting. If I ever had a forte in this business, it's been to be able to play all kinds of music, so that was a new thing for me. At that time, when we started doing this, I wasn't playing rock 'n' roll and rhythm & blues, I was playing jazz in a club with Earl Williams or with Dave's band. We weren't playing bebop, although we played some bebop arrangements with Dave for the sake of variety, but we played contemporary ballads, Billy Eckstine tunes—the popular things of the day. So to do these rock things was a refreshing change.

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**CHAD
WACKERMAN**



ENJOYING ALL CHALLENGES

by Dave Levine

“ We had done a series of sessions. Most of it was adding drums to 'Wendall,' the drum machine, tracks. For some reason Frank wanted to add live drums to the stuff he had already recorded for the new album. A lot of it had been done before I even joined the band. Anyway, for about a week I did a bunch of that. One night, at about 3:30 in the morning, I had just about run out of things to do. There was some tape left so Frank told me to go back into the studio and play some rock time. He put on his guitar and started playing a guitar progression. I kind of knew what he wanted so I came up with a regular rock beat on the hi-hat for the first section and a floor tom ride for the second. We liked the second take and that was the end of it.

"None of us had any idea he was going to use it. It wasn't even a song. Later he decided to write a tune and let his daughter, Moon, do her thing on it. It turned out to be 'Valley Girls.' We played it that night in his studio and we never played it again."

The Frank Zappa-"Valley Girls" story is in many ways typical of the success that has followed Chad Wackerman. He always seems to be in the right place at the right time with the right stuff. The fact that he's just 22 and has already had a lifetime of experience playing with people like Bill Watrous, Leslie Uggams, Alan Holdsworth and Frank Zappa would tend to prove that out.

Chad took time out from his busy schedule to be interviewed in his comfortable apartment in Sherman Oaks, The Valley, California. He was dressed in an outfit that included a faded pair of pants, a sleeveless T-shirt and his Nikes. His hair had recently been trimmed but signs of the blonde streaks he added for the last Zappa tour were still visible. The Zappa influence and the rock 'n' roll image were there alright.

But if a young drummer were to have a role model, Chad would be a good one. He is polite, quiet; almost shy. Yet when he sits down behind a set of drums he can take care of business as aggressively as any drummer you'd care to name.

"A guy's got to be able to play," Chad said. "But a lot of music is getting along with people. On some gigs you play one show a night and the other 23 1/2 hours a day you're just hangin' with the people you're with. If you can't get along with them, forget it!

"That's just the way I am. That's how I was raised. My dad's like that. He gets along with everybody. That was a trait of his that I wanted to acquire. I try to respect everybody and every kind of music."

Respect is one commodity that's always been hard to give and even harder to get. It's the first thing that impresses people who meet Chad and it's definitely been an asset that has helped his career. As he mentioned, Chad's easy-to-get-along-with personality came from the way he was brought up. Everyone's family background is important. In Chad's case it was "instrumental."

To say that Chad comes from a musical family would be an understatement. His brothers, Bob (19) and John (17), play the bass and vibes and drums. Both of them are already following their older brother's footsteps rather closely by working with jazz trombonist Bill Watrous' big band. Even little brother Brooks (six) is a minor threat on the drums. Chad's father, Chuck, is the band director at McGaugh Junior High School just up the street from the Wackerman house in Seal Beach, California. Besides teaching the kids at school and at home, Chad's father and mother, Barbara, spent their weekends and summer vacations taking the boys to jazz

festivals, band competitions and drum clinics.

"My father was a drummer and there were drums around the house. I think it's only natural for a kid to want to hit things," Chad, who started playing at age six, related. "They were there and I was interested. Dad taught me at first and I was a terrible student. I wouldn't practice and I'd play whatever I wanted to play. He finally ended up taking me someplace else.

"Dad and I had a couple of lessons with Forrest Clark; he was 'our' first teacher. When he took me to Forrest it wasn't just Dad showing me stuff anymore. This was a big deal. I mean, we were driving to this guy's studio and he was expecting me to work on this stuff. From then on I got a lot more serious.

"Then Dad started taking from Allen Goodman. So I started taking from him, too. I really liked Allen. We went through *Stick Control* and we did some jazz things, too. Then I took from Pete Magadini over at the drum shop [Professional Drum Shop in Hollywood]. Pete got the gig with Diana Ross, so he left and Chuck Flores took over. I studied with Chuck for four or five years. At the same time I was studying with Murray Spivak. With Chuck I was working on independence and drumset while Murray was helping me with reading and snare drum technique."

When Chad was 11 he attended his first Stan Kenton Jazz Clinic. He was too young to actually participate, but Kenton's drummer, John Von Ohlen, sat him behind the set so he could follow what was going on. From 1971 until Kenton's death in 1979, Chad was a Kenton Clinic regular. He worked his way up from the bottom band to the top ones during that time.

To develop his ear and his musicianship, Chad's parents insisted that he also play a melodic instrument. In school orchestras, through high school, Chad played violin and viola. He always viewed the drums as his primary instrument, though, which was good because drums and music were just about the only things he was interested in.

"I wasn't into sports and there weren't any video games. I was just into music; into hanging out," he confessed. "It'd be bad to recommend that to others. Definitely it's better to be well-rounded. But, if you take something seriously, whatever it is, you should pursue it."

With the support and encouragement of his family, Chad pursued his interest in the drums. He never questioned the importance of practicing or the importance of taking drum lessons as being necessary to improve.

"Taking drum lessons helped me a lot. I think I got a lot further a lot faster and I didn't hang myself up later on with bad habits. A lot of kids today are serious about playing but not about learning. I've seen guys that are self-taught who are amazing but they're an exception. It's not realistic for everyone to think that they can make it without studying. There are an awful lot of drummers out there," Chad said.

Following his graduation from high school, Chad entered Cal State University at Long Beach. When he started at CSULB, Gordon Peake (now with Stanley Clarke) and John Ferraro (with Larry Carlton and Barry Manilow) occupied the drum chairs in the first and second jazz bands. Like most colleges, there were enough good rhythm section players for three bands but only enough horns for one. After a frustrating year and a half, Chad's collegiate career came to an end.

"John was smart; he was going for a business degree. Gordon actually bought a marimba and practiced on it. I knew it wasn't for me. I was interested in furthering my drumset ability. I wanted to play drumset," emphasized Chad. "I didn't know what to expect from college. When I got a call for a gig, I took it."

Luckily, when John Ferraro got the job with Larry Carlton he called Chad to take over his gig playing with a top-40 band at Disneyland. The other members of that rhythm section included pianist Jim Cox and bass player Tom Child. Joining that band was a good decision that turned out to be an important career move. That rhythm section ended up doing a lot more than the rising stage on the Tomorrowland Terrace. It was Jim Cox that told Chad about the audition for the Bill Watrous Big Band.

Chad's experience with high school jazz bands and at the Kenton Clinics helped him get the job with Watrous. His solid playing and open attitude helped him keep it. Watrous' band played everything from up-tempo burners to jazz ballads; from hot salsa to laid back rock 'n' roll. The rhythm section again included Cox and Child, and later became the Bill Watrous Quartet, recording three albums on the Famous Door label.

"I had gotten my rock playing together at Disneyland. That rhythm section was groove conscious," Chad explained. "Bill's big band helped my jazz rhythm-section playing and his small group was even better for playing behind a soloist."

While implying that playing music is a continuing learning process, Chad was also acknowledging that at the time when most musicians are going through college, he was fortunate enough to be earning while he was learning. His next professor was Leslie Ugams.

"After the gig ended at Disneyland, Jim [Cox] became Leslie's musical director. He called Tom Child and me to do the gig. It was the same rhythm section as the Disneyland and Watrous bands. We all enjoyed each other and we were getting real tight. When there was a chance to groove I'd just look over at Tom and we knew there was groove potential. It was fun and it was financially good. I still work with Leslie whenever I can.

"One of the things about that rhythm section was that it could play so many styles. You always play for the music regardless of who the people in the rhythm section are. But at the same time, that rhythm section was so used to working together that things seemed to come naturally."

So, without four years of college to prepare him, Chad was getting a practical education. Then he entered his version of graduate school. A bass player friend told him that Frank Zappa was looking for a new drummer. Chad, at first, wasn't going to audition, but his friends convinced him that he had nothing to lose. Chad related his Zappa audition story: "I called Frank up and the first thing he asked me was if I could read; like it would do any good. I told him I was a pretty good reader—that I could read 'normal' music—but I knew his music was complex. Again he asked me if I

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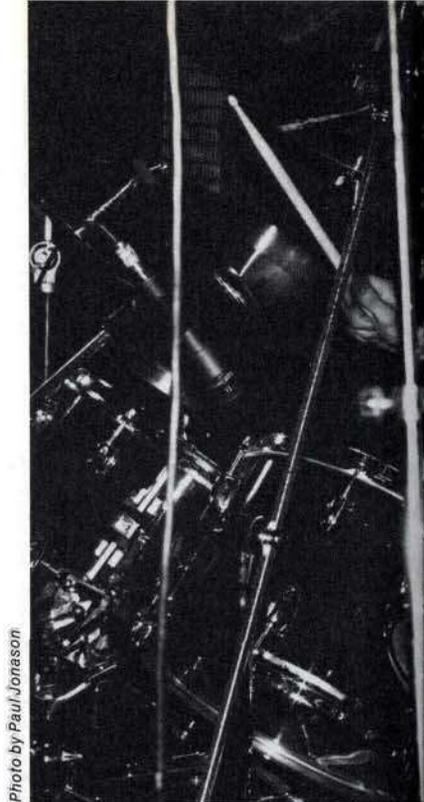


Photo by Paul Jonason

was a good reader. I said I was okay but that I'd like to try out anyway.

"I went over to his house and he put up the music. It was stuff like I had never seen before. I told him, 'I've never seen anything like this.' There I was trying to sight read this music while the rest of the band was playing it perfectly. It was pretty obvious when I made a mistake.

"Certain things I knew. There were some triplets and quintuplets and things like that. I got up to a 3/4 measure that had eleven 8th notes all around the drums in it. Above it was written 11:3. I said, 'I don't know what this is.' Frank explained it to me. I was surprised but he asked me to stick around. Then he gave me some music to practice and told me to come back the next day.

"The next day we went through every style possible: Okay, play a bossa, okay, now play swing, okay, now play ska. . . everything. Then he asked me back a third time. He wanted me to wait around until he heard one other player. Then he told me I got the gig."

Of course, getting the job was only part of the battle. With the first tour just two months away, Chad found himself in the position of having to learn and memorize 80 Zappa compositions. They weren't all as hard as the "Black Page," but why would someone want to put himself in that position?

"Whether you like listening to it [Zappa] or not, it is a challenge and it is fun to play," Chad answered. "I think I've improved a lot. After hearing those albums with Vinnie [Colaiuta] and Terry [Bozzio] it was kind of scary to jump into that. But, where else can you get experience playing that kind of stuff? How do you learn things like that? I wanted to do it."

Following two extensive tours with Zappa's band, one in the US and one to Europe, Chad found himself back in LA with a lot of time on his hands. Zappa had decided to work on some other projects and take at least a year off from touring. Chad wasn't out of a job but he was out of work. He did a few casuals and some demos. He needed something to do. He heard that British guitarist Alan Holdsworth was auditioning drummers for his new band that also featured Jeff Berlin on bass.

"That audition was really different," said Chad. "We just played duos with guitar and drums. Alan just started playing and I tried to play something that I thought would fit. It was real out."

The Holdsworth band, I.O.U., is a kind of jazz-rock-fusion-power trio. There are songs, but the music is very free form, virtuosic and spontaneous. Chad doesn't play time in the conventional sense. He uses a Keith Moon/Billy Cobham-like approach

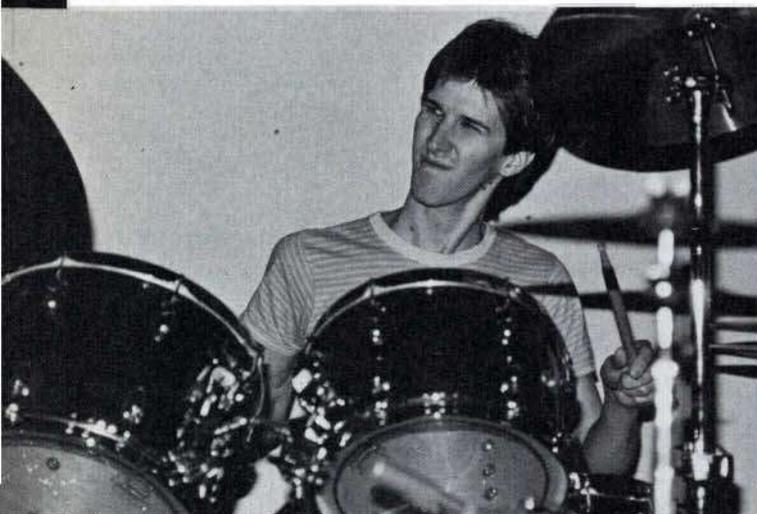
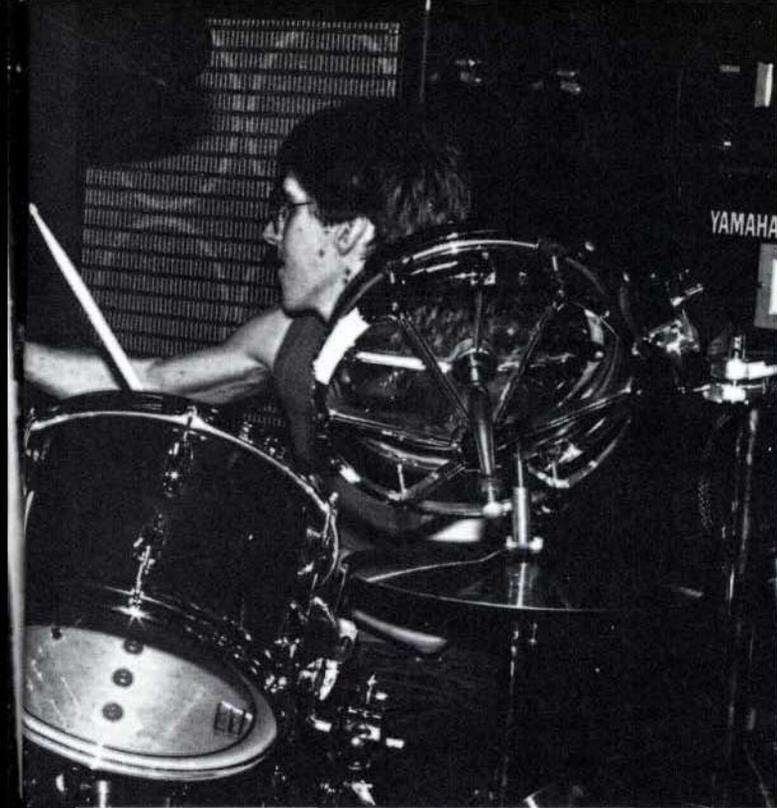


Photo by Paul Jonason



that is bombastic yet deadly accurate and musically fitting. It's like he's playing a constant solo, with bass accompaniment, behind a screaming guitar.

Now that we were more or less up to date, the conversation turned to the musical differences between the diverse types of work Chad has done. Pop, bop and rock, after all, are not exactly what you would call "one-bag." There must be some reasons why Chad feels at home in almost any situation.

"All of those gigs are related," he explained. "But they are all different, too. I'm not going to play in Bill's small jazz group like I do in Alan Holdsworth's band. I suppose it's unusual for a young drummer to be interested in so many kinds of music. I mean, if somebody told me that Bill Watrous' drummer was playing with Alan Holdsworth, I'd say, 'Huh?' If they told me that he was enjoying it I'd be even more surprised.

"I enjoy playing so many things. I'm better at some things than others but I enjoy them all and I'm always trying to improve on the things I'm weak at. If I were going to put a band together it would have to have players who could play everything. One of the reasons that I really enjoy Frank Zappa's band is that it never gets boring. We learn 90 tunes before a tour and we mix them up every night. Frank also has visual cues. If he lifts the hair on one side of his head that means go into reggae. If he lifts both sides we go into ska. He does this at any time on any tune. That makes it fun."

It's one thing to enjoy different kinds of music but how does a young player become proficient and knowledgeable about such a wide range of musical styles? Part of it goes back to being raised in a musically open environment.

"Dad was real open. I was fortunate that he was so open minded. As I was growing up, I never saw things as being different. I viewed it all as part of the same thing. Dad was the one that turned me on to Cream.

"I was aware of different styles early in my development. I had heard Mitch Mitchell with Hendrix and I had heard Chuck Flores with a small jazz combo so I knew there was a difference. I would practice playing different ways.

"When I grew up I liked a lot of music. I'm not just a rock 'n' roll kind of guy or a jazz kind of guy. I'll listen to Miles Davis and then Ronnie Montrose on the next record."

More than just being open to lots of music, Chad also was aware of how the drums were different for each type of music. At the age of 11 or 12, when most kids are worried about paradiddles, Chad was already developing a concept of style and sound.

"I was definitely worried about my paradiddles, too," he laughed. "But I was aware of sounds. I found out who John Guerin and Hal Blaine were. I could tell the difference but I didn't know how Hal Blaine got the sound he got until I saw him do a clinic. Then I said, 'Okay, that's what it is; single-headed drums.' Then I found out who Elvin Jones and Tony Williams and those guys were and I started buying the records they were on."

Regardless of the style, however, Chad doesn't feel that the drummer's role changes too much. He's responsible for the stability of the time in any band. The style merely places creative limits on what is appropriate to play. Chad found it difficult to explain how styles of drumming are established and it was even harder for him to define the role of the contemporary drummer.

"Who sets the style?" he asked. "Like, why 'spang-spang-alang'; why that? Because it sure caught on. We take that as jazz now. That's a style."

When asked about the role of the drummer, he said: "It's hard to put into words. You should have good time, that goes without saying. If you don't, you're not doing your job and you probably won't have too many friends. We're all keeping time but the drummer has more control over it than anyone else in the band. People have to go his way.

"The primary thing is to play for the music. When somebody hires me for a specific kind of thing I'll definitely put a limit on my playing. I'll try to do something that fits in with what the rest of the band's doing. Your playing has to fit. Your creativity depends on the gig. Sometimes you have to restrict yourself. Sometimes there aren't any stylistic limits; it's just what your taste is. Part of your role is to use your discretion."

In addition to satisfying the stylistic requirements of the music, one of Chad's goals is to develop his own personal style. Lots of times a drummer's style fits so well with the band he's playing with that the player and the group become synonymous. What would The Who have been without Keith Moon, or The Police without Stewart Copeland, or Buddy Rich's band without Buddy Rich? Chad's style is to fit in with whatever band he's working with. How can he do that and still be recognized as an individual?

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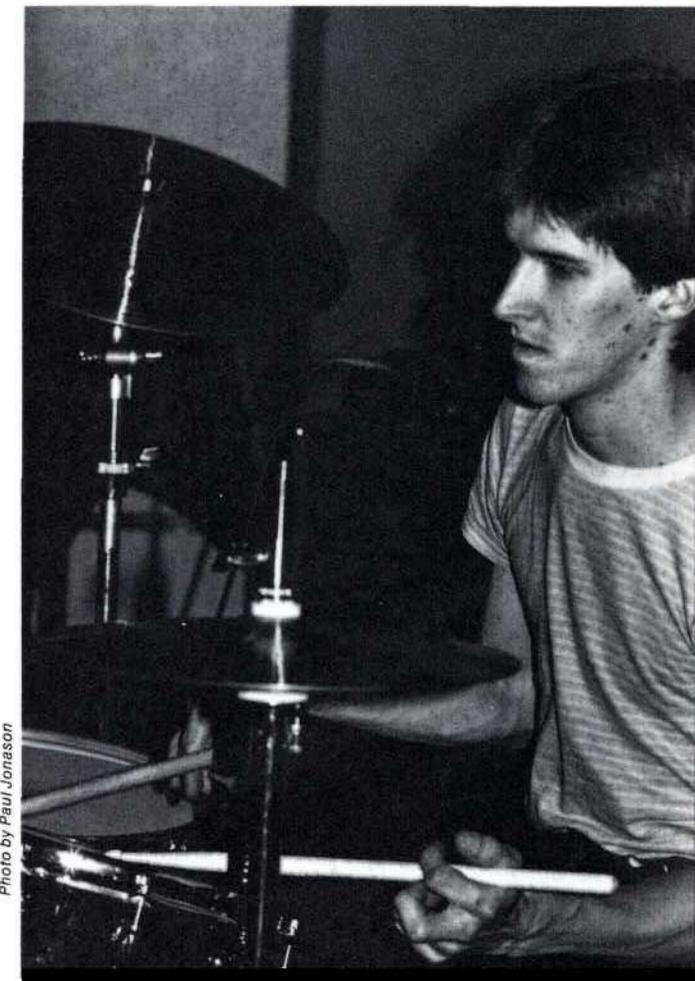


Photo by Paul Jonason



TERRI LYNE CARRI

by Scott K. Fish

Photo by Laura Friedman

The idea of the "child star" conjures up a dual image. On the one hand you have to admire the talent it took to become a star. On the other hand you tend to believe that the kid must have had "all the breaks" and led a real pampered and catered-to existence. At 17, Terri Lyne Carrington has been playing drums for 10 years with the likes of Clark Terry, Rahsaan Roland Kirk, Illinois Jacquet, Kenny Barron, Buster Williams, Oscar Peterson and more. When you're on-stage with those musicians, you don't just "get by." You either play or you get blown off the stage!

Terri Lyne came into the MD office several months ago to be interviewed. She seemed cautious and I was wondering what in the world I was going to ask her. So we just let the tape roll and sipped hot coffee. We both relaxed into a very revealing, candid and educational interview. Terri Lyne is not kidding around. She knows where she's going and she's self-assured about getting there. I'm sure she will.

SF: What did you do to put yourself so far ahead of most 17-year-old drummers?

TLC: I started at an early age, lucky enough to have parents who were very supportive. I listened. At five years old I was hearing music constantly. I heard it since I was born and took a liking to it. My father played me the kind of music that I would understand. I first started off with James Brown, Ben Branch, Jimmy McGriff, Jimmy Smith, B.B. King, and that kind of music. I liked it as a child. That's the first music where I played to the records. It just kept developing on from there.

SF: Were the kids you hung out with musicians?

TLC: Not too many of my friends are interested in jazz music like that. It's a separate life for me. As far as the business goes, I'm always around older musicians and I've adapted to that. When I'm with my friends, it's different.

SF: When I was 17, the people I was in bands with were all my age. The people you're playing with are in their 30's, 40's . . .

TLC: And older. Old enough to be my father, and grandfather in some cases! But, I didn't really even have a high school band that I could play with. I went through high school and half the

NGTON

people didn't even know I played. They had a marching band that wasn't very good. I didn't

even want to bother with that. I was at a different level. I really didn't want to go backwards. I just went up to Berklee College of Music once a week.

SF: Why did you choose drums?

TLC: Some people say that it was because my grandfather played the drums. His name was Mat Carrington. He played with people like Chu Berry, Fats Waller, Duke Ellington occasionally, and "Baby" Dodds. My father also played drums a little bit. He plays tenor saxophone. So, I started out on alto when I was five and then I lost my two front teeth. So, I couldn't play alto anymore. My grandfather's drums were in our basement. I asked my father to set them up one day after I lost my teeth. I just started hitting on them and never stopped. I guess he thought it was a drag to bother setting the drums up because of the noise. He didn't really expect anything. As a matter of fact, when I was born, he wanted a son to continue in music. So, when I was a girl, I guess he figured . . .

SF: Oh no!

TLC: Yeah. When I started playing saxophone, I had an ear for music. I started playing riffs and I would bend the notes to be in tune. When I switched to drums, I could keep time immediately after I picked up the sticks.

SF: Playing along with records?

TLC: Yeah. My father showed me how to hold the sticks and the basics when I was seven. Then I went on to a beginner's teacher, John Willen. Then to Keith Copeland, who is probably one of my biggest influences. He had the patience to deal with a

youngster. I was about 10 or 11.

SF: Were you into drum lessons at that time or was it a drag?

TLC: I enjoyed it. But to develop somebody at such a young age takes patience. Keith really developed me. Then I studied with Tony Tedesco who brought my reading together. The *technical* aspect of drums. The polishing of it all was Alan Dawson, who was my last teacher. I started studying vibes with him a couple of months ago. Now I'm going to attend Berklee, to see what they have to offer. Alan Dawson is one of the greatest teachers and drummers in the world. He's a monster. I would highly suggest to anybody who wants to clean themselves up and get all their frustrations out, that Alan will get all their frustrations out. He'll give you all the mechanics to work with. If you have the talent it'll be able to come out more. He's really a great teacher and person.

SF: How long did you study drums with Alan?

TLC: Two or two-and-a-half years.

SF: How had you changed after that time?

TLC: I was thinking much more musically in my soloing. He's a stickler on *the form* in tunes and knowing the music. Not just playing the drums, but knowing everything that's going down on the stage. That really helped me out. I played in form but not as musical, so you can hear the song through the drum solo. Also, he developed my chops more. He made them cleaner and more relaxed. He's a "polisher" teacher. I wouldn't suggest people go to him who aren't already on a certain level, where they can take what he's going to give you and do what they want with it. I wouldn't say he's a beginner's teacher at all. He's a person you go to after you know what you want to do, but you're having a little trouble getting it out.

SF: How would you suggest a drummer learn song forms?

TLC: You have to know the tunes. Piano players and horn players all know the changes and the tunes. But, sometimes drummers don't have to know all that. So, it's important to listen and know all the tunes and the melodies. Hum them in your head while you're playing or soloing.

SF: Did you go through a time where you memorized songs?

TLC: Right. Not note for note. For instance, Alan would have you hum a song and have you read and switch 8ths while you're reading out of *Stick Control* or something. Then you'd have to hum the song out loud and solo while you're singing the song. That lets him know that you know the song. You're *thinking* more musically. That's one way to do it. Solo and hum the tunes out loud. And *know* tunes. Pick up a fake book. If you see a tune that you don't know—*learn it!*

SF: Or buy records and do a lot of studying?

TLC: Right. Also, listen to musical drummers like Max Roach. **SF:** The way Max plays is deceiving. If you've been used to listening to the Buddy Rich school of drumming, what Max does sounds simple, until you try to play that way.

TLC: What Max does is harder. He plays so much more musical instead of just a lot of chops or playing around the drums. I think a lot of drummers don't really try to make melodies out of the drums. They try to see how fast they can go and loud and strong. But, Max gets songs out of the drums. He's the only drummer I know who does it that well.

SF: How did you get in a position to meet all the great musicians you've been with?

TLC: I live in Boston and there were some good clubs about seven years ago: The Jazz Workshop, Paul's Mall, Sandy's Jazz Revival, Lulu White's, Tinkers, The Lion's Club. All those clubs brought in the prestigious jazz people that were around. I would just go and see them. My father knows a lot of musicians, so he would introduce me to them and tell them that I was playing. They just asked me to sit in sometimes. I was fortunate enough to be around at the right time. They were intrigued, I guess, to see what I could do because I was so young.

SF: Wasn't Rahsaan Roland Kirk the first person you sat in with?

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Photo by Laura Friedman

Jimmy Owens, Kenny Barron, Buster Williams, Terri Lyne & Ricky Ford.



TLC: Right. When I was five I sat in with him. I sang and shook the tambourine on "Volunteered Slavery."

SF: Who was the first person you sat in with on drumset?

TLC: Probably Rahsaan or Clark Terry. I don't think Clark was the first, but he was one of the first. Rahsaan came to town a lot. I sat in with Clark when I was 10 years old. He took me to Wichita, Kansas to do the Wichita Jazz Festival. This was Clark Terry's East Coast/West Coast Jazz Giants which consisted of Louie Bellson on drums, Jimmy Rowles on piano, George Duvivier on bass, Garnett Brown on trombone, Al Cohn on tenor sax and Eddie "Lockjaw" Davis on tenor sax.

SF: Did you sit in on Louie's drums?

TLC: Yeah, that was an experience. Ten years old? To tackle Louie Bellson's drums? Double bass drums?

SF: Could your feet reach the pedals?

TLC: Yeah, but I had to sit on the end of the seat. They reached—but just barely. But, that was always something that I had on my side. I could always adapt to other people's drums very easily.

SF: When you're five years old, how do you adapt to the size of a professional size drumset?

TLC: Well, I didn't start playing drums until I was seven, but that's pretty small, right? The first set I had was my grandfather's old set with a 28" bass drum. The bass drum was bigger than I was! But, I figured out a way. I'd lean against the seat instead of actually sitting on it. But, playing Louie Bellson's

drums was an experience. I don't think people could really see me. The set was covering me up because I was so small.

Also, Illinois Jacquet was an early influence. My three earliest influences, as far as encouragement, were Rahsaan Roland Kirk, Illinois and my Dad. All those people played horn and that's what I wanted to play. One night after hearing Illinois, I said, "I want to play the saxophone." Those three really made me interested in music.

SF: Did those people help you with life philosophies?

TLC: In later years. I can't really remember the conversations we had when I was five or six years old. But, in later years a bunch of musicians talked about all kinds of stuff. Very encouraging. They'd tell me things to keep me going.

SF: How is it going to be at Berklee? People attend Berklee to get to where you already are professionally.

TLC: I'm not going to Berklee to learn how to play the drums. I'm going for writing, arranging and all the technicalities that I don't have together. I've had piano lessons, but I haven't put the time into the piano that I have on the drums. I started studying vibes with

Alan. I'm going to Berklee to try to get that together because I want to be able to play a melodic instrument so I can write. Eventually I want to create a style of my own in writing too.

SF: Do you have goals set for yourself?

TLC: Well, for the next four years I'm going to be in school. I want to get a degree. I just want to get up some playing experience during summers, weekends, vacations, school or what-

ever. I want to get experience that I don't have. After that four years I want to eventually have my own group and follow in the lines of Art Blakey, Elvin Jones and Max. Art Blakey has The Jazz Messengers. Roy Haynes has The Hip Ensemble.

SF: What about the band on your record? George Coleman on tenor, Buster Williams on bass and Kenny Barron on piano?

TLC: That's not my band. I play a lot with Kenny and Buster when I get gigs.

SF: How did you line up those musicians?

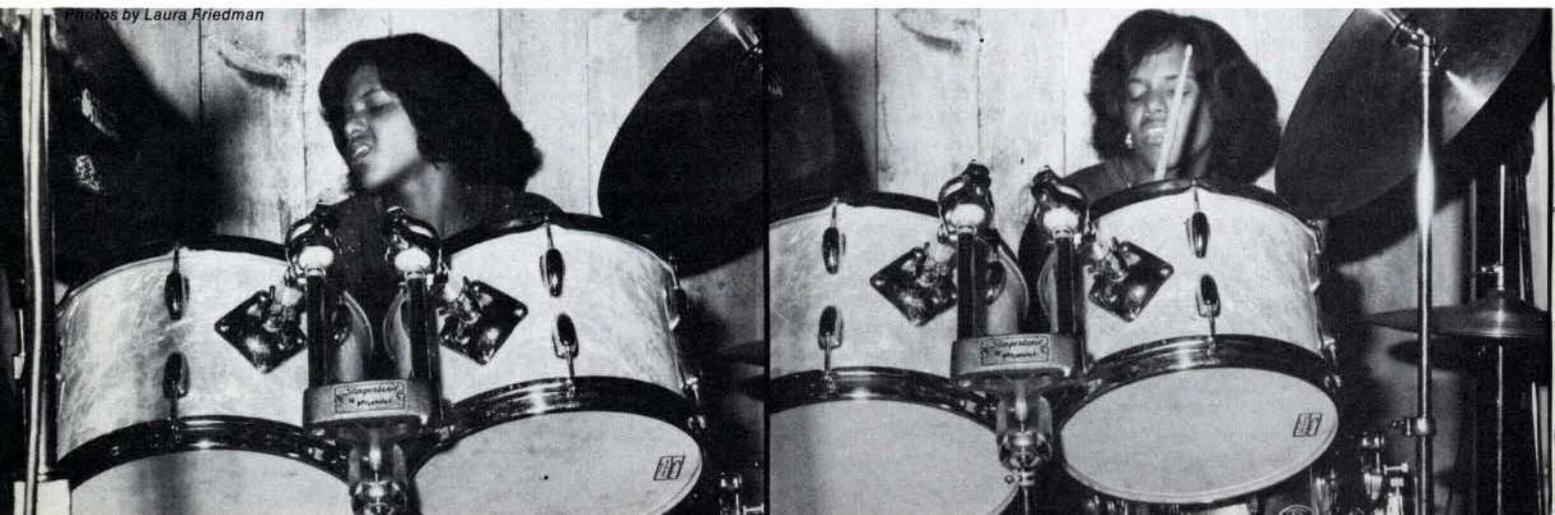
TLC: They hadn't even heard me the first time I played with them. They were playing with Ron Carter and I would go see them. I really loved Kenny and Buster's playing. And Ben Riley! Phew! I got a gig at Sandy's Jazz Revival in Boston to bring in whoever I wanted. I asked my father if I could use them. He called them up and asked them if they would come. They said, "Sure." Then he called Frank Foster. At the time I was 14.

SF: They didn't give your father a hard time?

TLC: It was a good gig. I was real excited and I wanted to get good musicians.

"IF SOMEBODY PRACTICES FOR EIGHT HOURS A DAY, THEY SHOULD BE A MONSTER. IF THEY'RE NOT AND THEY HAVE TO PRACTICE THAT LONG . . . IT'S NOT NATURAL."

Photos by Laura Friedman



SF: That's amazing. Your Dad makes a phone call to three of the best jazz musicians in the world, says, "Hi, my 14-year-old daughter has a jazz gig. Can you make it?" And they do.

TLC: They knew that I was playing. It's not like I called them up cold. I don't know *why* they came! I don't know why a lot of people asked me to sit in. But, it happened and I'm very grateful. "Youth" had a lot to do with why I wasn't afraid of asking or of doing things. When you're young, you don't know.

SF: You never felt intimidated by those musicians?

TLC: Not really. Now I start to feel more intimidated than before. Those are a bunch of great guys. I think I was lucky to have so many friends in the business. These people aren't just good musicians that I play with—they're friends too. And I really have the utmost respect for them.

I went to Chicago last May and played at Governor State University with Kenny and Buster. That was the first time I traveled to play without my parents. It was nice. We did a concert and then we did some clinics.

SF: What kind of audience usually attends your clinics?

TLC: When they set up clinics they try to capitalize on my age and try to get younger people interested. A lot of my clinics are at high schools. I've done some college clinics too. I like doing clinics.

SF: What areas do you cover?

TLC: It depends on what the audience wants. I ask the audience to ask questions, and a lot of times, when you have a young audience, they don't want to ask questions. They're afraid to or whatever. The younger the audience, the harder it is. It's hard for them to relate sometimes and be open enough to ask questions. I ask them to come up and play and they don't want to. But, I cover rudiments and rituals for beginners. I read a little from books and show different concepts that Alan has shown me. I demonstrate some funk, different Latin beats, jazz. I ask them what they want me to do.

SF: How did you like high school?

TLC: To be perfectly honest, since the first day of freshman year, I couldn't wait to get out. I wanted to be around music and musicians. In my high school the average student was into rock and punk rock. That wasn't me. I just wanted to be away from it. I graduated in three years instead of four. I doubled up on my classes just to get out. I'm glad I did.

I'm glad I went through it though because it was a good academic school. I was in the top of the class. I was in accelerated programs. That's another reason why I could get out early. I was an "A" student. See, whatever I do, I like to give it my best. I didn't *love* school. A lot of people say, "Wow! She gets all 'A's. She must be in the books all the time." That wasn't it. I just always wanted to do my best in whatever I did. I didn't like going home and doing homework, but I made myself do the minimum that I could to get what I wanted to get. I could've put more into it and gotten more out of it. But, I got the grades.

"IT'S IMPORTANT TO LISTEN AND KNOW ALL THE TUNES AND THE MELODIES. HUM THEM IN YOUR HEAD WHILE YOU'RE PLAYING OR SOLOING."



Max Roach with a young Terri Lyne Carrington.

SF: Where did you learn to discipline yourself like that?

TLC: I don't know. It's just in me, I guess. It's not really a discipline, it's just a desire to be the best. Not the *best*. I'd settle for top ten!

SF: Do you feel part of that came from your parents?

TLC: Yes. They want to do the best at what they do too. I think most people should want to do their best. People who work want to do the best at their job so they'll get a promotion or money. It's the same with whatever else you do. Give it your all.

SF: Did you get criticism from your peers because you were becoming a successful player?

TLC: Nobody tried to drag me down. Whatever I got was encouragement, but a lot of the people didn't know what I was

into at school and in my day-to-day life. I didn't talk about it that much or dwell on it. They encouraged me whenever they did talk about it because it wasn't anything that they had to get jealous of. Half the people—they didn't think of it anyway. "Jazz? Drums?"

SF: Who would you go to then in times of frustration or insecurity for heart-to-heart talks?

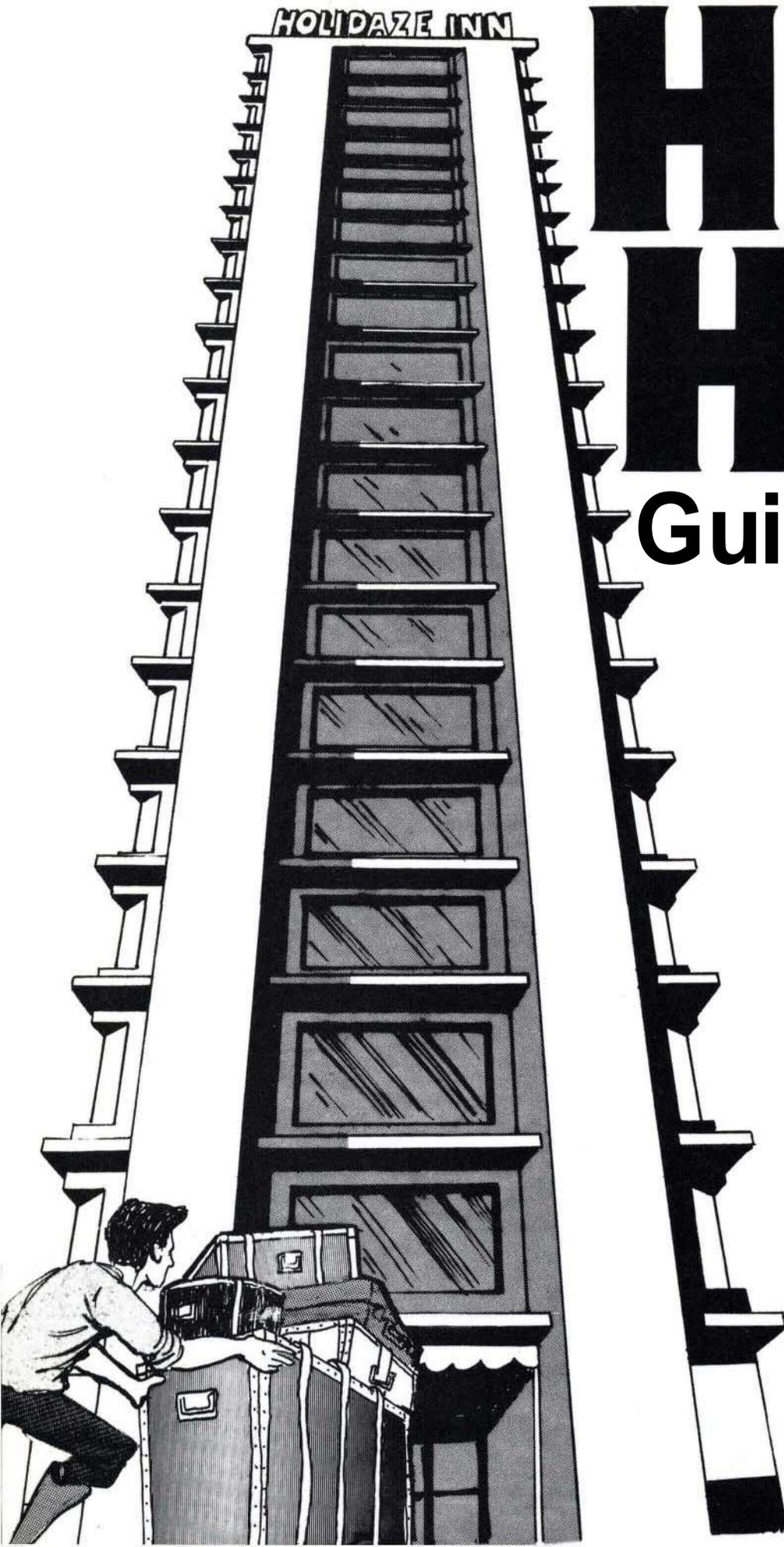
TLC: My father and mother. All my conversations in that area have been with them. There are a few students over at Berklee that I can talk to. But my father and mother understand me better than anybody else.

SF: How did your album come about?

TLC: We wanted a better form of publicity for me to get jobs.

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HAN HOT

Guidelines For

The scene: Lobby interior of your basic, sprawling Hotel/Motel complex.
The time: 4:00 A.M.

The young, blonde cherub smiles innocuously from her upholstered aluminum perch behind the front desk, then slowly slides along the formica surface to the awaiting group of yawning, disheveled strangers invading her quiet, uninterrupted world of late-night lethargy.

She appears unforgivably fresh, considering the hour, her bright, shining eyes peering over her wire-rimmed, tinted, prescription lenses, combined with the ever-present aroma of innumerable sticks of Juicy Fruit. The cherub produces a reserved flash of company hospitality and eyes the group critically.

"Good evening, can I help you?"

Eric Moonchild, drummer, band leader, and equipment owner, heaves a deep breath of weary surrender and speaks through a cloud of nicotine and bitter java.

"Yeah, hi, I'm Eric Moonchild of Eric and the Bullweavels. The band that starts in your Apple Crisp Lounge tomorrow night. We'd like to check in, please."

The tight, semi-professional smile suddenly falls from her face, and her small, cosmetically induced frame shifts nervously from her protective, oak wood solace. After a second of deep thought and conviction, she may attempt another wry grin and grab several registration forms.

"Okay. But there is one thing. We didn't expect you 'till tomorrow. I'm afraid your rooms aren't cleaned. We can only provide two for tonight. The band rooms. The others will be cleaned by tomorrow morning. That okay?"

Not likely. Eric and the boys have just completed a twelve-hour, cross-country

DLING ELS

by Kevin B. Mohror

The Traveling Drummer

jaunt across two time zones and are in serious, dire need of sleep.

"We try to make them as comfortable as possible. They don't have televisions, but have good sturdy rollaway beds. No doors on the bathrooms and no windows, but there are several attractive lamps and we always provide plenty of towels."

"The,uh,contractstate *three* rooms . . ."

"I know, and I'm terribly sorry, but as I have stated, they're not clean."

"Can I speak with someone in *charge* please?"

"I'm sorry, but I'm the only one here tonight. The assistant manager will be in at nine tomorrow morning if you'd like to wait."

"And there is just no possibility of getting another room, just for tonight?"

"I'm sorry, the other rooms are for *paying* guests of the hotel. We try to keep the band people together, on a different floor. Far, far away from our other guests."

"Okay, then I'd like to *rent* a room for the evening . . ."

"I'm sorry, we don't rent to undesirables."

Okay, so the above scenario sounds a bit unrealistic. Yet, between the lines and underneath all the schtick, there lies, for those of us who make our livelihood on the road, an undeniable vein of truth and legitimacy, one that, chances are you either have experienced, or probably will.

This article has resulted through many years of drumming with various bands throughout the Midwest and Canada and could quite easily be applied to any one of a number of music trade journals. However, selfish as it may appear, my main concern remains with drummers carving out a living on the road.

There are literally thousands of us who can claim this rather unorthodox lifestyle, moving regularly from town to town, club to club, hotel to hotel. And in order for us to keep our lightning clean chops and visually entertaining demeanor, our off-stage lives must be pleasant, or at least tolerable.

What follows is not meant, by any stretch of the imagination, to be condescending or judgmental. And quite obviously it is also meant, not so much for the multi-million-dollar arena act, but to the thousands of us who chisel out our existence in hotel/motel lounges and showrooms across the land.

Before progressing further, let's delve into our memory banks and relive one of our more unenviable, though unfortunately all too frequent, experiences. The hotel check-in, where with the very best of intentions, you attempt to acquire accommodations at an establishment other than the one where you are working. (Your rooms aren't provided in the contract.) What follows, once asked the highly intrusive question, "You're here for two weeks, so what do you do?" is the total obliteration of the once bright, accommodating smiles and warm hospitality. Once discovering your occupation, you can be expected to receive streaks of flaring condescension and an all too spontaneous list of house rules and regulations.

This experience leaves me hurt, frustrated and always asking myself, "What in the world is so degrading about being a working musician?" followed closely by the ever popular, "I am a human being too!"

Undoubtedly, we are of a different breed in regards to working hours, waking

hours, and general variances in timetables and priorities. But the bottom line remains that we too are of human stock, use legal, green currency, and thus should be allotted the same courtesies and gratuities. So why, then, are we so often treated not unlike an abrasive form of communicable plague when checking in or out of a hotel?

Let's refer to a fictional scenario, one built upon fragments of fact and past occurrence which may start the ball rolling in uncovering the basis of our plight. For the moment, allow yourself to suffer the indignity of Hotel Manager, Assistant Manager, Front Desk Manager, Bar Manager, and the like.

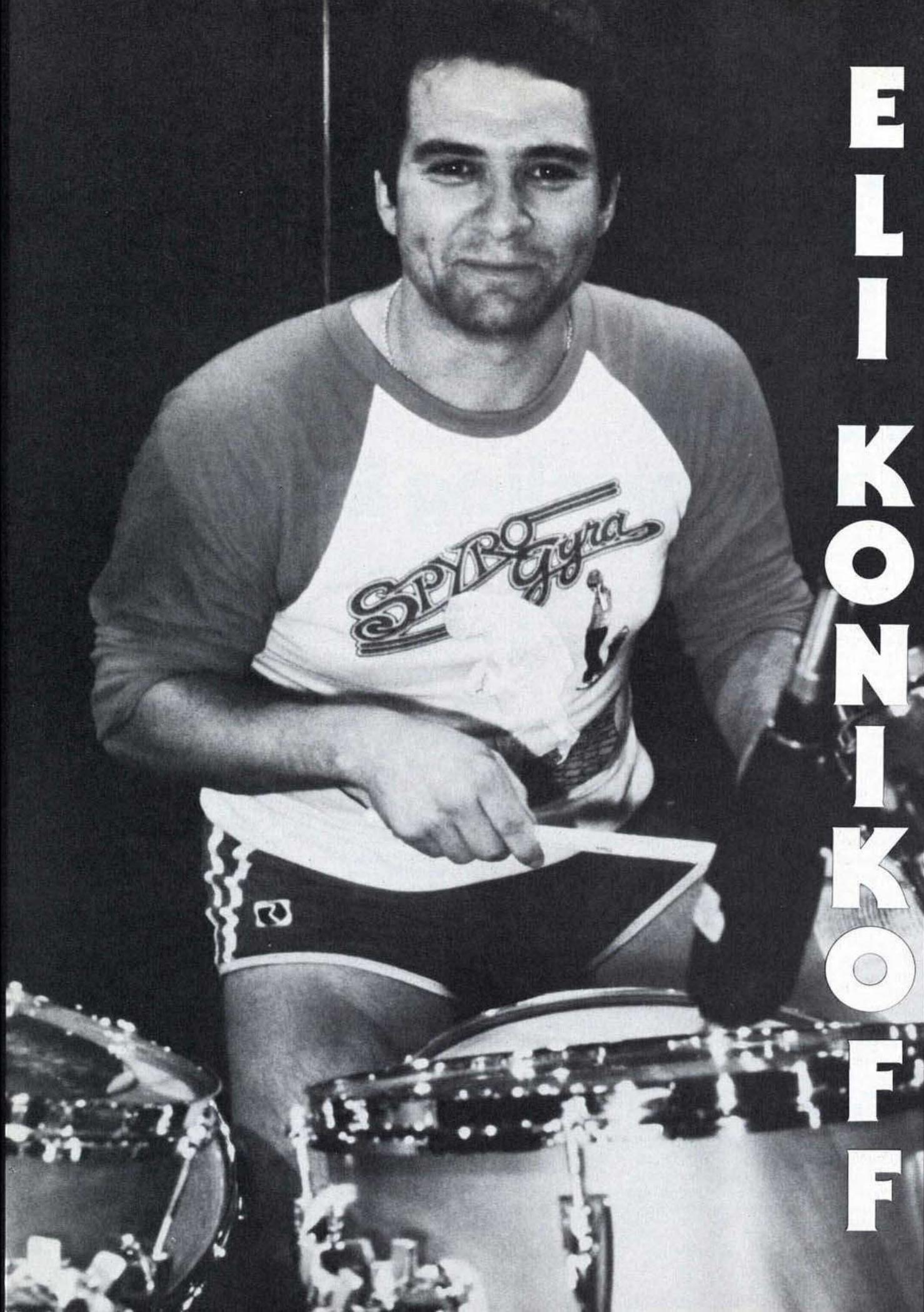
Mr. Jake T. Moneybags (well known local multi-millionaire) decides to build his own hotel. Five stories of glass and concrete, brick and mortar, its spacious interior laden in an array of multi-colored carpeting, wallpaper, furnishings, and office supplies.

He hires his staff, everyone from General Manager to custodian, then sits back awaiting the inevitable parade of booking agents who will accost the lounge in an effort to acquire an exclusive on that treasured "room."

The agent who presented the most attractive bid is given the tentative go ahead and books "Binky Tom and the Starlighters," a six-piece, top-40 show band into the new room. After the usual contractual negotiations, the bottom price is met and they receive five rooms on the first floor. The band meets with the management, everyone checks in, and contemplates a two-week success.

Binky Tom and the boys have a perfectly splendid time and bring the house down every night. Money is made for the room,

continued on page 92



**ELLI
KOKNI
KOFF**

In any conversation with Eli Konikoff, the word "human" pops up with the regularity of sign posts on a highway. His own, highly personal odyssey has taken him around the world, yet his memory is marked less by a spirit of place than a spirit of people; those he has influenced and been influenced by. Music is a thing alive rather than a mere livelihood. For him, human contact and communication are the threads that unify his musical life. His willingness to share his experience and transmit the inspiration he has received from others to younger players, reflects his deep understanding of the long chain of tradition.

JD: How did you get started playing drums?

EK: Actually, I started with the trumpet in the fourth grade, you know, when they offer the kids an instrument. I played trumpet for two years, which gave me a basic melodic training. My brother, who also plays trumpet and was much better at it than I was, would come in and practice at the same time. He'd make me feel inadequate because he was so much better than me, so in 7th grade I changed to drums. One reason for that was, I think, because it was the early '60s when rock really started coming out and I saw a lot of drummers playing rock.

I was brought up pretty much on the big band era drummers; Gene Krupa and Buddy Rich were a big influence, and my family was heavily involved in big band music. My father is a Dixieland trombone player. He's had his own group for 30 years, so Dixieland and big band music was pretty much what we listened to. When those bands came to town, we would go to see them.

JD: Who did you study drums with?

EK: My first teacher was Jack Shilling, a drummer in Buffalo, and he really started out with all the basic stuff, you know, the rudiments. Not only that, but also reading music out of books and how to play the trap set, as well. Jack had a real great feel for big band-type stuff.

Then later on, after about four or five years, I took a break from lessons. Then I went to Johnny Roland who was the head percussionist with the Buffalo Philharmonic and an unbelievable teacher. Johnny taught great independence and a reading ability. He was unbelievable.

JD: Did you major in music when you went to school?

EK: Music was the strongest influence all through school mostly because there was music throughout my family.

JD: How did you become involved with Spyro Gyra?

EK: Many years of prayer [laughs]. No, it was a long time. I had been playing on the road for eight or nine years, playing with different groups, traveling and hoping to make enough contacts to get with something that would become successful. I'd

left Buffalo for that purpose. Musically, Buffalo is good if you're a local musician. You could play every night of the week in a different bar, because they've got a lot of bars. But as far as going anywhere, doing anything big, writing your own music and performing it, Buffalo wasn't the town to do that in. So I left and started touring, hopefully to meet the people or group who would have an opening. The whole thing was so ironic because after years and years of doing that, I got a phone call to go back to Buffalo and play with Spyro Gyra.

I met the guys in the bars and I played with them when they were making like eight dollars a man for a night, six or seven nights a week. I left the band for a while because I needed to make more money, but I got called back. So, I just met everybody through playing in the bars in Buffalo.

JD: How did your approach to playing change as you adjusted to arenas from clubs?

EK: Each place has its own unique problems, so you have to take each as it comes. It takes an adjustment of touch and technique. The judgement you use in each place goes back to your own experience in playing and realizing what your job is in

works well, and they're both "tasty" when they both know what they're doing and know the skeleton of what's going down so they can work off that. Once they get comfortable, they have that sixth sense. You just pick it up. When he's doing a fill, you don't, or you'll be stepping on each other and it gets too muddy. I like everything arranged.

JD: Do you consider yourself a jazz drummer?

EK: No, I don't. I consider myself an r&b, funk and rock drummer. There have been a lot of influences, but I think what I play is a more r&b type of drumming.

JD: What do you think about or concentrate on while you're playing?

EK: I don't focus on any one point, because if I get focused on one point, I lose the concept and the feel of everything else. The drummer should just "be there," but not locked into any one idea or thought. It's just a total immersion into everything that's happening at the time.

JD: What is your approach to playing a ballad?

EK: You immediately become a lot more sensitive because it's a lighter tune and it calls for a different kind of sensitivity. I ap-

transmitting the inspiration

by Jim Dinella
& Janet Ricotta

the band and what it should sound like in the mix.

JD: What is your concept of the drummer's role in a band like Spyro Gyra?

EK: It's the heaviest position to be in, in this type of band. It's the hardest job because, to a certain degree you're directing and controlling the other musicians. You're a cohesive part of the other members as they're playing. It's a very hard position because it's very demanding physically as well as playing wise. By that I mean the physical aspect is so important because our shows are around 1 1/2 hours long and the energy level is passed real quick.

JD: There's a lot of percussion used in Spyro Gyra. What is your goal as the drummer playing against it?

EK: That's a good subject to talk about—drummers and percussionists. They should work together, I feel, in very clean, arranged parts. There should be room for expressing yourself but it should be like a sixth sense. In other words, you should know when something's going to happen so you don't start playing parts over each other and playing too busy. I feel that a good drummer and a good percussionist

proach it with that kind of head.

JD: Do you ever use brushes?

EK: Not in a live show, but in the studio, yes. I think it's becoming a lost art. I enjoy brushes.

JD: What grip do you use?

EK: Matched grip. I was taught traditional for the rudiments and all that, and for big band playing, but the power and speed you get from matched grip just can't compare, as far as I'm concerned. Especially for the type of music I'm playing.

JD: You've updated your set recently.

EK: That's right. Recently, we've been to Japan four or five times and the band is very popular there. So, Yamaha was interested in working with me. They gave me sets to try out but they were not to my particular liking so, through negotiating, they built a set to my specifications based on the *Recording Series*. All heavy-duty hardware. Even so, I'm breaking hi-hat and bass pedal footboards. I'm an animal when I play. I break rims and shatter synthetic sticks. Sometimes, the band's sound level gets pretty loud and the demand on me to keep up the volume is intense. Especially in arena situations, it becomes painful, I have to play so loud.

JD: Does this affect your choice of drum and cymbal sizes?

EK: Sort of. I have a 24" bass drum, 8", 10", 12" and 16" power toms, a 16" floor tom mounted on the bass drum and an 18" floor tom on the side. That's all the drums, except for a 6 1/2" snare. I use all Zildjians. A 20" ride, an 18" heavy crash, and an 18" Swish. I break these all the time and I'm considering going to larger sizes and heavier weights. I'd like to say that Lenny DiMuzio is the greatest and he's always right there when I need him. I almost forgot to mention my 15" *New Beat* hi-hats.

JD: What do you look for in a set of drums?

EK: I look for a wood sound. I like a real thick wood shell to give me a real big, deep, low sound, which I like.

JD: What do you look for and listen for in a cymbal?

EK: The tone, especially in the ride cymbal. I look for a cymbal that doesn't build up too much overtone. When I do the bell work I want to hear a clean sound without too much overall buildup. In crashes, I like different sounds, a high-pitched crash ring and sustaining cymbals that have just the right duration that I want. You have to

JD: Do you alter your tuning for recording?

EK: I don't like to alter the settings for the studio. I just put new heads on a day or two before so they stretch out and get a nice melodic sound. Then I tune them the way I want them to sound. You know, everything I do is monitored by our producer who is a drummer, too, so he knows me and we work well together.

JD: What is your opinion on muffling the drums?

EK: A lot of drums are over muffled, over taped and stuffed. They try to eliminate a lot of ring and overtones that are just there. I believe in a little tape and a little reduction of overtones, but not too much muffling. I like a live drum which will explode when you hit it, and when you hit it lightly, it will respond properly to your touch and technique. A lot of drums don't respond at all, even if you really lay into them. A drum should respond to you for the situation you are in.

JD: So, you're not into putting pillows or whatever inside the drums?

EK: No. I mean, I have blankets in my bass drum, but as for really heavy muffling, I'm not into that. The bass drum is a very

have to start all over again. But it's very vital.

Studio musicians in New York are very proficient because they read every day, but when I'm in this situation where I travel eight months a year, I get no chance to read music or practice on my drums. When tunes are brought in for Spyro Gyra, the artist brings us a sheet with chord changes and maybe some kicks and hits. I read off that, but they don't really write drum parts, so I'm allowed to make up my own parts and sections and I just follow the chord changes.

JD: So there aren't any set charts?

EK: No, not with Spyro Gyra. There are certain sections that I have to follow, but no explicit drum parts. Everything is pretty much what I feel, or what everybody feels.

JD: Are you realizing the musical goals you set yourself with this band?

EK: Yes. Over the years with this band, I've definitely seen myself grow and I feel that my chops have gotten better. I never used to be a soloist. They've given me a feature spot and I've had to fill that spot. I've learned how to do it.

JD: How do you think about soloing?

EK: I don't stick to the tune. I try and formulate ideas as I go and grow with it—take it someplace and bring it back. I state a theme for a while, then go off into what I feel; whatever flows out of me. I try to make it fluid rather than jerky; no abrupt changes. It's not as scary now, because the more you do something, the more comfortable you get. Same with the studio. When I used to be in the studio I wouldn't know what to expect or how to approach it. Through the years, I've gotten better because I've relaxed due to my previous efforts and experience. A feature spot for the drummer gives him a chance to express himself, but I don't think he should get carried away. I've seen too many drummers go on for too long.

JD: I know that drummers who are just starting to play with bands have a tendency to play fills as fast and as loud as they can. Your fills are very tasty. Do you have any helpful hints that you can share?

EK: Well, it's just from being an accompaniment player while the musicians are in front soloing. Try doing just the part you're supposed to do, stick to your role, keep it tasty and sensitive.

JD: When you play, do you tend to play ahead of the beat, right on the beat, or behind it?

EK: My concept is to play a nice big pocket for the type of tune we're doing, whether it's Latin, funk or a swing section. I like it to feel not on top, yet not behind the beat, but right on the beat with a fat feeling. The only other way I can explain it is that it's got to feel good.

JD: When you see other drummers play, what do you look for?

EK: I watch their coordination, the way they move, the coordination between their



work with a cymbal to get to know its characteristics; how long it's going to be there when you hit it.

JD: When you record, do you use your own drums or the drums that are already in the studio?

EK: That's an aspect I've been lucky at. I'm always allowed to use my own drums which means there's more money involved because of taking the time in a studio to set them up. You have to pay the studio time while you do all that, so I'm really in a good situation that I can use my own drums. We spend anywhere from 10 to 14 hours getting drum sounds and in a lot of situations it can run into a lot of money, but, you know, it's very important.

JD: The same drums and the same set-up?

EK: No, I use one bass drum in the studio. The same exact set-up, except I don't use the 24" bass drum.

tricky instrument, and it depends a lot on what situation you're in and what kind of sound you want.

JD: Tell us something about the cage around your drums.

EK: The cage I'm using now is a design that we never got to complete. It was going to be enclosed in plexiglass to give the drums a better sound on stage, a sound with more definition. The sound wouldn't leak out into the other microphones on stage.

JD: What is your opinion on reading music?

EK: I think that reading music is a very necessary part of being a drummer and a musician. Every drummer should know how to read music or have experience reading. It's up to each one of us to keep our reading chops up. It's very hard when you're away from it for a long time—you

hands and legs. I don't sit there and try to analyze what they're doing technically. I just watch and try to pick up what they're putting out. I don't like when people watch me and think that I'm doing this beat or that combination. Don't analyze me, man! Just *feel* what I'm doing! I don't look at other musicians that way. I never try to analyze, so I hope they don't analyze me, either.

JD: I noticed on the *Carnaval* album that you're listed as co-author of the tune "Dizzy." How did your writing come about?

EK: Well, through a lot of encouragement from the people in the band, especially the keyboard player and my roommate, Tom Schuman. When I had ideas for different beats or melodies, I'd put them on tape and play the tape for him. Or I'd sing certain rhythm lines or melody lines to him and he'd help me write them down. I'd keep these ideas in mind and come up with a few more bits and pieces, and he'd collaborate with me. We ended up writing several tunes together, so Tom helped me realize that I have the ability to write, and helped write them down so they can be used.

JD: Do you plan to continue composing?

EK: Oh, definitely. It's something that I've only just started.

JD: How do you react to someone saying, "You're only a drummer"?

EK: I laugh because it's either a joke or it's not worth even getting mad about. It's something that they either understand or they don't, so I usually just laugh.

JD: Do you feel a drummer should know more than just drums, such as other percussion instruments or even piano?

EK: I definitely think that the drummer should have some training in melody. When I was in college, all drummers were required to take a minor in piano. I think that it's important and necessary.

JD: What is it like being on tour and playing with a group like Spyro Gyra?

EK: It's wonderful. It's great. This is my dream come true. I always wanted to be successful, to play in different countries where I can't speak the language, but can communicate with the music. I always wanted to be able to write music and perform it for people all over the world. It's a dream come true, but it is starting to wear me out a little. We don't take much time off. I would like to be able to take a little more time off for writing or just to be at home, relaxing.

JD: Your touring schedule for 1982 was awesome.

EK: Yeah, 1982 was the busiest year for the band out of the last five. As far as road work is concerned, travel abroad through Japan and Europe, I'd say it's been our best year. We worked more jobs than in previous years. Financially, it's been very good. The band's music, everybody's individual writing and careers, all seems to be

growing, so I feel pretty good. Tired but good.

JD: Have you been touring so much partly as a result of the economic crunch and the necessity for keeping the band in the public eye without a lot of record company support, dollar-wise?

EK: The company has other groups that are top priority. We aren't their main concern as far as promotion. When an album is released, to coordinate advertising and radio spots for concerts and pushing the album is the company's concern. If you don't get that push, then touring has to supplement advertising, or lack of it. We tour nine months a year to make up for the lack of promotion.

JD: Is there a strategy behind your touring

campaign?

EK: We work colleges, night clubs, anything, from 500-seat clubs to 10,000-seat arenas. The idea is to work everywhere. The idea is to work.

JD: Are there things that you do regularly before you play?

EK: I don't eat for four hours before I play, because I can't play if I do. I've seen guys eat a big meal and then go on stage and play. But I don't eat. I try to stay light; do a few exercises just to warm up a little bit. Definitely, the better physical shape you're in, the better you will perform. There's no question about that. I know from personal experience. Playing today's music in this type of a band, for most

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Odd Time Signatures

For some years now, there has been a growing interest in odd time signatures. The problem many students experience with odd signatures can be traced back to an unclear understanding of the basics of counting. By definition, a time signature suggests a uniform system of counting/grouping by which we can organize note values in a readable manner.

Theoretically, any number may appear at the top of a signature. However, 2, 3, 4, 5, 6, 7, 9, 12 are used most often. The bottom number always indicates the note value that will become one beat/count.

At the risk of oversimplification, there are only three basic types of time signatures:

- A) Those that utilize *two* beats per bar. (2/8, 2/4, 2/2)
- B) Those that utilize *three* beats per bar. (3/8, 3/4, 3/2)
- C) Combinations of A and B.

Time signatures that have the same denominator have the same count-to-note relationship. In 2/4, 3/4, 4/4, 5/4, etc., one quarter note/count equals one beat. In 2/8, 3/8, 5/8, 6/8, etc., one 8th note/count equals one beat.

Of course, regardless of what time signature you're in, the interrelation of note subdivisions is constant—a quarter note can always be divided into two 8ths, four 16ths, etc. *How* these notes are counted depends on the time signature.

THE 2/8 TIME SIGNATURE

Definition: Two 8th notes (or equivalents) in each measure. Therefore, in 2/8 you are limited to those note values that equal the duration of two 8ths. Examples of 2/8 divisions, and their count:

1 2 | 1 2 | 1 2 | 1 + 2 + | 1 A N 2 A N | 1 u + d 2 u + d

2/8

THE 3/8 TIME SIGNATURE

Definition: Three 8th notes (or equivalents) in each measure.

1 2 3 | 1 2 3 | 1 2 3 | 1 + 2 + 3 + | 1 + 2 + 3 + | 1 u + d 2 u + d 3 u + d

3/8

The 5/8 time signature is simply a composite of one measure of 3/8 and one measure of 2/8. The 6/8 time signature is a composite of two measures of 3/8. The 7/8, 9/8, 12/8 have similar characters, since they, too, are composites of 2/8 and 3/8.

THE 2/2 TIME SIGNATURE

Definition: Two half notes (or equivalents) in each measure.

1 (+) 2 (+) | 1 + 2 + | 1 u + d 2 u + d | 1 A N 2 A N

2/2

THE 3/2 TIME SIGNATURE

Definition: Three half notes (or equivalents) in each measure.

1 (+) 2 (+) 3 (+) | 1 + 2 + 3 + | 1 u + d 2 u + d 3 u + d | 1 A N 2 A N 3 A N

3/2

CUT TIME

It is common to see music which appears to be in 4/4, but which is preceded with a Cut Time, or *Alla Breve*, signature. This means that the music is to be counted as though it were in 2/2, that is, with two pulses per bar rather than four. This type of signature is used extensively in show, society and circus work, and is the essence of many Latin rhythms.

1 + 2 + | 1 + 2 +

continued on next page



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TEMPO

The main element that all time signatures are bound to (and revolve around) is tempo. However, time signatures, per se, do not automatically imply any specific tempo.

When a piece of music contains more than one time signature, it may (or may not) indicate a change in tempo. However, with each new signature, you will feel a change in rhythmic "posture."

In example #1, because the bottom numbers of the signatures are the same, there is no change in tempo. But, because the top numbers differ, the location of the main pulse is altered. If a tempo change at the 3/4 section is desired, it must be noted with words like "slightly slower" and/or an additional metronome mark.

Ex. #1.

Example #1 shows three staves: Cym., Bass, and Hi-Hat. The first staff is in 4/4 time with a 3-measure triplet. The second staff is in 3/4 time with a 3-measure triplet. The third staff is in 3/4 time with a 3-measure triplet. The bottom number of the time signature remains 4 throughout.

Example #2 illustrates that once you get into a new signature, the counting must be adjusted to fit the denominator of that signature. Note that the 3/8 section of this example is counted exactly the same as the 3/4 section. However, the 3/8 section will be *played* twice as fast.

Ex. #2.

Example #2 shows two staves. The first staff is in 3/4 time with a 3-measure triplet. The second staff is in 3/8 time with a 3-measure triplet. The counting is identical for both, but the 3/8 section is played twice as fast.

When moving between two signatures with different denominators, there are two possibilities: either the note values can remain the same, or the "pulse" can remain the same. In example #3, there

is a notation over the time change indicating that 8th note equals 8th note. Therefore, the 8th notes in the top line will stay at the same speed, but the bass drum notes will be slower in the 3/8 section.

Example #3 shows two staves: Snare and Bass. The first staff is in 4/4 time with a 4-measure triplet. The second staff is in 3/8 time with a 3-measure triplet. A notation above the time change indicates that the 8th note equals the 8th note.

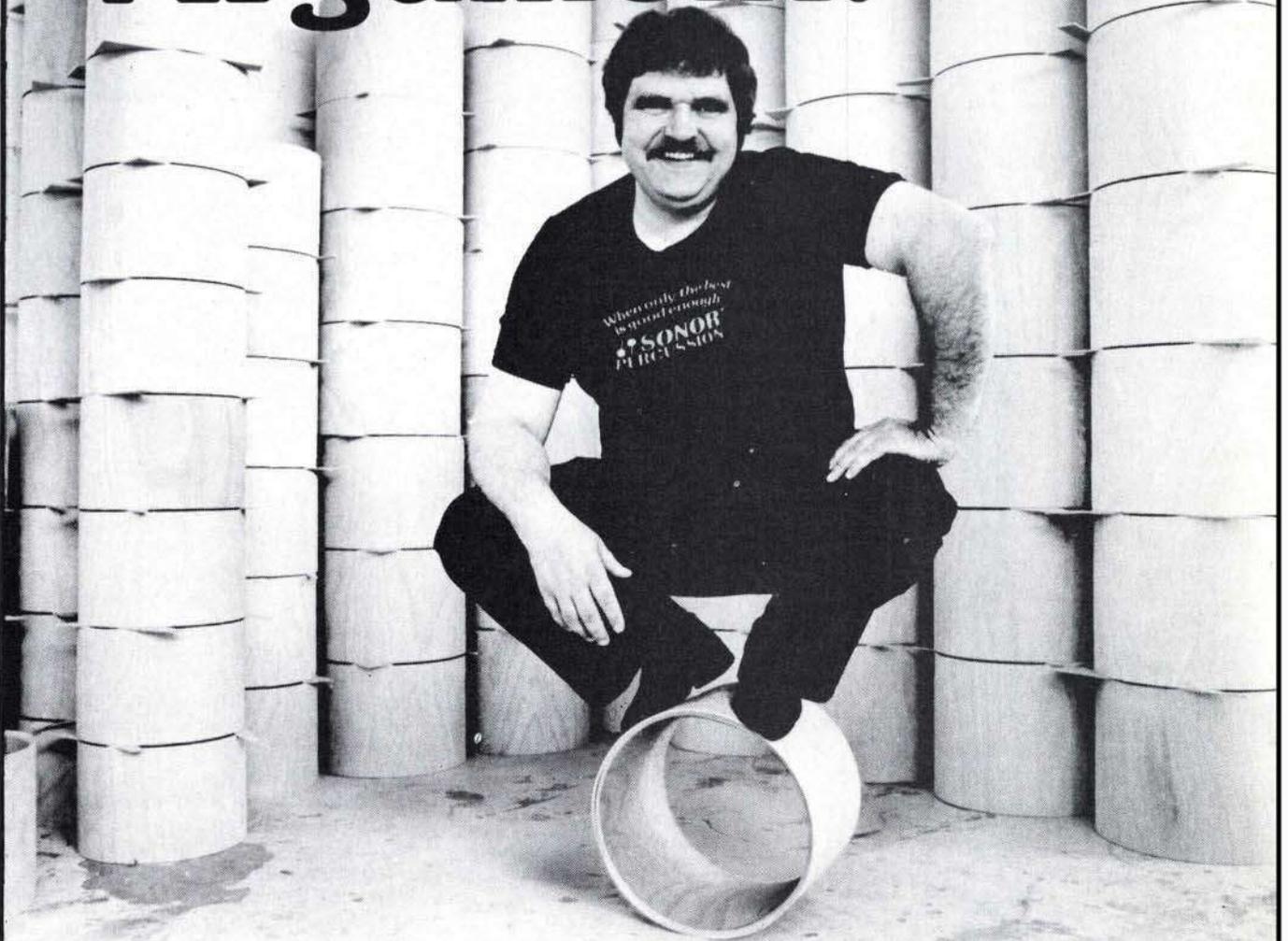
In example #4, quarter note equals dotted quarter. This means that the bass drum part (the "pulse") will remain the same speed throughout. The snare drum part will speed up, however, in the 3/8 section.

Example #4 shows two staves: Snare and Bass. The first staff is in 4/4 time with a 4-measure triplet. The second staff is in 3/8 time with a 3-measure triplet. A notation above the time change indicates that the quarter note equals the dotted quarter note.

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Photo by Rick Malkin



Palmer continued from page 13

RF: Out here in L.A., when musicians were first exposed to rock 'n' roll, the general consensus was that it was deplorable.

EP: Well, what did get me pissed off sometimes was that out here you get so categorized. I always felt that just because this is what I did that attracted the attention of people, that didn't mean I was limited to doing that. I don't want to be limited. I didn't go to music school for four years to just play rock 'n' roll. But fortunately, I got the opportunity for people to know that I did play other things by doing the films and the television.

RF: Why did you come out here and when?

EP: That was 1957. I came out here because my first wife and I separated, and I was then with my second wife, Susan, who was white. We didn't want to hide around New Orleans any longer. Before my first wife and I separated, I had been asked a number of times by these people when they'd come to New Orleans to record, to come to California; that I was badly needed out here in the studio. Before I came, they were using two guys on many sessions to do what I was doing. They would use one guy to play a shuffle rhythm and the other guy would play the backbeat. So they were saying, "Why don't you come out to California? You'll make a mint." My first wife didn't want to come, but then I came out with Susan, who died in 1972. We didn't want to stay in New Orleans any longer and that was my main reason for coming out.

RF: That was very early to have a racial intermarriage.

EP: Very much so.

RF: Was it markedly different out here?

EP: Well, it was different in the sense that we were not restricted as to where we could go and be together. We still evoked stares from people and got snide comments as we'd pass by. With my temper, that didn't go over too well, but it was an enlightening part of my life. I learned a lot from Susan, who taught me an awful lot about people. You see, in all my travels in those days, it didn't matter how far north you were, there was still some segregation, so you were still pretty much kept to your own people. From Susan, I learned an awful lot about the white world, if we put it in blunt terms. I learned a lot from her, which I am grateful for, and it enabled me to take the chip off my shoulder, meet a lot of people and understand people and realize that there's good and bad people everywhere. There's good and bad blacks and there's good and bad whites and I found that out very early, largely thanks to her.

RF: Did you feel the music industry was any more liberal?

EP: Yes, it always has been because you're thrown together a lot more, but there's always been some problems in the music industry. There are right now, as a matter of fact. You wouldn't think so, but there are. I'm a member of an organization called MUSE (Musicians United to Stop Exclusion) whose main objective is to try to eliminate some of those things that are happening. Like the situation in the Hollywood studios right now—unless the children of black musicians are able to get into that

continued on next page



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field like the children of the white musicians, what can we tell our black kids in school? When they say, "How can I get in the studio and make the money that is being made out there?" How can you tell them they aren't hiring? I can understand if they're not hiring *me* now. I've been there; I've made some money. Youth has to be served, but there aren't many younger black guys coming along out there. This is the problem that is being confronted now and the blame is being pitched back and forth between contractors and leaders. The leaders say the contractor didn't hire any blacks and the contractor says, "I hire who the leaders say to hire." So they're hiding behind each other.

All of it isn't racial. A lot of it is social. A contractor hires the guys he came up with or who he lives near and who he associates with. But at the same time, the young black musician is entitled to a little too. Just because he doesn't live near you, play golf with you or go to school with you, he's still got to make a living. His talent shouldn't be relegated to playing the black clubs and socials and stuff like that. He's got the talent, he just isn't getting the opportunity. I think one of the reasons is that there are no black hiring agents out there. All the contractors are primarily white. Recently, I did some contracting, and what I did was successful. I think I proved that I could have an integrated band and have quality music. I made sure that I hired not only whites and blacks, but also women, Orientals, and Latinos. You know, everybody you have in the band doesn't have to be the very best. What is happening with the minority is that when the minority is hired, they have to be the very best, and that is where it's not fair.

The same thing has to happen with employment in that walk of life that we've been striving to get in employment everywhere else. It's a huge industry out there and all these people should be part of it too. We have figures at the Union that would appall you; files of contracts to show the numbers. It used to be that contractors were far more powerful than they are now and they had the say when the leader would say, "Get me a band," if he didn't say "Get me this person or that person." I can't throw all the blame on them because I wouldn't have made the decent living I made if it weren't for the contractors hiring me. Of course, I realize also that I was in demand, but contractors can circumvent that sometimes, like I've seen it circumvented in my case sometimes. Nowadays, I'm inclined to blame the leaders primarily because if they don't want to look prejudiced, they've got to not act prejudiced. When they have an all-white band in the studio of 35 and 40 musicians, then they have to understand that anybody who would walk in is going to naturally think, "Well, he doesn't like these people." What else are they going to think

when they don't see any blacks or women there? The line you get is, "I just didn't think of it." So that means, "You don't have to eat." He thought about those guys having to eat, but he didn't think about me, and I've got to eat too. I've got to go to that same supermarket and pay those same prices, so if you don't think about me, you don't care for me. That's all I can say. But like I said, it isn't a racial situation in every case, it's social too. And I've seen people try to rectify the situation also. Right after the strike, when we got some legislation on the table, there was a little bit of an upsurge of black hiring, but it's gone again. Some years ago, we had another movement along those lines. We got a couple of musicians in the Academy Awards band, where there had never been any before. I don't know if there are any now, but with those things, whenever you make a little noise about it, it happens and then it dies down.

RF: It's nice to see that you're so concerned. You have had a tremendous amount of success and you are still concerned about those who haven't. That's not always the case.

EP: That's one of the real problems of the blacks. Many of those who have had the success are not interested in the other blacks' problem anymore. That is one of the problems the blacks have *with* the blacks. The main thing a black should want is to be in the mainstream of everyday life and have the opportunities, that's all. But you find a lot of blacks, when they get into the mainstream, tend to forget sometimes that they're black, and their responsibility. We have a lot of blacks too who are "professionally" black because it's advantageous for them to be black. We have a lot of stars who have their own production companies and such, and the bulk of their staff is white. They are what I call "professional" blacks. They are now being very, very vociferous about being black, but when you go to their production company offices, you won't see any blacks in the high echelon—the policy making of the company. You may see some secretaries, but that's it. There are a lot of whites who are not hiring equally, but there are an awful lot of blacks who do the same.

RF: So what happened when you came out to California?

EP: Well, on the strength of being on all those Fats Domino records, I did work for a lot of different companies. I got so busy working for them that I didn't stay with Aladdin Records but for about a year as A&R man for them. I got so busy that I couldn't do that work, and they weren't doing that much as it was. So I left them after a year and sorry to say, they went out of business about a year later. And once the other companies for whom I had worked in New Orleans knew I was here, they began calling. In addition to which, I

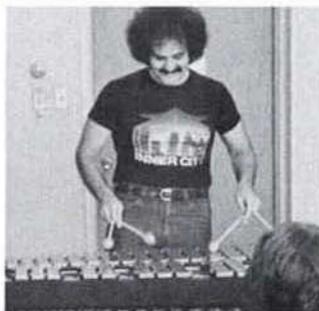
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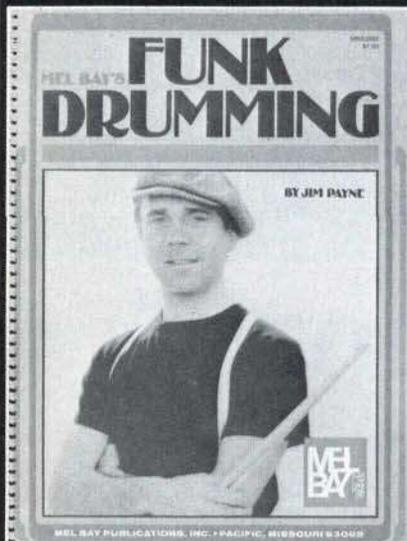
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started being recommended by other musicians I had hired and played with who were the best, like Benny Carter, Buddy Collette, and Red Callender. Then they began recommending me to the people they had been working for. Especially after I started working with Buddy's group and everybody knew, "Hey, he plays jazz too!" That's what I was playing before I was playing rhythm & blues. So I started branching out to other companies and then into the films. I used to turn down record dates to take film calls. Record dates paid more, but I had to make an inroad into the film area because you last longer in films. Records are a more evolutionary thing and there's more of a turnover all the time.

RF: Tell me about the Motown situation.

EP: My first association with Motown was through two guys, one who is still producing for them now, Hal David. We used to do an awful lot of Motown stuff, and at the time, we didn't know it. We knew it was Motown, but we didn't know who the artist was going to be on it. We heard these records and tapes come back and knew it sounded familiar, but we knew we hadn't recorded with the Temptations or with Diana Ross. We were doing a lot of tracks out here and two girls by the name of the Lewis Sisters were singing on them. They must have done a thousand albums, yet I never remembered their having a record out.

RF: Why did Motown do it that way?

EP: At that time, many companies were doing it. There was a rule in the Union where you could not do tracking because tracking did not allow musicians to make the proper amount of money that they should make. You were only supposed to record with the artist there. If you tracked, you had to pay a penalty for tracking. So rather than pay a penalty for tracking and not having the artist there who was back in Chicago doing a concert or something, they had the Lewis Sisters, and we recorded the Lewis Sisters almost every day. Finally the Union found out about that. To this day I don't know how. Honest to God, I didn't report it, although I should have. But somebody did and they cracked down on it. They sent us retroactive checks from way back. So my first association with Motown was with Hal David and Fred Wilson who were the only two producers they had out here I think. We used to do all these things in an old ramshackled house behind Sunset Boulevard. Carol Kaye, Arthur Wright, and Red Callender did some. In fact, Carol played guitar on some of those early Motown things. I helped introduce her to the business when she was playing guitar. I still worked a lot for them when they first built their studios on Romaine.

RF: So what changed?

EP: Ben Barrett was their contractor then and he used to do the payroll for them also. I used to work a lot for Ben on other gigs. Being black and Motown being a black

company, automatically threw me into the Motown situation, which from then on, gave me the opportunity to do all of the Motown stuff. I was also able to help get another guy started in this town, a tremendous drummer by the name of Paul Humphry. I sent Paul on a date in my place for Motown and guaranteed Ben that he'd do a good job, and he did. I was also instrumental in helping Harvey Mason. They needed a young black drummer for a part in *Mod Squad* and I recommended him for it. My son was out of town or I probably would have recommended him. These guys were very good players and they were also guys who had attitudes that you didn't have to worry about in the studio—about being on time, appearances, attitude. But a fall-out with Ben Barrett was more or less the end of that situation. That was about eight years ago. My association had begun to deteriorate a little bit earlier than that because I began to feel that Motown was a company that was supposed to be a very black company and they prided themselves on the Motown sound, the black sound and all of that. I don't know what it's like now—I haven't been around there—but for a time there, the operation was more white run than it was black, which smacked of hypocrisy to me. I think I voiced that a couple of times and that was the end of my association with them. But that was alright because that's the way I felt about it. The highest paid position was Ben Barrett, and he sure as hell wasn't colored. So I made mention of that a couple of times and I guess it didn't go over too well. But I had a lot of fun.

Now, that is the one alteration in my playing where I don't feel there was a New Orleans flavor in the music because even then, Motown had a distinct sound. To get that sound, it changed my whole hearing concept for a while. What they meant by sound wasn't so much sound as it was a motion—an action from the drums. They didn't like cymbal sounds. They liked the bass drum and they liked the snare drum. I played a lot of bass drum, it's true, but in a different aspect, so it changed my thinking a little in order to get the sound they wanted. I had creative freedom, but I still had to maintain that sound and alter my playing. I think that changed the New Orleans feeling totally for the while I worked with them. I don't think you could have told my playing from anybody else's on those records, except for maybe fills. I had guys who said they knew it was me by certain fills I played, but rhythmically it was strictly the Motown sound. So other than the guy in Detroit who really started it, the original Motown drummer whose name was Benny Benjamin, I think I did a lot of the early hits.

RF: How did the film opportunities come along for you?

EP: Like I said, I wanted to show that I could do other things. I wanted the oppor-

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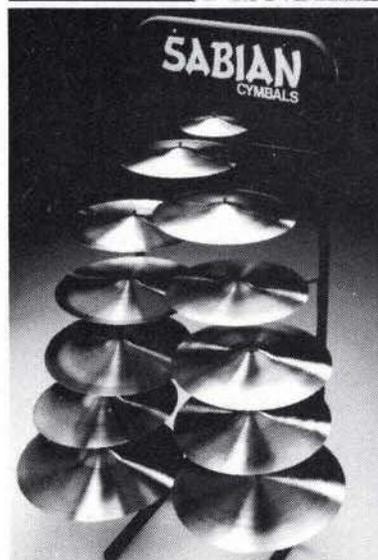
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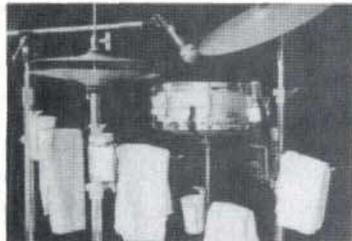
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tunity, so whenever I got a chance to do a film call, if I had to turn down a record date, which paid more money, I would, in order to do the other. The longevity is greater in films than it is in records. I think the first film call I ever played on was a thing with Little Richard in *The Girl Can't Help It*, the main title. Somebody didn't show up or something like that on the drums and I got the opportunity to play the serious part of the score. Then I made other contacts and met other people by having to go on the call and do one part rock 'n' roll and getting the chance to do the other things until I got the recognition for being able to do the serious music.

RF: When did you find that the record dates began to get less in quantity?

EP: About five years ago, records began to diminish for me. At first I didn't know whether it was just new faces coming on the scene or the business just getting to be less. Now I'm sure it's the business, but I'm also sure it's new faces—younger talent—which is inevitable. When I came here, somebody else was doing the work too.

RF: Are there any new, young drummers you admire?

EP: Steve Gadd, Harvey Mason, John Guerin, Peter Donald and Peter Erskine are very good, all-around young men and that's always been what I admired; somebody who can play everything.

RF: How does somebody learn to be versatile and be able to play all styles?

EP: First of all, I think you have to have the incentive to want to play all areas of music because if you're pushed into it, you're not going to want to do it. Having that desire to play all kinds of things and enlarging on it by listening to all kinds of music and finding enjoyment in all kinds of music is the key. Then luckily being thrown into situations in the film industry where you don't know what you're going to have to do when you go there in the morning most of the time is how it happened for me. With films in recent years beginning to play all kinds of music, you get a chance to put that in operation.

RF: What other advice could you give to drummers?

EP: Keep the time. Play that instrument with time, read everything you can find to read, and not just drum parts. Drum parts are pretty much the same. They differ with different tunes, but the parts themselves are written pretty much the same. In saxophone, trumpet, clarinet and violin parts, the syncopation will change more than the average drum part, so to sharpen the eye, read those parts. Mainly, have humility with that instrument. If you don't, it's going to be in bad taste. You can play in great time, you can read your tail off, but if you're playing too loud, then it's the worst sounding instrument in the band. Make the rest of the guys know that you're responsible for the time. You're going to

catch hell for it when it's bad and you seldom get the glory when it's good. Somehow establish a rapport with them that if they all play the time you're playing, if it's good and consistent, then you'll all be in time. You have to have a little bit of a take-over attitude without being overbearing, for the good of the time feel. You can't all be an individual leader and in that particular instance, you're the leader, in that section.

RF: Is there a particular kind of music you prefer to play?

EP: I have to say jazz for the simple reason that all the music we play stems from jazz. Every few years, periodically, it goes back to jazz. And it has to. When you get to a certain kind of music that is so far away from the roots, you have to come back. When it comes back, it comes back to some form of jazz. This country doesn't appreciate that this is the only art form that it has. Everything else started somewhere else. That's appreciated around the world more than it is here. Jazz started in this country, and I'm very proud to say that it started in New Orleans. Jazz is the most creative of musics to me, because when you're playing jazz, you're improvising so much more than other music. So it gives you more room for the creative aspect of music and this is what keeps music going—people creating. When you stop jazz, you almost stop creating. You start creating trends, but not music.

RF: What about equipment through the years? Did you change your equipment much?

EP: I haven't changed that much. I think I was one of the first to use two toms up on the bass drum, and then Hal [Blaine] started using eight. That got such a good effect that we all had to do it. It was very good.

RF: What were you most recently using?

EP: I had four or five sets and used different ones at different times. I used Yamaha some of the time and a Rogers about 50% of the time. Some drums will tune a certain way and the other set won't. The Yamaha set I have needs less adjustment to change the sound of it. If you go on a film call, there may be one tune that's jazz and if you're going to get the proper sound for that tune, the drums can't be tuned to play the next cue which is hard rock, maybe. You have to find a common denominator that will keep you from having to make too much of a change in between. I find the way I have the Yamaha set tuned already is more versatile along those lines. Then I have a Camco set that I used for casuals, which is more mobile since it's a smaller set and it can get into my car easily. Then I have a Rogers set which was given to me by Louie Bellson that I used because it's more adaptable to the rock sound. On the Rogers set I had eight toms like Hal had, but on the Yamaha, I used two on the top and two on the bottom. On the Camco, I used two

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RF: You're also quite involved with NARAS (National Assoc. of Recording Arts and Sciences).

EP: I've been involved with them for twenty years now. I just completed a term of vice president for the second time and I'm serving my third term as national trustee. It's a good organization and everyone in the industry should belong to it. They should know what is going on in it. It's an organization that can give praise to various artists in various fields, and regardless of what anyone thinks, nobody can deny that it is a totally democratic process. The one thing you can ask from an organization is that the voting is totally democratic. If you don't vote, then you can't complain about what record wins. It's a matter of the voting people's choice.

RF: I wonder if you could tax your memory to think of any records that you are particularly proud of.

EP: I'm proud of an album I did with Sinatra with Neal Hefti one time. It was built around Sinatra's vocals, but it was also almost an instrumental album with him singing on top of it. Neal has the knack for doing just the right thing on arrangements. There's kind of a saying in the business about his arrangements: "All you have to do is play; you don't have to make them swing. The way they're written, they swing themselves." It was a great feeling doing that album with Sinatra, who to me, is a fantastic man.

There have been many other albums. I remember some rock albums that were fantastic. Another highlight was that Hal Blaine and I used to do some things with Jan & Dean where they used two drummers. The parts were identical and we had to hit the same tom-tom at the same time, the same snare drum at the same time. Everything was identical. They wanted it to sound like one drummer, but with the body of two, and that was pretty gratifying because we had to strive to make it sound like one drummer. I think we did a fantastic job. Hal's great. A lot of people thought Hal and I would be enemies because we were direct competitors for a long time, but that wasn't so. We used to communicate quite a bit.

RF: Do I dare ask you the highlights of your career?

EP: Like I said earlier, the first time writing an arrangement in music school and feeling that sense of having totally created it and hearing it being played back. That was the first euphoria I felt. Another was doing a film call—some cartoon music which is very, very difficult music because it is all written, and because of the changes of tempos and changes of instruments. Doing one of those the first time and doing it exactly right was another feeling of great accomplishment because it was something I hadn't done before. It gave me a chance to prove myself to a number of people who

were on that date and who I had never worked with.

Also, record-wise, there was an album some years ago called *The Explosive Side of Sarah Vaughn*. There were some wonderful arrangements in that by a great arranger, Benny Carter. I don't think the album was a great seller, but musically, to me, it was a great album. I had a great feeling of accomplishment because the music was difficult and it was very physical because practically everything started in a ballad and wound up real up-tempo. I felt I did a good job on that and that was another highlight. Also, on the Delia Reese Show, that was one of the best bands I've ever played with. Every day was a feeling of accomplishment. We had a number of very good arrangers and Delia would never change anything. They used to outdo themselves trying to outdo the other ones. We did that show every day for eight or nine months. That was a wonderful experience.

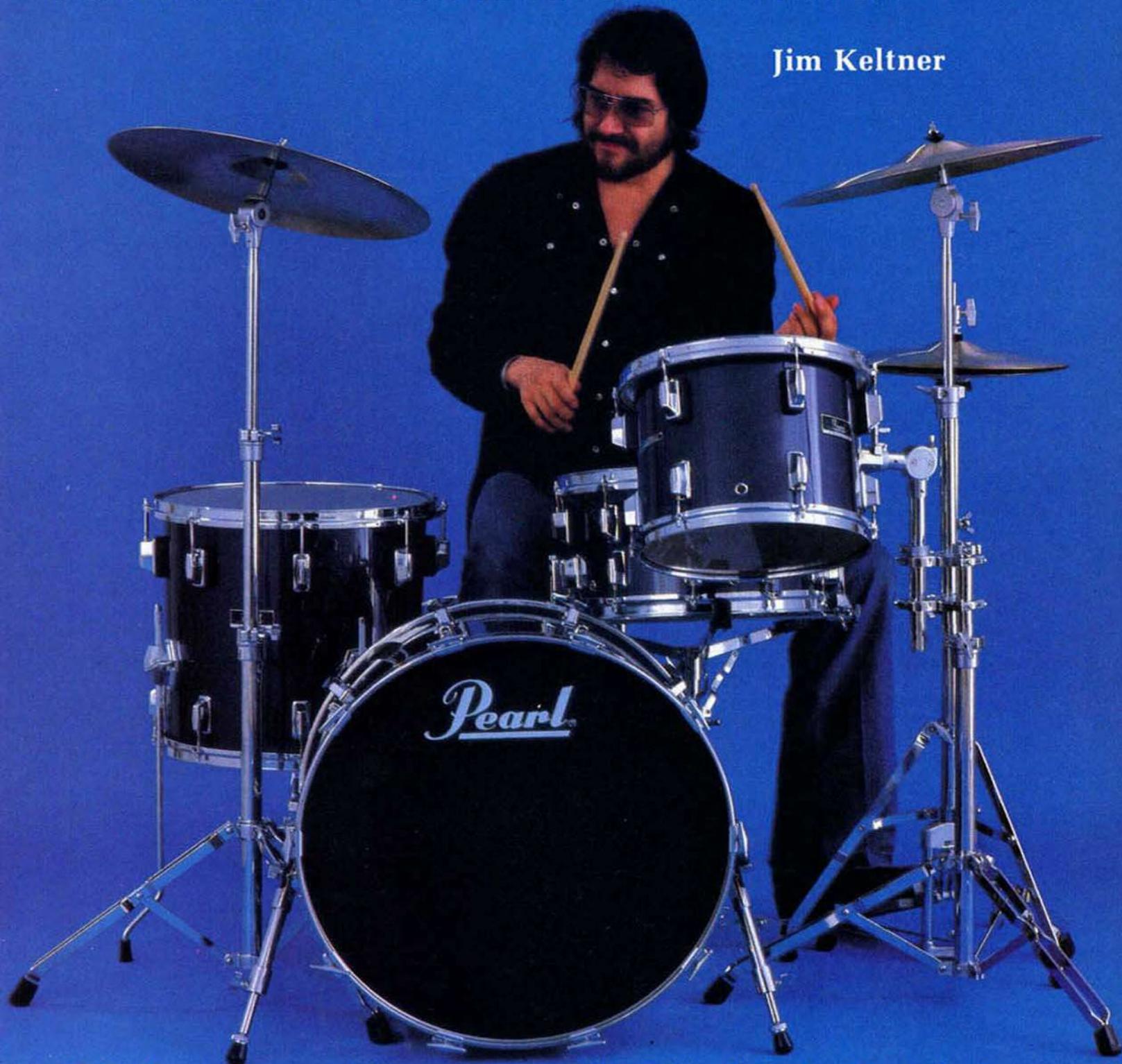
I did a casual once with Benny Carter at the Paladium which didn't have promise of being anything, but turned out to be incredible. We weren't supposed to play any dance music, but as it turned out, something happened and we had to play dance music. We didn't have any book, but Bob Yeager usually kept Louie Bellson's arrangements to be shipped to him wherever he needed, so he got out Louie's book. That was a pretty good feeling to play that thing sight unseen because it's all built around Louie. It was fun too because it was a drummer's book. We didn't play the long solos—we'd condense it to maybe four or eight bars because it had to be dance music—but Benny Carter said it was one of the best displays of sight reading he had ever seen from a drummer. From his many years of playing with drummers, I felt pretty good about that. So those are some of the highlights, and there have been many others. Buddy Collette's group was great after coming here and not playing any jazz and just doing records. Buddy started his group and we opened at a club one night and that was one of those magical situations where everything was right, everybody sounded great, you could do no wrong, and everything you tried worked. That was another highlight of my career, as far as with a small group thing. We had some fun days there and a lot of magic nights. That's what the whole thing is, being able to play and enjoy it. I always considered myself very lucky to make a decent living at doing something I enjoy doing more than anything else. That doesn't mean it's not work and you don't want to be paid for it, but I always considered myself so fortunate. Besides the time and study you put in, the hard knocks and the hamburgers, it's pretty gratifying to wind up making a good living at what you want to do more than anything else in the world.



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Jim Keltner

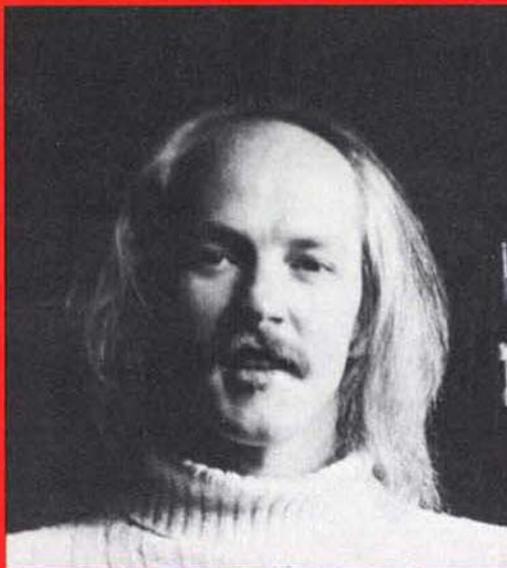


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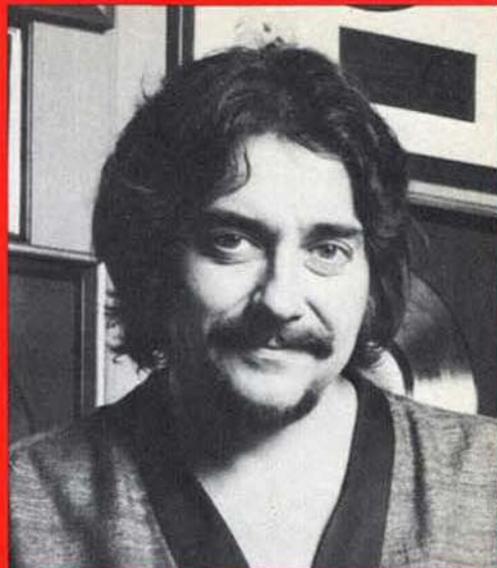
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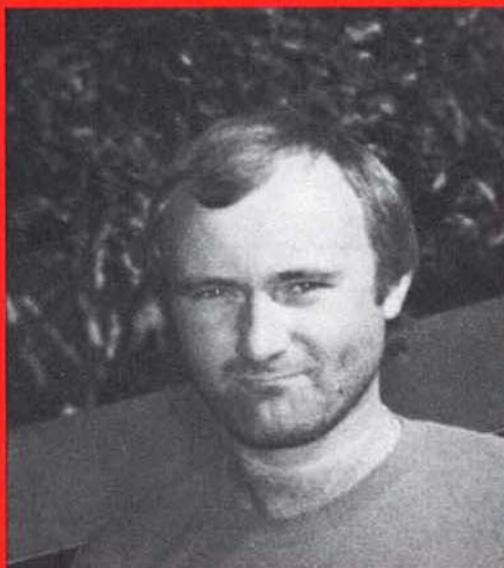
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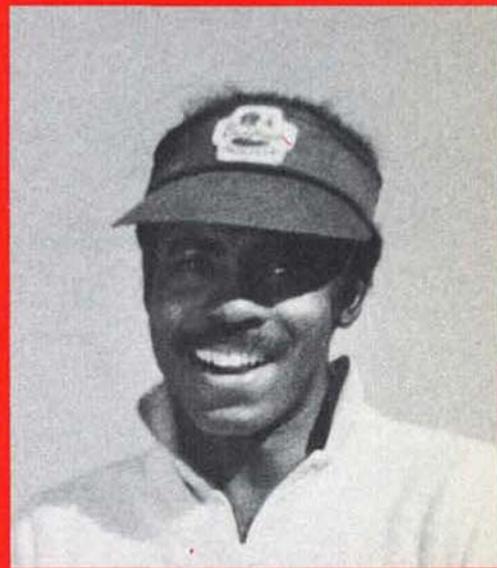
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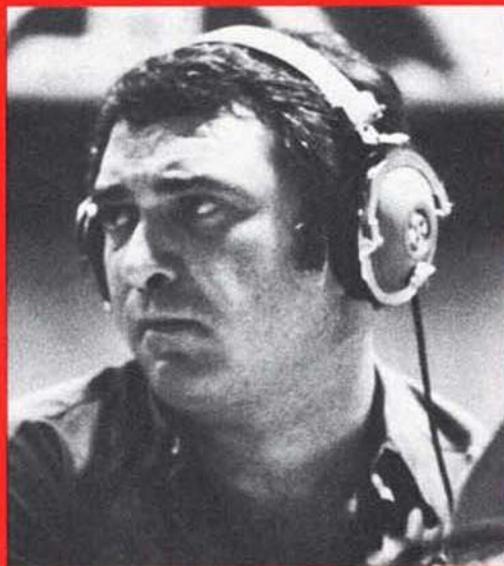
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B.D.

5) 6)

L.H. on H.H.
R.H. on S.D.
B.D.

7) 8)

L.H. on H.H.
R.H. on S.D.
B.D.

Here are a few more ideas using tom-toms. Left hand timekeeping lends itself particularly well to patterns which utilize the floor tom.

1) 2)

L.H. on H.H.
R.H. on S.D.
R.H. on F.T.
B.D.

3) 4)

L.H. on H.H.
R.H. on S.T.
R.H. on S.D.
R.H. on F.T.
B.D.

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H. on S.D.
D.

L.H.
R.H.

L.H.
R.H.

These exercises make use of the opening and closing of the hi-hat cymbals. Note how in some exercises the left hand plays the off-beat on the snare drum also.

R.H. on C. Bell
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C O C O C O C O C O C O C O

continued on next page

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Introducing the Billy Cobham 767

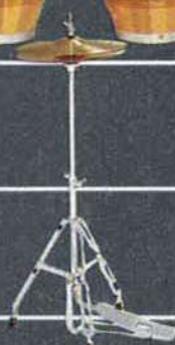
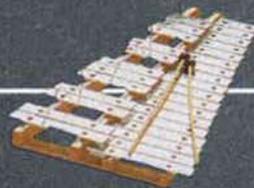
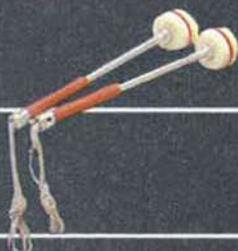
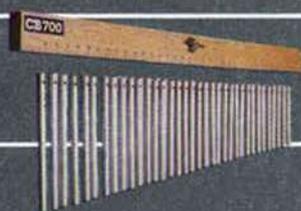
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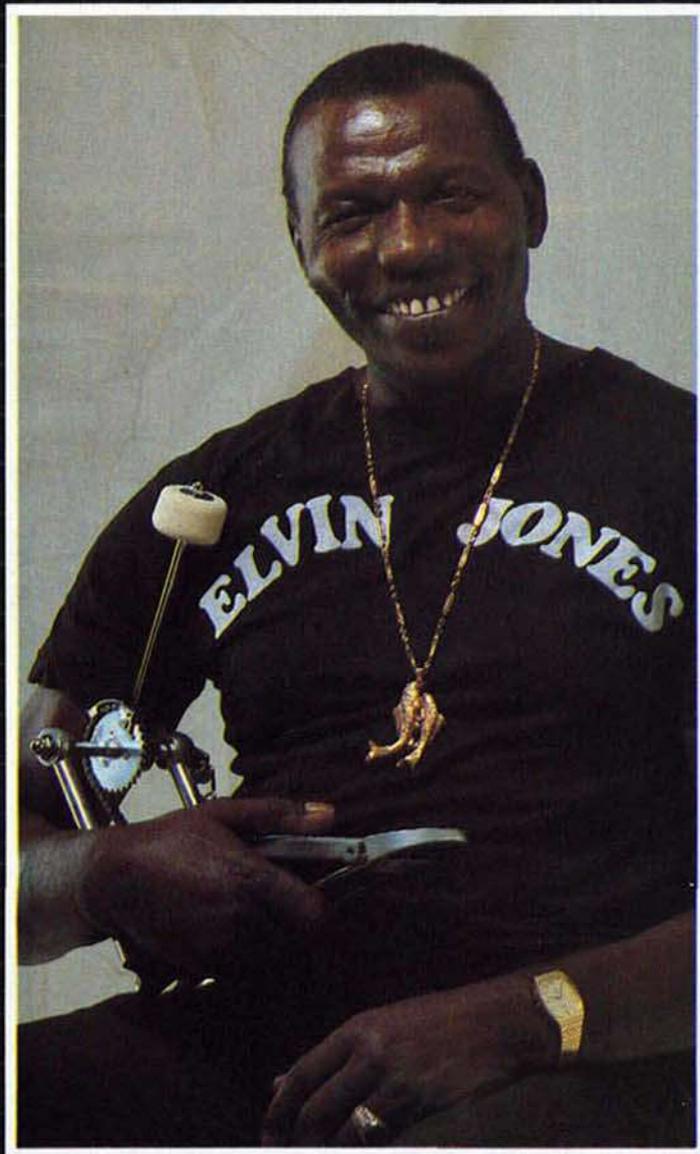
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Liberty Devitto with Hi-Beat pedal 6740



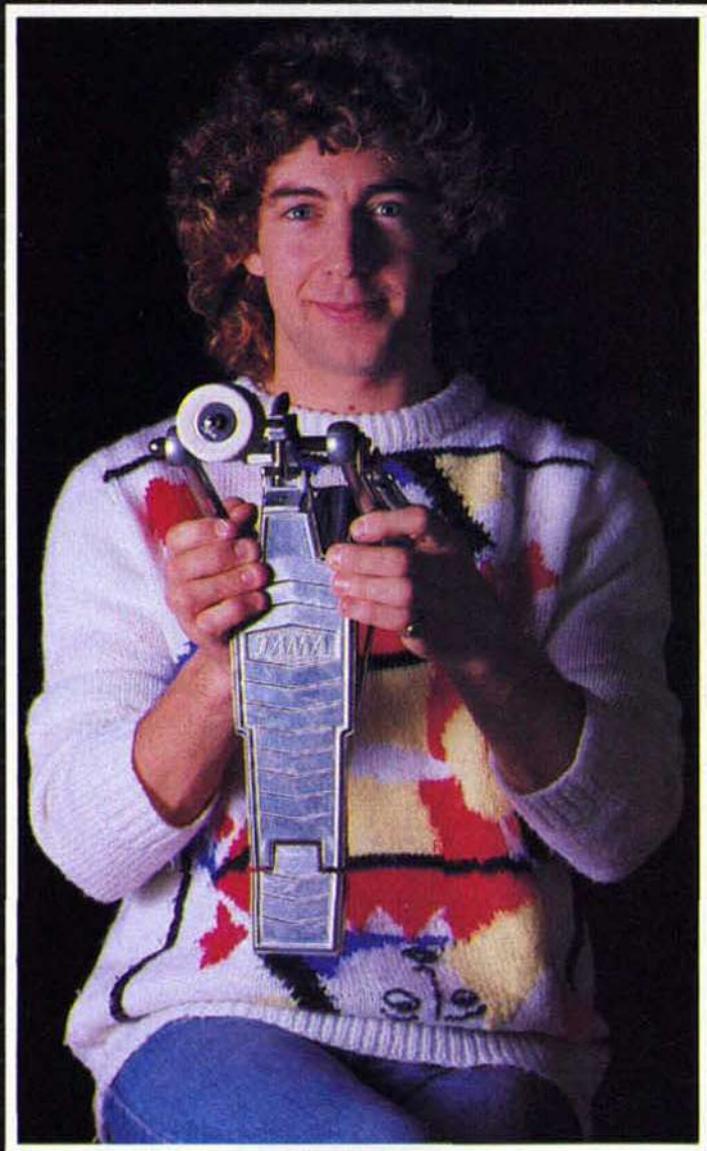
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Wackerman continued from page 17

"That's another hard question," he replied. "I hope I sound different than anybody else. You learn as much as you can. You'll play what you like. You'll play what you think sounds good and fits the music. Eventually that turns into something, or it should. You try to put as much of your personality into the music as it will allow. It's always nice to leave your signature. Certain situations allow it and others don't.

"I don't consciously try to imitate players unless I'm called on to do that. If a producer says we want a Toto-kind of 16th-note rock ballad with a Jeff Porcaro-type of sound, you should know that style and how to tune your drums that way. But, I don't purposely try to play like Jeff. I steal things from everybody but I don't want to be them."

Chad mentioned Jeff Porcaro, Ed Greene, Bernard Purdie, Stewart Copeland, Terry Bozzio, Vinnie Colaiuta, Steve Gadd, Peter Erskine, Tony Williams, Elvin Jones, Bob Moses, Jack DeJohnette, Bobby Colomby, John Von Ohlen, Buddy Rich and Louie Bellson as a few of the drummers who have influenced his playing.

"I'm glad you didn't ask me who my favorite drummer is, because I don't have one," he said. "That's one of those questions that get asked. I have a lot of favorite drummers that I enjoy. You can learn from everyone.

"A lot of times I went to a drum clinic not knowing what to expect. There were drummers I had never heard of and some I had heard of but had never heard play. Through the clinic I got to understand what that person did. Some of it stuck."

Chad is a veteran of drum clinics. He'll still attend one if he has a chance, and though he's usually not much older than the drummers in attendance, Chad puts on a pretty good clinic himself. He talks about practicing and rudiments, working with different rhythm sections, how to swing, how to groove, and how to play some of the more exotic Latin patterns. Chad mentioned that he prefers to do the clinic with at least a rhythm section.

"That way, I'm playing music rather than just a drum solo. I expect the kids to get something out of the clinic," he continued.

"If they learn just one new thing then the clinic is a success. If they learn two, that's even better. I pass along some of the things that I learned from the clinics I attended, but I do other, more current things, too. I try to let the audience hear something they haven't heard before, or hear it in a different way. Sometimes I learned a lot just from seeing a guy's set-up."

Chad has always had a large drumset. This tendency appeared at an early age. He liked the variety of sounds and the impressive look of a lot of drums. Once again his father was largely responsible. "Dad's left handed and at the time I was starting to play we had just one set. Since I'd always have to turn the set around anyway I'd take the drums apart and retune them or set them up differently. I remember the first jazz festival I went to I took two drumsets and put them together. I just threw everything I could find all together. What a terrible kid," he commented.

The "festival model" drumset had a WFL 22" bass, a Ludwig 20" bass, a 5 x 14 metal snare, another 5 x 14 snare with the snares off as a tom-tom, 8x 12, 9x 13 and 14x 14 mounted toms, and a 16" floor tom. The large set developed into a Wackerman trademark as Chad grew to "prefer that much noise."

One year, at the Reno Jazz Festival, Chad met Phil Hulsey and Gary Beckner. Hulsey is the West Coast sales rep for the Slingerland Drum Company and Beckner, at the time, was a Slingerland executive. The two men came up to Chad, introduced themselves and told Chad that they had enjoyed his playing. The following year they were there again and they offered the 8th grader a Slingerland endorsement.

"They approached me," Chad said. "They said, 'Play the drums and see what you think. If you like the drums and you're interested, keep them. If not, just send them back.' It wasn't a high-pressure situation. It was real nice."

Phil Hulsey became like a second father to Chad. He introduced Chad to other players and was very supportive of his playing. When the time came, Phil helped Chad with his career and he also gave him the opportunity to do drum clinics for the company.

Chad's current Slingerland set has a natural maple finish and includes an 8 x 14 snare, 10 x 10, 10 x 12 and 12 x 14 mounted toms, 16 x 16 and 16 x 18 floor toms and a 16 x 22 bass drum. Chad's also using a rack of 6", 8" and 10" *Roto-Toms* and a 14" *Roto* on a Pitch Pedal. Chad uses the Drum Workshop chain and sprocket bass drum pedal and he was one of the first to use the double bass pedal developed by Duane Livingston and now made by DW. Chad's present set-up also incorporates the use of the RIMS mounting system on the mounted toms and *Roto-Toms*.

In discussing Chad's tuning and head preference, he said to talk to John Good. John is Fred White's (Earth, Wind and Fire) drum "technician" and, on last summer's *Zappa* tour, took care of Chad's equipment.

"When I first got the job with Zappa I had never met Chad," John related. "The first thing I wanted to do was rework his drums. Immediately Chad said, 'Wait a minute!' There was a period of time that Chad and I had to hang-out and talk to each other and actually become friends so that he would trust me.

"I don't like to go on the road with a drummer unless I can get inside his drums and find out what I'm going to have to deal with every day. That way I can come up with a formula that works for the drummer and the situation. On the road it's best to have a working instrument that requires as little maintenance as possible. It's like driving a car that's been tuned once a day."

After reworking the drums and refining the bearing edges, Chad was very happy with his set and with John's work. The two of them then came up with a head combination that they felt would best fit the requirements of the road, the music, and Chad's playing. To get a snappy, melodic tone a Remo coated *Ambassador* head was used on top. To restrict the amount of sound and bring out the lows, Remo *Pinstripes* were used on the bottom.

"The top head is what the player hears," John said. "The bottom head is what everyone else hears. Most players who have problems with their sound have problems with their bottom head. I tune

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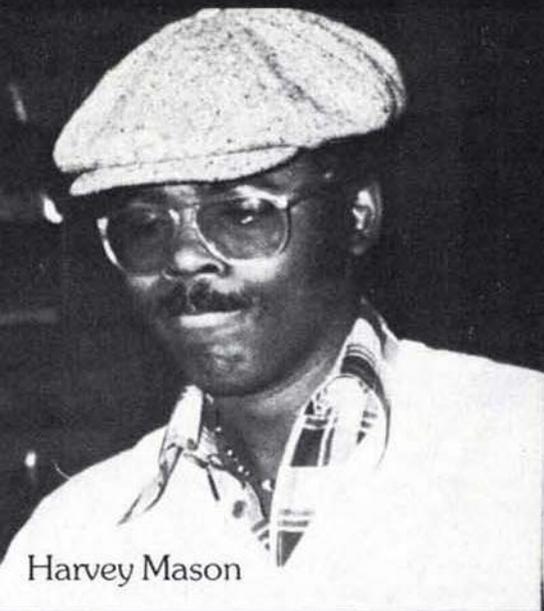
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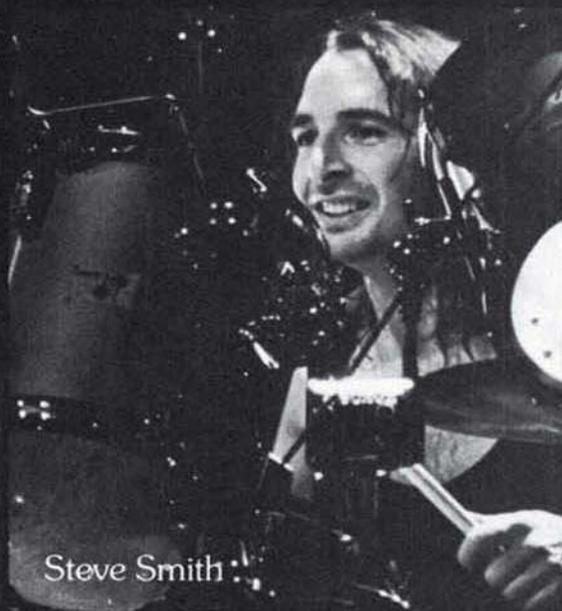
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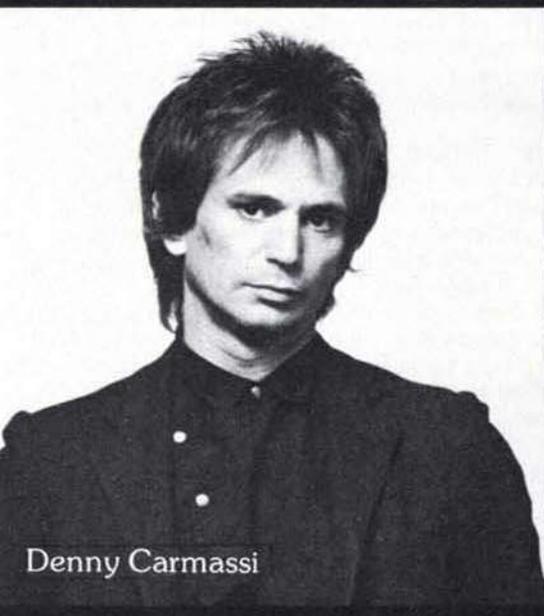
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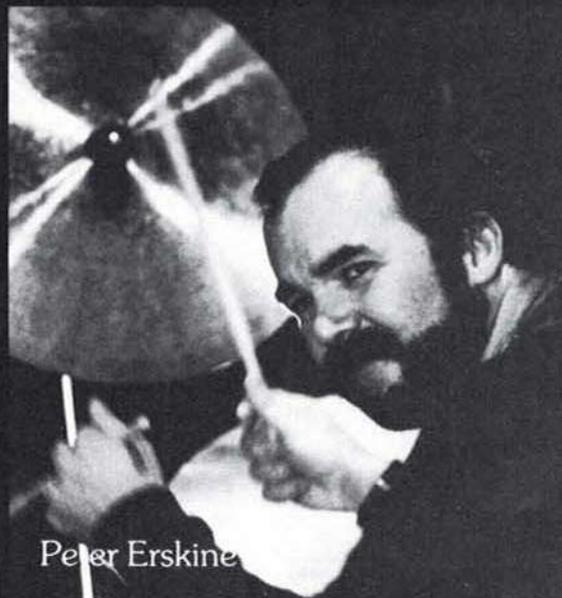
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the bottom head first and then the top head."

One of John's special talents is his ability to consistently tune the drums the same way night after night and show after show. Because *Zappa* records everything the band does, from sound checks to rehearsals to concerts, having the drums sound the same at all times is very important. John tuned Chad's drums twice a day; once before the sound check and again before the show. The amazing thing is that he does it by ear.

"Some people tune from the top drum down, others from the bass drum up. I prefer to tune each drum where it sounds good to my ear. That's what works for me," he said.

To keep the drum sound consistent, and also to avoid head breakage during a concert, the tom-tom heads were changed every three or four shows. The snare drum head was changed after every show. That, of course, meant that the number of shows divided by the number of changes, times the number of drums, equalled the number of heads John needed to buy in preparation for the tour.

"I made a mistake, though," John said. "I prepared not really knowing the material. When you prepare for a tour you should know how the guy plays and the music he'll be playing. You have to know the artist—not just what you think ought to be taken. I figured out how many dates and rehearsals, what kind of budget I had, and I ordered accordingly.

"But, I didn't realize that Chad had to do a lot of riding on his 16" floor tom. I've never seen anyone go through that many 16" heads in my life. I made a mistake and didn't take enough 16" heads. When we ran out of coated heads we found two *Fiberskyn* 2 heads in the case that had been left over from the last tour. We were in the middle of Germany at the time and we decided to use the *Fiberskyns* until we could get some coated heads. I put the first one on and it wore out.

"We only had a few dates left in Italy before the end of the tour, so I figured if I convinced Chad to lighten up, the last *Fiberskyn* might just get us through. No sooner had I put the head on the drum than a lighting technician who was working above me lost his wireless headset. It landed with the two antennas poking right through the head and it just stuck there."

Chad echoed John's comments about preparing for touring. "For long tours you have to prepare," Chad said. "You have to make sure you have everything and spares of everything. You have to play it safe or you'll be stuck somewhere in Europe without something you really need.

"We were in Geneva, Switzerland, and for some reason we had broken all the snares we had brought with us. I found a guy at a music shop who spoke English. I told him I needed a snare unit and I pointed to the bottom of a snare drum. He said, 'No problem,' and he went down to the basement. Then he yelled up, 'What color do you want?'"

Another big part of Chad's set-up is his miking. Since the drum mic's are used for the PA system and constant recording, Chad has been using the Randy May *EA* internal drum miking system. The *EA* system also makes it easier and less cluttered to set up the drums. Each of Chad's drums has a microphone mounted inside of it and a plug-in receptacle for the cable. The tom-toms have AKG *C-450s* with 20 db pads, the bass drum has both a Shure 57 and an AKG *D-12*, and the snare has a Shure 57 for each head. There are also two overhead mic's (AKG) for the cymbals.

Recently Chad was asked to endorse Paiste cymbals. After trying them he was happy to do so. His present cymbal set-up is a pair of 14" Rock hi-hats, a 13" 2002 thin crash, a 14" *Rude* crash and 16" *Rude* crash to his left, and a 22" 2002 ride, inverted 22" *Dark* China-type with a 14" 404 bottom hi-hat placed on top of it, an 18" 2002 crash and a 20" *Rude* crash on the right side. Directly in front of him hang two Wuhan bell cymbals.

"The main reason I'm using what I'm using is that when I first got the gig with Frank, he and I got together and discussed the set-up. He has a certain amount of things that you have to have. Other than that I just like to have as many colors as possible," Chad explained.

continued on next page

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"Through special circumstances I have come to see that effort, practice, and time actually builds a wall between the drummer and the drumming. The more the task is approached as an act of will the thicker and taller becomes the wall. Please, don't believe me. Find out for yourself. Just stop the effort and the practice and if you have talent you will immediately feel the oneness of the drummer and the drumming when you play in public with your group or at home with the stereo. But there will be a voice inside your head that talks compulsively telling you to make the effort. I can help you stop that voice."

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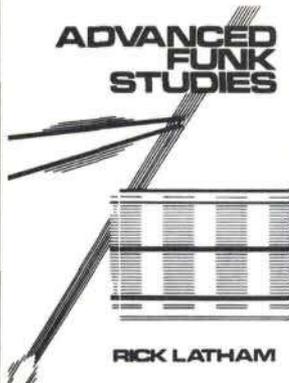
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"That's one reason I like working with Ed Mann [Zappa's percussionist]. He adds colors that I can't add. He really uses what he has and he never overplays. Since he's got all those orchestral instruments he doesn't have much room left for congas or Latin stuff, but he does have a lot of real neat colors that most Latin guys don't even think of. He's got a set of temple blocks and cowbells that he'll comp on. If we're playing a real 'death-rock' tune he'll play the back-beats on two Chinese cymbals or a low *Syndrum*. Working with Ed is great."

Chad's philosophy, and it seems to be the generally accepted one, is that the percussionist has to be aware of the drummer more than the drummer needs to concern himself with the percussionist. Percussionists are told, "When in doubt lay out," but drummers learn, "When in doubt *play* out."

"Of course, the whole thing has to work together," Chad said. "Usually the drummer's first worry is the bass player. A percussionist has to have a lot of ability but he also has to know when not to play. That's real important. On rock 'n' roll things some guys will be playing conga patterns that are way too busy. If I'm playing 8th notes, the percussionist should realize that the groove is 8th notes, not 16ths. He should try to fit in with the drummer."

At 22, Chad is the first to admit that he's been very fortunate in his relatively brief but successful career. Each new job came along when he needed it and it needed him. As much as he has matured, he hasn't lost his open and respectful attitude towards people and music. He's grown, still growing, and frankly there's no telling which direction he'll go next.

"There are a lot of directions today, though I think the trend is to be a well-rounded player," he commented. "There are still purists in every style and there are a few guys who can do everything. In the '50s, when rock came in, there were a lot of guys who said, 'This is a fad; don't listen to it.' Where are those guys now? At the same time there are rock 'n' rollers today who couldn't swing a monkey. The point is that there's no possible way keeping your ears open will hurt you."

Attitude aside, there must be some secrets to cutting those tough auditions. Chad was quick to point out that he's only done three or four in his entire life. But since he got all four jobs, he must be doing something right. He offered the following advice:

"Know what to expect and what will be expected of you. Do a little research to find out who you're auditioning for. Buy a couple of records and see what the band sounds like. Be familiar with the style of music you're going to be asked to play. Listen to the records and practice.

"Learning to read can't hurt. If there is music, take a couple of minutes to look it over. If you have any questions, ask.

"I can't say don't be nervous because I'm always nervous at auditions. All you can do is go in and try to do your best. Bring your own pedals, seat or cymbals. Do anything you can to make yourself more comfortable.

"Your first impression is real important, especially on an audition. A few guys at the Zappa audition came in with real 'attitudes.' They said, 'I want this gig for a while, maybe, but you get sick of it, don't you?' You shouldn't say things like that. If you don't want the gig, don't take it.

"Listening is the most important thing. Listen to what the rest of the band is doing. Try to complement that. Of course, that's always true but if you can do it at an audition, the people will appreciate it even more."

It may have been premature to ask Chad what his long-range goals in drumming are. After all, even though he's old enough to have a lot of playing behind him, he's young enough to still have time to decide what he wants to do. When asked, he shrugged his shoulders, thought for a moment, and then answered.

"I just try to keep going," he said. "I didn't plan to be doing what I'm doing at any age. I was surprised at every gig. It'd be nice if this continues. I don't really have a goal other than to keep improving myself. I've never stopped practicing and I still go out to hear other players every chance I can. I definitely don't feel like I've arrived. Not at all. I'm just trying to keep up."



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But how exciting it could sound, with drums flat-out, wide-open, and undamped, and with all of that ambience around them. Perhaps they were a bit distant, and less than distinct; but there was something about the effect that was exciting and real.

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So-o-o . . . all the sound engineers in the world got together in a huge conspiracy, and convinced we drummers that the "dead" sound of big thick drums, de-tuned heads, and wads of damping was the only way to get a good drum sound.

We were asked to take off our resonating heads, cover our batter heads with tape, get rid of those over-tones; fill our bass drums with buffalo chips, oil our bass pedals, and tape our pitifully-thin wallets to the snare drums.

Oh sure, it is true; when a listener is a few feet away overtones and subtle nuances become part of the overall character and tonality of the drumkit, but when a microphone (or a listener!) is a few inches away, these things become difficult and sometimes objectionable.

But what if you don't like dead drums? What if you like live drums? What if you like living, breathing, ringing, booming, snapping, crashing drums - the way they really sound!

He was thinking about other wooden instruments, like the acoustic guitar, or the acoustic violin, where the warmth and character of the instrument is largely determined by the thinness and perfect consistency of the wood. So why shouldn't thin drum shells sound better than thick ones? And if you tuned them carefully, and made sure the inside of the shell was as perfect as wood could be? Why not?

He didn't know.

But the men in the white coats, instead of taking him away, put their heads together at Tama Drums, and developed a new kind of thinner drumshell, just for him. They began with a basic Birchwood shell for that traditional warm sound, sheathed it in an exotic South American hardwood (Cordia) to sharpen the attack, and then added a very thin laminated sealer to even out any inconsistencies. All of this, they thought, should give him that purer and more resonant tonality he is looking for.

And what do you know? It worked!

The drummer tried out a prototype kit for a solid year of touring and recording, and he was very impressed. (Even if he does say so himself!)

At last he had killed the dead drums. These drums were all the snapping, thundering, living animal he had wanted to hear, but they were tame enough to stare down the muzzle of a condenser microphone. Rawness and refinement. Tradition and technology.

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The accented press roll, with an underlying 16th-note pulse, is an excellent addition to any hand-conditioning program, as well as being a very effective 15- to 30-minute daily warm-up.

Each of the 24 exercises below should be repeated a minimum of 10 times. A short break between each exercise is recommended. However, consecutive playing of all 24 exercises (10 times each)

would be most beneficial in the development of endurance.

Be sure to play the roll approximately 2" off the drum or pad, making all accents from a level 9" to 10". Each exercise should also be practiced leading with both right and left hands.

Make these exercises a part of your daily practice routine. You'll be amazed at the results.

♩ = 112

1 *R L R L R L R L R L R L R L R L*
L R L R L R L R L R L R L R L R

2 *R L R L*
L R L R

3 *R L R L*
L R L R

4

5 R

6

7

8

9

10

11

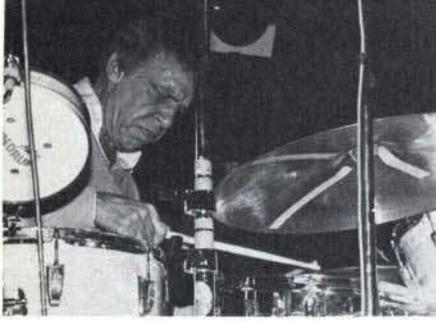
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by Roy Burns

Buddy Rich: Dedication to Excellence



Buddy Rich has been a famous drummer for as long as I can remember. I first heard him on records in the early '40s when I was around seven years old. I met Buddy in person in New York City when I was in my 20's.

Buddy's career has spanned more decades than any other drummer in history. And, he didn't just survive, he has always been at the top. The mental attitudes needed for such a tremendous career could help all of us.

Buddy can be startlingly honest about himself and others. He shoots from the hip verbally. He says what is on his mind. Some of what he says I agree with and some of what he says I don't. No matter—this column is not about any of that.

Buddy has always been dedicated to doing his very best. He has always tried extremely hard to play his best. In spite of health problems, career problems, money problems, family problems (which we all have from time to time), he always played great.

I've worked opposite him in a number of clubs and have seen him play in a variety of situations. He has a volatile personality and when things aren't going well he will definitely speak his mind. I have seen him refuse to play and walk off the stage. However, when he decided to play he always gave it his best, and his best is great indeed.

Less hardy souls or less dedicated ones might have given up drumming in light of his earlier heart problems. And then there was the trouble with his back. I've seen him play with such pain that he could not play the hi-hat with his left foot. However, no one in the audience knew it. He played great. He overcame the pain.

Buddy personifies dedication, perseverance, determination and a desire to get the most out of himself and those around him. He sets a high standard and has been known to be impatient with others. He can also be impatient with himself.

I can't say that I know Buddy extremely well—I don't. However, I know that the attitudes he exemplifies can help all drummers develop their own potential more fully. The following ideas are not theories. They are based on my friendship with him and my observations of Buddy in action.

1. Strive to be the best *you* can be. You may not have the talent to be a Buddy Rich, but you can be your best. Give it all you've got.

2. Play the way you feel like playing; don't worry about what people say. Some will like it, some won't. Play your best for the people who *do* like you. Let the others worry about themselves.

3. Don't get discouraged. Bounce back and keep bouncing back. Perseverance has many rewards. Remember, the more you bounce back the stronger you get.

4. Keep developing. Buddy never changed his style. However, he continued

to grow and develop his own point of view. Continual development is a side benefit of not giving up.

5. Don't live in the past. Buddy's current big band never sounds like the '40s and neither does he. He seeks new arrangers, new music and never looks back. He keeps moving.

6. Believe in yourself. If you are not a genius (as few of us actually are), believe in your ability to improve. Keep believing and learning all your life. We can always do better.

7. Work hard! Buddy once said to me, referring to hard swing, "If you ain't sweating it ain't happening." You must make the effort.

8. Seek out good people to play with. Buddy always looked to play with the best people around.

9. Don't make excuses. If Buddy felt he didn't play well, he would be the first to say so. He also knew when he was on.

10. Dedicate yourself to excellence in whatever you do. Buddy has made the comment, "When I play, I play!"

To me, that means total concentration. Give it 100% or don't bother. If you play weekends, give each weekend all you've got. Make it a total effort. If you are a drum teacher, dedicate yourself to continual learning so your teaching will remain meaningful.

It also suggests the old adage, "If a thing is worth doing, it is worth doing well." In fact, it is worth your very best effort.

These attitudes are things that we can all learn from Buddy. Whether you are a Buddy Rich fan or not, real work and real accomplishments must be respected. The length of Buddy's career should be proof enough that he has demonstrated over and over his unswerving desire to do his best.

Buddy's dedication to excellence is a lesson for all of us. It has been a great lesson for me.

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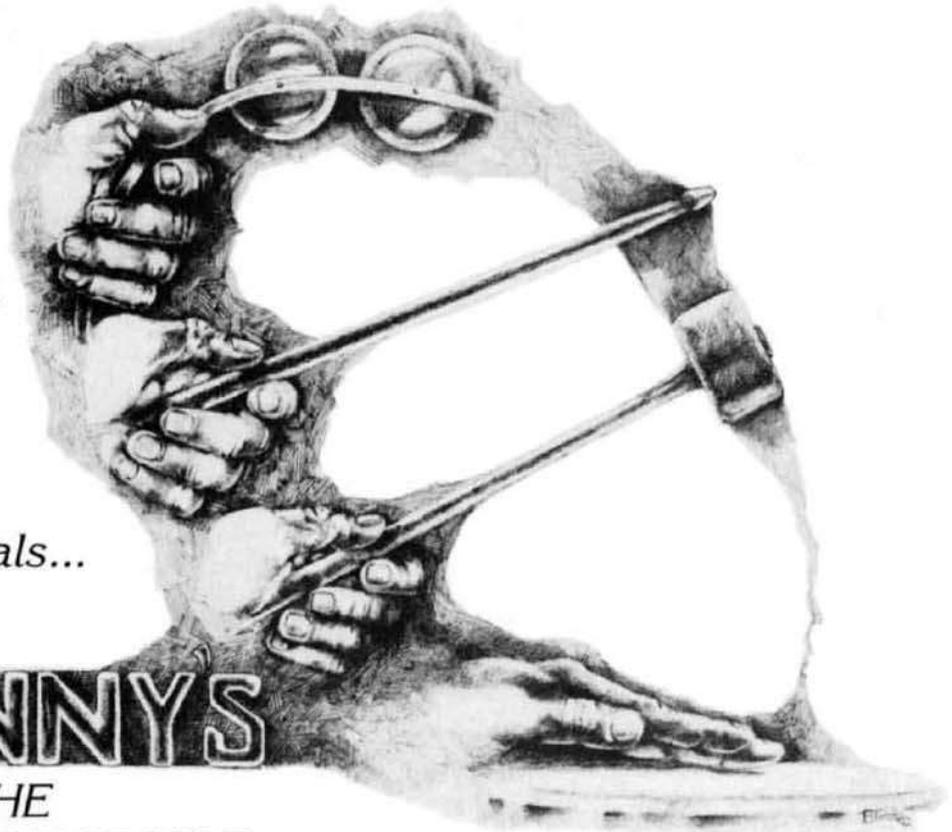
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by Bob Saydlowski, Jr.



Model 5

Set-The-Pace Practice Pads

In the July '82 issue of MD, I reviewed practice pad kits by three manufacturers. These were actually practice drumsets, as they all used a drum head as their playing surface. Ralph Pace's models are true practice *pad* kits, using a wooden base and rubber surface. He currently has 28 kit models as well as 13 other special-purpose pads—all hand-made.

Pure tan gum rubber is used for the playing surface, which can range from 6" to 16" in diameter. The pad bases are poplar, plywood discs with a wooden post on the bottom. This mount post has five holes and attaches via a wing bolt and curved washer through one hole. For extra stability, small screws are provided which can be countersunk into an additional hole. All parts are finished in polyurethane varnish.

All kit models include a square particle-board base. An upright bass drum post screws into the baseboard and has a brace on the back. The base drum pad is a square piece of thick, cushioned rubber, tacked onto the wooden post. At the bottom of the post is a steel plate for pedal mounting. It's adjustable to accommodate most pedals.

The baseboard also serves as a platform for all other pad mounts. The snare and floor tom pads are on separate, fixed wooden posts, which are screwed into the baseboard. These posts are actually two-piece. Another wood post mounts on the side of the fixed post, and this is where the pad attaches. This adjustable post has holes which allow the post to be adjusted for height and forward tilt. The pads can also tilt towards the player due to their swivel-type mount, but distance between the two is fixed. The posts may also be strengthened by adding countersunk screws.

The tom-tom and/or ride cymbal pads are mounted on wood crossbars which attach to the backside of the bass drum post. The bars are adjustable for spread and height. The top of each crossbar is cut at an angle to allow proper pad mounting. Pace attaches sandpaper strips to the angle cut to give a better grip. One of the crosspieces is longer than the other to allow for making the right tom into a ride cymbal. The two mounted pads can be tilted towards the player, but not towards each other. The same goes for the snare and floor tom.

Pace's *Model #5 Pro Standard* duplicates a five drum set-up and is comprised of two 13" pads for snare and floor tom and two 11" pads for the left and right toms. The bass drum post is made of a thick 3 1/2" x 4" rubber block. The baseboard measures 20" x 14". Retail \$120.00

The *Model #6 Pro Standard* is a double bass set-up utilizing a larger baseboard, two separate bass drum posts with one tom-tom pad mounted on each post and separate snare and floor tom posts. Distances between the two bass drum posts, as well as between the snare and floor tom, are fixed, but one could customize the set by drilling new holes for different post placements. Retail: \$135.00.

All of Ralph Pace's practice sets can be ordered with a *Circular Heavy Duty Bass Drum Pad* affixed to the upright post. This pad is a 17" diameter piece of plywood with the rubber block attached. A plastic molding surrounds the edge of the pad, giving it a more realistic bass drum appearance.

Pace also offers *Deluxe Heavy Duty* models. The swivel base under each plywood pad disc is twice the size of the *Standard* models. There is a formica piece between the rubber and the wood to further reduce sound. The wood discs themselves are 3/4" thick and all pads have plastic edge moldings.

Also available are *Double-Mount-Reversible* models. Pace's idea of a reversible pad allows for the playing surface to be detached from the pad mount, leaving one disc base still on the pad set. Each pad has

two plywood bases. The pad surface which was removed can be placed on your drumset for practicing. Basically, *two* sets of pads are available with the double-mount-reversible system.

A special, brush playing surface pad can be ordered to replace the regular snare drum pad on any set model. The surface is textured formica and gives quite a different sound. The surface is ideal for practicing with brushes.

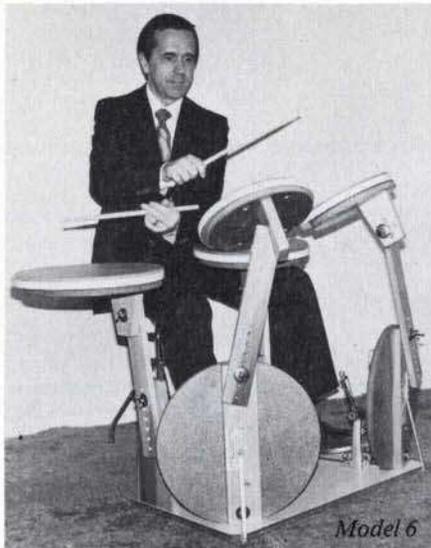
Two student models are made in four- and five-piece set-ups. They have 6" rubber pads mounted on hexagonal wood bases. The same mounting idea applies. These models are the lowest price of all manufacturers, retailing at only \$65.00 (*Model #4*) and \$75.00 (*Model 4T*).

All pad models are very quiet and have a solid sound and feel. I found the toms all have some sort of inherent pitch. As you go around the set, the pitch of each pad lowers, just like drums on a regular kit. The snare pad is quieter than the toms due to its 1/4" rubber, as compared to 3/16" on the tom-tom surfaces.

Besides practice pad sets, Ralph Pace has various other pads to offer: The *Model #1* is simply the bass drum upright post and baseboard from a pad set. This model could be helpful for the student who already has a practice pad and stand, but needs something to duplicate a bass drum. Retail: \$15.00.

For those who want to practice on their own drumset, the *Model #8 Pro Silent Bass Drum Practice Pad* fits onto the batter head. The same square rubber cushion that is used on the pad kits is used here and mounted on an 8 1/2" wide piece of plywood which spans the height of the drum. It's held on by the drum pedal at the bottom, and at the top by any standard cowbell holder clamp. A set screw is provided for more secure anchoring, if needed. \$15.00.

For the rest of your drumset, various sized 3/4" thick pads will fit atop the batter heads. These have the plastic edge molding, and are designed for the drummer with a kit set up for practice, who requires



minimum of noise. The pads are available in 12" to 16" diameters and can also be used as stand-mounted practice pads. Variations of *Model #14*, the 14" pad, give different pitches and volumes depending on the thickness of the rubber used. \$ 10.00 to \$20.00.

The right tom on any of the pad kits may be replaced with a ride cymbal pad, which uses thinner rubber and a thinner base than the drum pads. But, if you want to use your own cymbals, Pace has silencers for ride cymbals and hi-hats. Both are made of thin, floppy black rubber. The ride cymbal silencer has a large hole cut out to fit over the cymbal, leaving the bell exposed and is held on with metal spring clips. The pad totally deadens the cymbal, but gives ample stick rebound for fast patterns. The hi-hat silencer fits on the top rod of your hi-hat stand and is placed between the two cymbals. When playing the hi-hat with your foot, this pad deadens the "chick," making the hi-hat practically soundless. The hi-hat silencer is available in 12" to 15" diameters and retails at \$8.00. The ride cymbal model is available for cymbals 16" to 22". Retail \$9.00.

Ralph Pace was first on the scene with practice pad sets and offers the largest selection by far. All models are made to order, handmade by Ralph himself.

Most models come fully assembled. The large playing surfaces give a great drumset simulation. While perhaps not as compact and portable as the Remo, Calato, and Pearl pads, Ralph Pace's practice pad sets offer good quality, silent sound, and best of all in today's economy, down-to-earth prices.

All models are available direct, or can be found in select music shops. For more information: Ralph C. Pace, Box 63, North White Plains, NY 10603.

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| | 7210 | straight | double | ratchet | 2 | No | \$ 69.50 |
| | 5209 | boom | double | ratchet | 1 | No | \$ 48.50 |
| | 4209 | boom | single | ratchet | 1 | No | \$ 39.50 |
| | 5210 | straight | double | ratchet | 2 | No | \$ 36.50 |
| | 4210 | straight | single | ratchet | 2 | No | \$ 31.50 |
| | 3210 | straight | single | U-plate | 2 | No | \$ 21.50 |
| CORDER | CS403 | boom | double | rotor | 2 | No | \$ 79.50 |
| | CS401 | straight | double | rotor | 3 | No | \$ 69.50 |
| COSMIC PERCUSSION | CP310 | straight | single | ratchet | 2 | No | \$ 39.50 |
| | CP310A | straight | double | ratchet | 2 | Yes | \$ 62.50 |
| | CP311 | boom | single | ratchet | 1 | No | \$ 47.50 |
| | CP312 | boom | double | ratchet | 2 | Yes | \$ 74.50 |
| | CP313 | telesc. boom | double | ratchet | 1 | Yes | \$ 87.50 |
| | CP314 | half boom | double | double | ratchet | 1 | Yes |
| GRETSCH | 4850 | straight | double | ratchet | 2 | No | \$ 80.00 |
| | 4852 | boom | double | ratchet | 1 | No | \$ 94.00 |
| | 4853 | half boom | double | ratchet | 1 | No | \$ 90.00 |
| | 4854 | telesc. boom | double | ratchet | 1 | Yes | \$ 120.00 |
| | Blackhawk | straight | double | ratchet | — | No | \$ 74.50 |
| LUDWIG | 1406 | straight | tubular | ratchet | 2 | Optional | \$ 90.00 |
| | 1411 | telesc. boom | tubular | ratchet | 1 | Optional | \$ 120.00 |
| | 1400 | straight | single* | ratchet | 2 | No | \$ 55.00 |
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| | C800W | straight | double | rotor | 2 | No | \$ 78.00 |
| | C-800 | straight | single | rotor | 2 | No | \$ 67.00 |
| | C-700 | straight | single | ratchet | 2 | No | \$ 51.00 |
| | B900WL | boom | double | rotor | 2 | No | \$ 108.00 |
| | B900W | boom | double | rotor | 2 | No | \$ 105.00 |
| | B800W | boom | double | rotor | 2 | No | \$ 93.00 |
| | B-800 | boom | single | rotor | 2 | No | \$ 82.00 |
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| 411355 | | telesc. boom | double | — | 1 | Yes | \$ 66.00 |
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| | Z5273 | boom arm only | ----- | ratchet | 1 | --- | \$ 55.00 |
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| TAMA | 6892 | straight boom | double | ratchet | 2 | No | \$ 80.00 |
| | 6893 | boom | double | ratchet | 1 | No | \$ 95.00 |
| | 6894 | boom | double | ratchet | 1 | No | \$103.00 |
| | 6904 | telesc. boom | double | ratchet | 1 | Yes | \$120.00 |
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| | 6924 | boom | cast U* | ratchet | 1 | No | \$120.00 |
| | 6872 | straight boom | single | ratchet | 2 | No | \$ 69.00 |
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| YAMAHA | CS912 | boom | double | ratchet | 2 | No | \$115.00 |
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| | PD314T | boom | tubular* | ratchet | 2 | No | \$113.00 |
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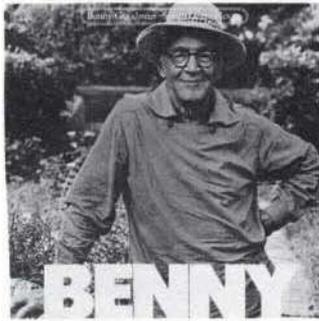
Columbia Contemporary Masters



VARIOUS ARTISTS—*Newport Jazz Festival: Live*. Columbia C2-38262

These 12 releases under Columbia's Contemporary Masters Series are truly remarkable. It's a significant collection in many respects. Any jazz buff will be familiar with the names of the artists. But, Columbia has served up significant portions of previously unreleased material by these masters, that serves to fill historical/musical voids, and from a drummer's perspective we have an almost complete chronological listening experience of many first-class jazz drummers. Space forbids giving just attention to these records, but we did want to highlight some of the drummers featured on each album.

Newport Jazz Festival: Live was recorded in '56, '58 and '63, and features Sonny Greer, Sam Woodyard, Roy Burns, Roy Haynes, Jo Jones, Joe Morello, Jimmy Cobb, Frankie Dunlop, Louis Hayes and David Bailey with bands such as Louis Armstrong's All-Stars, Duke Ellington's Orchestra, The Newport Jazz Fes-



BENNY GOODMAN—*Seven Come Eleven*. Columbia FC-38265

tival House Band, The Dave Brubeck Quartet, The Miles Davis Quintet and the Gerry Mulligan Quartet. A terrific way to familiarize yourself with classic jazz drumming styles from many eras.

Benny Goodman's *Seven Come Eleven* was recorded in 1975. "Here is Benny Goodman the way he sounds today . . . more or less." Drummer Grady Tate does a fine job in quintet, sextet and octet settings, swinging Goodman classics like "Seven Come Eleven," and more current popular tunes like "Send In The Clowns."

Getz's *The Master* is previously unreleased material recorded in 1975, with Billy Hart on drums, Albert Dailey on piano, Clint Houston on bass and Getz on tenor sax. Billy Hart—like all the musicians on the date—plays excellently on these extended cuts.

They All Played Bebop should be in every drummer's library. This album features drummers Jo Jones, Osie John-



STAN GETZ—*The Master*. FC 38272

son, Elvin Jones, Philly Joe Jones, Albert Heath, Mel Lewis, Jimmy Wormworth, Al Foster, Mickey Roker and Leroy Williams, in small group settings with master piano players in the bebop tradition. Ray Bryant, Hank Jones, Tommy Flanagan, Red Garland, Cedar Walton, John Lewis, Al Haig, Barry Harris and Walter Bishop, Jr. are some of the pianists on this album. An excellent audio lesson in the art of accompaniment with drumset. Recorded from 1955 to 1977.

Art Blakey is a tiger! He and The Jazz Messengers smoke, burn and finally explode on *Originally*. This album was done in '56 with the original band and the next variation, featuring Donald Byrd and Bill Hardman on trumpets, Hank Mobley and Ira Sullivan on reeds, Wilbur Ware, Spanky DeBrest and Doug Watkins on bass, and Horace Silver, Kenny Drew and Sam Dockery on piano. Pay close attention to the rhythmic left hand of Horace



VARIOUS ARTISTS—*They All Played Bebop*. C2-38039

Silver for a lesson on how to drive a band.

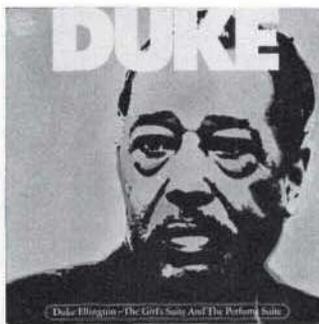
Art Farmer's quintet on *The Time And The Place* was a short-lived but superb band featuring Mickey Roker on drums, Jimmy Heath on tenor sax, Cedar Walton on piano, Walter Booker on bass, and Farmer on trumpet and fluegelhorn. This album was recorded live in 1967 and serves as a brilliant introduction to Mickey Roker. Roker is a true musician/drummer who can do anything, anytime, anywhere.

Drummers Ed Blackwell and Billy Higgins rip it up on Ornette Coleman's *Broken Shadows*. On most cuts the drummers play individually, but on "Happy House" they're together; perhaps *the* model for two drummers playing jazz. All of these tracks are released for the first time on this album and "... presents a wide-angle view of Coleman's music, played by the men who know it best."

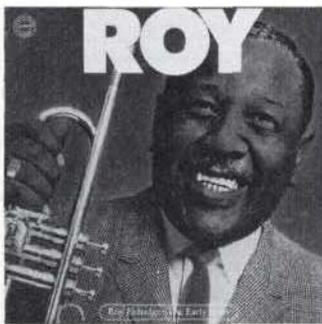
Duke Ellington's *The Girl's*



ORNETTE COLEMAN—*Broken Shadows*. FC-38029



DUKE ELLINGTON—*The Girl's Suite And The Perfume Suite*. FC-38028



ROY ELDRIDGE—*The Early Years*. C2-38033



THELONIOUS MONK—*Live At The Jazz Workshop*. C2-38269

Series



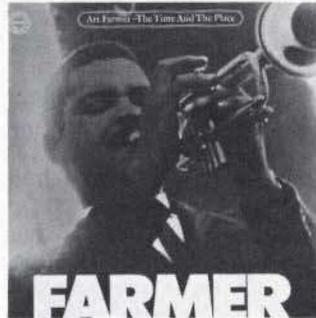
ART BLAKEY—Originally. FC-38036

Suite And The Perfume Suite ". . . contains two suites, one often played in public [The Perfume Suite], the other never heard in its entirety outside the recording studio." Both suites were recorded in 1961 with Sam Woodyard on drums. Woodyard's drums sound fantastic and his contribution to Ellington's band deserves to be studied.

Drummers and trumpet players have always had an affinity for one another. There's little that can top a hot drummer/hot trumpeter combination. Roy Eldridge is one of the all-time best hot trumpet men. *The Early Years* features Roy Eldridge with Teddy Hill & His Orchestra, Teddy Wilson & His Orchestra, Mildred Bailey & Her Orchestra, Gene Krupa & His Orchestra and Roy Eldridge with his own orchestra. An excellent swing-style drummer himself—in fact, Roy would often take over the drum chair in Gene Krupa's band—Roy is heard in big bands with



THELONIOUS MONK—Live At The It Club. C2-38030

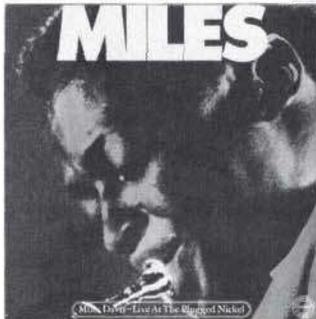


ART FARMER—The Time And The Place. C2-38232

Bill Season, Zutty Singleton, Cozy Cole and Gene Krupa on drums. Buy it!

Live At The Jazz Workshop and *Live At The It Club* feature Monk's Quartet with Charlie Rouse on tenor sax, Larry Gales on bass, and Ben Riley on drums. We don't know if it's possible to consider yourself a jazz musician if you aren't at least familiar with Monk's music. Ben Riley plays sensational. He's superb as an accompanist and a first-class soloist. Monk's tunes seem to have a magic effect on drummers.

Finally, *Live At The Plugged Nickel* features the classic Miles Davis quintet with Ron Carter, Herbie Hancock, Wayne Shorter and Tony Williams. Tony Williams is always worth listening to. This 1965 recording has been available as a Japanese import, but this is its first release in the States. One more log on the Tony Williams fire; one more record to marvel at; one more awesome session from an awesome band. 🗑️



MILES DAVIS—Live At The Plugged Nickel. C2-38266

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At the age of 25, Kenwood Dennard is in a position many drummers would envy. For the past two years he has been playing in one of the top groups in the world, Manhattan Transfer. Previously, Kenwood had stints with Dizzy Gillespie and Brand X.

In addition to his work with Manhattan Transfer, Kenwood is busy with his solo act, drum clinics, composing and his own record company, Unisphere Records.

MD: What got you interested in the drums?

KD: I was inspired by another drummer I saw in an outdoor program around the Lower East Side. He was about ten years old and was really wailing. I was eight or nine and I said to myself, "I could do that too."

MD: Once you became involved with the drums what kind of music did you play?

KD: Once I got involved in music, I felt Motown was what was happening. I listened to whatever was on the radio in the early '60s: the Beatles, Frankie Lyman, Frankie Avalon, Beach Boys, James Brown, the Four Seasons and so on. Those were the things I was listening to, but I didn't necessarily feel that they fit my style. Many of the drum tracks were just part of the whole music and they were not something that I would particularly focus on. For example, with the Beach Boys it would have been a case of the drums detracting from the music. You wouldn't want a drum track to get in the way of all that har-

mony. Same thing with the Transfer on a song like, "A Nightingale Sang in Berkeley Square."

MD: Did you take lessons?

KD: Yeah. I studied with a cat named Willie Kessler, who was an old-fashioned player. He used to do stuff with Cozy Cole and I think he's still around. He's a great teacher, a very unorthodox cat, but he got the job done and I learned a lot. He used to sit me down and play rhythms and I'd copy them. We would also trade fours. I was eight or nine at the time and he thought it was a big thing. He used to call people into the room and say, "Yeah, check out my student." In fact, I even taped some lessons on a little recorder. I don't know what happened to them.

MD: Was that your first formal instruction?

KD: Yeah. I started really early. The point to be made is that this was good, but it was only one part of my experience. I had to open up and listen to some cats who were a little hipper for my time, compared to the swing era.

MD: You mean more of a bebop style?

KD: Yeah. I got into Tony Williams and a number of other people.

MD: What music school did you go to and why did you choose that particular school?

KD: I went first to the Manhattan School of Music, prep department and then to the Manhattan School of Music. It should be noted that I began to explore other styles and got hip to Elvin Jones and started getting more into jazz. Before that, I was studying in a more old-fashioned vein with Willie.

MD: What other schooling did you have?

KD: While in the prep department I was also taking private lessons with Charlie Simon, who later did *The Wiz* and who has the Harlem Bell Choir, which is beautiful. I saw them on T.V. two years ago when I was in Europe with Manhattan Transfer. He was great. He got me more into sight reading. He was a strict disciplinarian with a good sense of humor. Later, I went to Berklee because I dug the brochure. My mother wanted me to go to Julliard because that's where she went.

MD: Who were some of the teachers who inspired you at Berklee?

KD: Gary Burton, Alan Dawson and Herb Pomeroy. Burton was inspiring because he was so methodical. I learned a lot about vibes from him and a lot about the theory

Kenwood

of improvisation.

MD: Besides playing with Manhattan Transfer you have a solo act in which you play drums, keyboards and sing at the same time. Tell us more about that.

KD: That's my secret weapon; my ace in the hole. That's an "in-the-basement" type of thing. I've been doing it for quite some time, but I want to perfect it to a level of excellence.

MD: How long have you been playing the keyboards?

KD: Since the age of eight.

MD: Did your mother want you to take up the piano?

KD: Sure. My major at Berklee was composition.

MD: Do you find playing the keyboards and singing helps your drumming, and vice versa?

KD: Both playing the piano and singing help one's drumming. You don't have to be a virtuoso, but it's good to sing if you're a drummer. Alan Dawson used to have me do that. He has his students sing in particular forms while taking drum solos. It's real helpful.

MD: What do you mean by forms?

KD: Well a form is a musical shape or outline to a piece. Now there are different types of forms, such as AABA. It's good for drummers to learn forms and singing is one way of doing it. If you're following the melody, you're following the form.

MD: What has playing with the Manhattan Transfer done to make you a better musician?

KD: Put me under pressure, especially in relation to time.

MD: Did you have to make any kind of adjustments when you started playing with Manhattan Transfer?

KD: This is the first time I've worked with a four-piece singing group. There were some technical adjustments. They use a lot of backbeats and stuff. I began riding with the traditional grip with my left hand on the hi-hat and playing the backbeats with my right hand using the butt end of the stick. That's the "hinge technique."

MD: Was it hard for you to change over?

KD: I assume you mean from right-hand ride to left-hand ride. The "hinge technique" was developed specifically for this. The left-hand ride I developed while teaching at Drummer's Collective. Everything I taught students, I taught myself. It took me about a year to develop it.

Dennard

MD: Playing with Manhattan Transfer gives you the chance to play many styles.

KD: Yes. I get to use a lot of different styles and it affords me the opportunity to have some input into the music. No one can think of everything so, obviously, if I come up with an idea and it's good and everyone digs it, it's used.

It's interesting because you have to be real precise and consistent. The beats that I play are beats that have evolved over the past two years. It gradually changes. You cannot play one thing tonight, something different the next night and something else the night after.

MD: What kind of equipment do you use?

KD: My set contains various brands. I use different drums and piece them together into different sets.

MD: What about your cymbal set-up?

KD: I use a 16" swish, which I've never seen on the market but they'll probably come out with one. They're good for a quick attack.

MD: A. Zildjian?

KD: Yeah, Zildjian. I use a brilliant ride cymbal. I got the idea from Lenny White. It's a nice heavy cymbal with a big bell. I also have an upside-down stage knocker. I use Zildjian heavy hi-hats, a brilliant crash 16", and 17" and 18" crashes on my left side.

MD: Do you use any special recording techniques in the studio and do you have a lot to say about your miking set-up?

KD: Yeah, as a matter of fact. When I've been in the studio it's mainly been with the projects that I'm co-producing or that are being done with close friends of mine. I use the same engineer, Tony Rodriguez, and so I have input into the mic' set-up. For different styles I use different techniques. For example, the drum set-up I had with the Transfer at the Garden State Arts Center utilized four tracks; one for the bass drum, one for the snare drum, one for the tom-toms and the cymbals. I put a mic' on the floor in front of the bass drum.

MD: Playing live, would you use a different set-up depending on the size of the hall?

KD: With the Transfer, Dan Castings does the miking so it's pretty consistent from night to night. I guess he operates his equipment differently in different halls but the equipment and the miking remain the same.

In terms of whether or not there's a spe-

cific studio technique, you just have to be very aware of what you are playing and take every situation as it comes, realizing that everything you play is indelibly pressed on tape. So you have to be on top, as time is very important in the studio.

Padding is very important. Engineers are helped greatly if they have a cat who knows what he's doing; knows how to muffle his drums. It saves a lot of time.

In Japan I learned a technique for muffling. Take two strips of tape—one about three inches long, the other about five inches long. Then, take some tissue and fold it to make a two-and-a-half inch square. Put the three-inch tape on top and then put the five-inch tape a little further back. It works really well for all the drums, except of course the bass drum where you use pillows or bean bags.

MD: You do a lot of drum clinics. Can you compare drum clinics and private instruction?

KD: A drummer can gain a lot from the clinics and get a lot from private lessons. Most people prefer private lessons. One thing a clinic can do is offer input from peers, which private lessons can't. There are a lot of different ideas flying around at clinics.

With small clinics, I have personal input into everyone in the class. They can sit down and play and I can teach them as if it was a private lesson. Bigger clinics are more like a demonstration where you go and play, explain what you did, and answer questions.

MD: What techniques do you concentrate on with your students?

KD: That depends on the individual who comes in for the lesson. I concentrate first on rhythms and take it from there. I have three different areas; physical, mental and creative. Physical is the actual jumping on the set, doing chops, taking solos. Mental is reading and theory. It's important for a drummer to have some knowledge of chords or theory so he'll know what's going on. The creative part is shaping solos; spiritually expressing yourself through the instrument.

MD: Do you teach your students traditional or matched grip first?

KD: I start beginners with the matched grip because I find it easier for them to understand. Over a period of time, they seem to be able to handle many different styles using the matched grip. Both grips are use-

ful. The traditional grip is indispensable for most styles of jazz, especially bebop. Now I ride with my left hand in the traditional grip and there's a reason for that. The traditional grip is good for playing objects close to you, while the matched grip is good for playing objects which are farther away.

MD: Do you use a lot of finger control with the matched grip?

KD: Yeah, I developed it myself. I was going to be taught finger control by Charlie Simon, but something happened and I wasn't studying with him anymore. So, I made up my own finger control and called it the "Wood Stroke."

MD: Besides playing the drumset, do you also have experience in playing percussion?

KD: I've played some percussion with the Municipal Symphony Orchestra in Caracas, Venezuela. I did a lot of orchestral work while studying at Berklee and a couple of concert things in New York.

MD: What advice would you give to young drummers?

KD: If it had to be one thing it would be to "jump in the lake" and swim.

MD: A baptism of experience.

KD: In terms of being well-rounded, they have to have a lot of possibilities that I was given, such as a good teacher, playing a lot of different styles and listening a lot. Play with musicians with more experience.

MD: Are there drummers that you admire?

KD: Tommy Rendall. I shared a lot of stuff with him when I went to Berklee. Also Vinnie Colaiuta, Billy Cobham, Billy Hart and Max Roach.

MD: Your major at Berklee was composition. Do you still compose?

KD: My composing goes on all the time, and by the time I'm 50 or 60 I'd like to be known as a serious composer.

MD: What does the future hold for Kenwood Dennard?

KD: For a while, I'll probably just play on the road and work on other projects with Unisphere Records, the record company I co-founded in 1980. Then I'll be getting into my own thing. I'm going to come out with an extraordinary band that allows me to explore, technically, a lot of things.

I'll also put together a more commercial group. Of course I'll play on other people's sessions. Once you have your own album out, that doesn't mean you stop playing on other people's sessions.

Adjusting For Softer Drumming

Many of the name drummers who appear in *Modern Drummer* are concerned with high volume and projection of their sound. This subject comes up regularly in connection with development of technique, choice of equipment, tuning and miking. These players usually perform in large halls in front of audiences who are there specifically to listen, and who don't mind if the volume level prevents easy conversation. These performers have reached a level of success at which they automatically command attention. It must be remembered, however, that they are in the minority, and that for a large percentage of working drummers, a thunderous technique is *not* considered a virtue, and a drumset which cuts through all opposition is a liability.

ANALYZING THE PROBLEM

There are many different musical situations where quiet playing is required. There are styles of music which in themselves are quiet—small group jazz, or possibly folk. Accompanying shows often calls for a great deal of finesse when singers on stage are poorly amplified, if amplified at all. Probably the most common situation is playing in a lounge or restaurant in which obtrusive music is unwelcome, but in which the band is still expected to produce everything from soft background music to the latest rock hits.

"Fine," you say. "So the background music is soft, and the stuff for the audience to jump about to is loud." Wrong! If the room is small, or if some customers want to dance while others want a quiet drink and a chat, the music must remain at an acceptable level. This doesn't mean that your rendition of "Fame" has to be exactly the same volume as "When Sunny Gets Blue," but the band *can't* suddenly start to roar.

So here is where the problem occurs. Drummers playing loud music can be loud all the time, and drummers playing quiet music can adapt their equipment, technique and mental approach to playing quietly. It's the drummer who plays the type of music which is normally loud, but has to do it quietly, who has a special set of problems. Because by holding back, the drummer is losing mental attack, an important factor in producing a feel. Certainly an ad-

justment in technique is required, but in order to produce the best results, this must be coupled with a reappraisal of tuning, equipment, set-up and approach.

Of course, instead of relying on a lighter touch, you *could* take the other course and dampen the drumset so much that it doesn't matter how hard you hit it, the sound produced is minimal. Although this method is not recommended, it does have the advantage that you can thrash away, enjoy yourself, and probably transmit some of your enthusiasm to the rest of the band. For the drummer who must put a lot of physical effort into the playing, but is in danger of getting fired for being too noisy, this is the possible answer. The disadvantage with this is that the sound which reaches the audience, although at an acceptable volume, will usually be unmusical and unattractive.

THE IDEAL SOUND

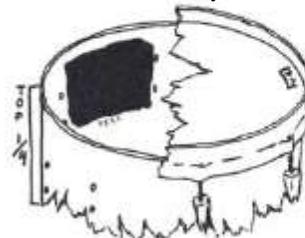
You probably have an ideal sound you want from your drums. This is when all the variables are adjusted to your personal preference. Whether you are a beginner or a seasoned professional, you make your choices based on your ears, heart and head. When adjusting your set for quiet playing, it's best to start with your ideal sound and then go on to consider what adjustments need to be made to reduce the volume. If you start with the set sounding just as you like it, there's a good chance that you'll be able to reduce the volume without changing the sound too drastically.

It's possible that you already employ some form of damping. If so, you may find it sufficient, otherwise you can experiment with increasing it. Open drums are very difficult to use in the type of situations which I am talking about. Some damping would become necessary. However, if you're the sort of player who feels at home with open drums, you're probably used to playing with a good deal of control anyway, so the damping need not be too great.

TOM-TOMS

On the basis that double-headed toms carry better than single-headed ones, it would be logical to assume that a good first step would be to remove the bottom heads. This is not the case. Remember two things here: you'll be employing a more gentle

technique, and you still want a good drum sound. Single-headed toms need to be whacked quite hard to get the best tone out of them. If you damp the head of a single-headed drum, you're reducing the response of the only vibrating surface and changing the actual drum sound more than should be desirable. For those players with single-headed tom-toms who wish to adapt them for quiet playing, I'd recommend that you experiment with taping pieces of felt, or folded tissue paper, to the inside of the shell before you try damping the head. These mufflers should be no more than a quarter of the depth of the drum and should fit easily between the set of screws which hold the tension rods in place. They should be close to the underside of the head, but not touching it. Start with two of these mufflers on either side of the drum and add more if necessary.



There is a slight variation I've found ideal for damping tom-toms. Use a piece of felt, or a folded duster, and attach it to the rim of the drum on the side furthest from you. Do not use tape, but rather, a small *bulldog* clip used for fixing paper to clip boards and drawing boards. They're cheap and can be bought in any shop that sells office equipment. These clips are much easier and cleaner to use than tape, and you can remove them or make adjustments with extreme ease. I have found that a piece of material about 6" by 4", clipped to the rim half-way along its longest side, is ideal for all tom-toms from 10" to 16". This is rather surprising in that the smaller drums have a larger proportion of their head surface covered by the damper than the larger ones do. The ease with which the amount of damping material can be varied makes this method preferable to using the external clip-on dampers supplied by some drum companies. Obviously this method cannot be used on the bottom head. If you feel the need to damp the bottom head,

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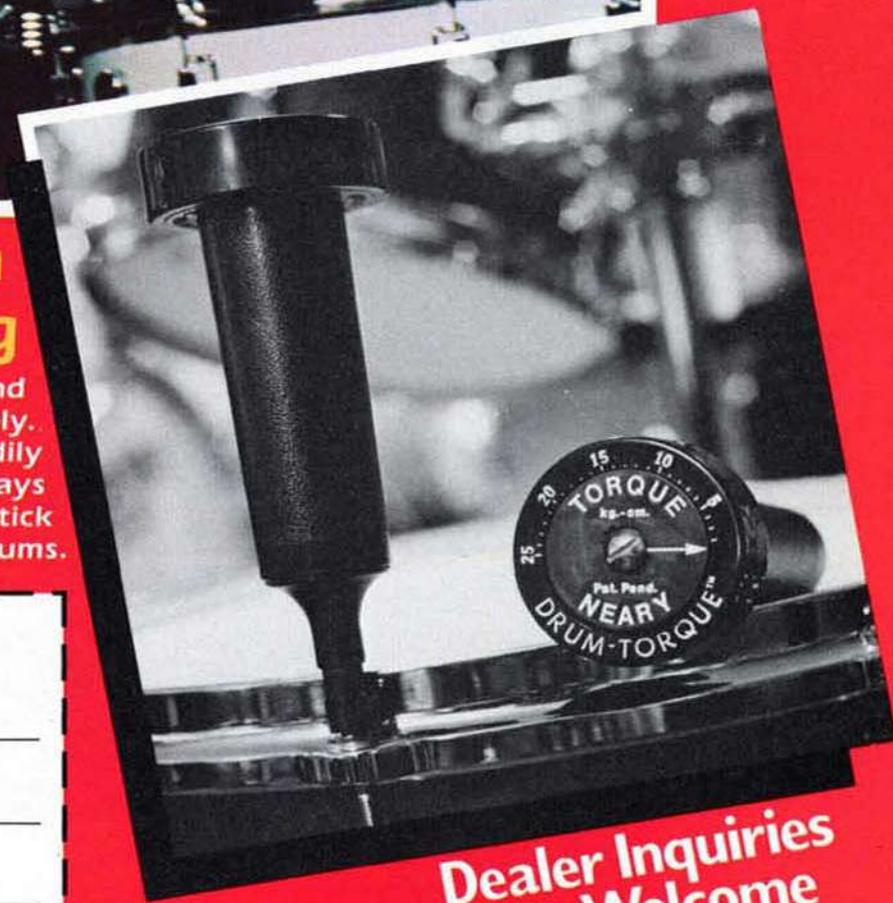
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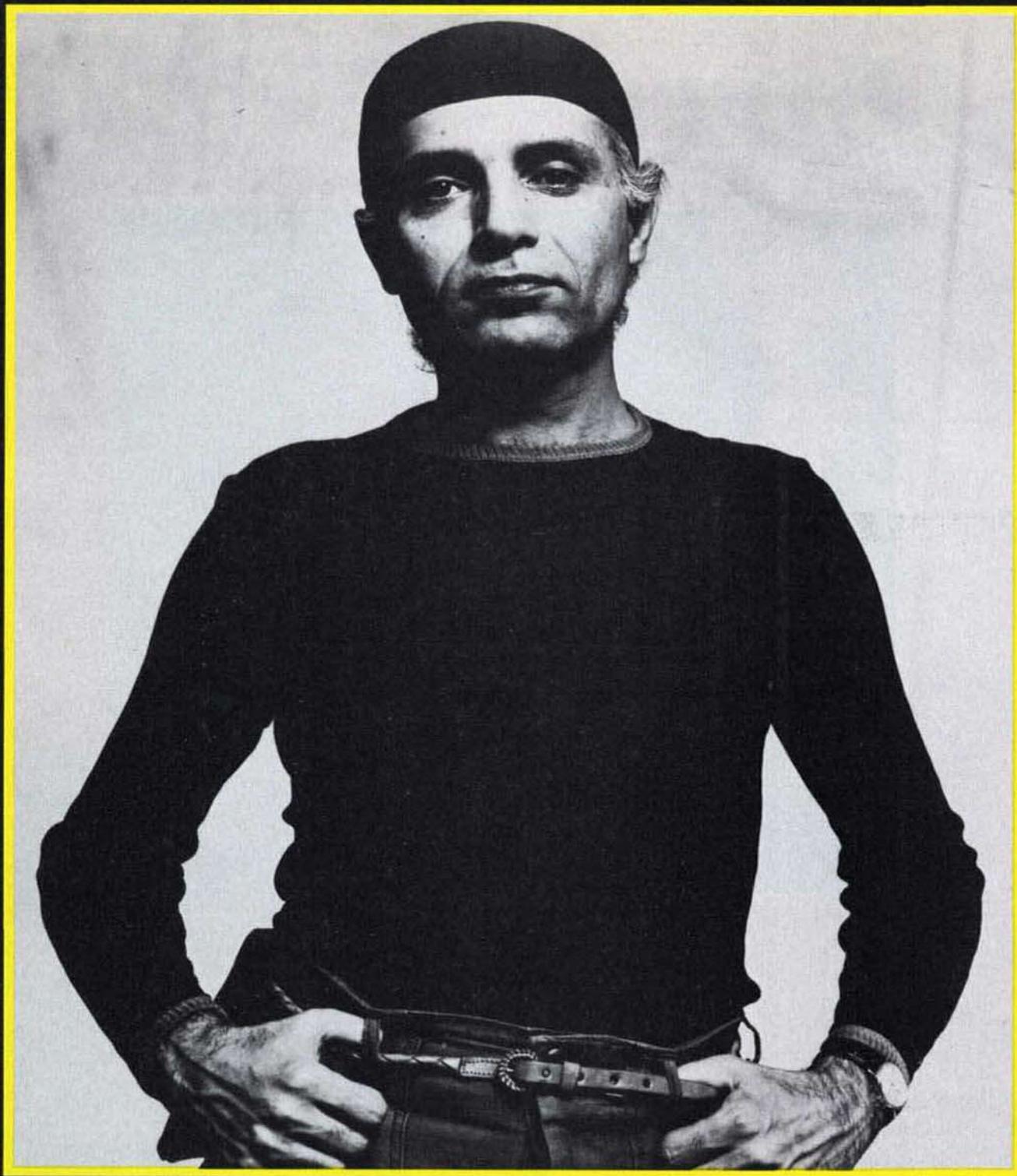
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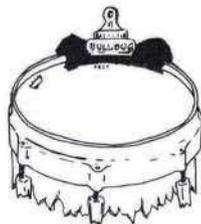
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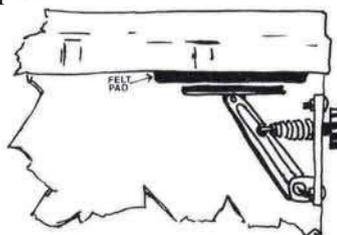
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you'll have to resort to tape, either on its own, or supporting padding. However, as a rule, the damping on the batter head can absorb some of the impact from the stick, while the bottom head will vibrate more freely, giving the drum its musical tone. So go easily with the bottom head.

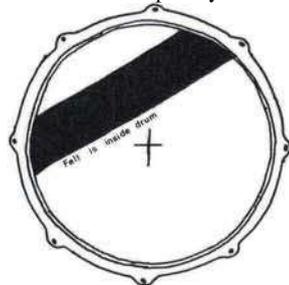


SNARE DRUM

The same rules apply here as with the tom-toms. Start with your ideal sound and proceed to try to get it quieter without changing the quality more than you can help. I'd advise you not to do anything to the snares or the snare head. If you do, it will make the drum sound quite different. Concentrate your efforts on the batter head. If you use brushes, you might find that having part of the head's surface covered with a piece of cloth is a nuisance. The easiest way around this is to tape a small piece of material (or tissue paper) on the inside of the head. If you have an internal, screw-on type damper in your snare drum, it's a good idea to stick the padding directly above where this damper would come to rest against the head. Then you can use the two dampers in conjunction with one another. If you think the padding should be pressing more firmly, you can tighten the screw damper, which will pull it into position. The padding taped to the head helps to prevent those annoying rattles which can occur with screw-on dampers.



Another possibility—it you don't want anything fixed to the batter head—is to put a thin felt strip under the head, held in place between the rim of the head and the drumshell, similar to what you might do with a bass drum. Avoid putting the strip right across the center of the drum as this will kill the tone completely.



If you like the batter head of your snare drum a little on the loose side, you'll need to have it a bit tighter for quiet playing. The damping you have employed will reduce the crispness of the drum so that it will no longer sound the same unless the head is tightened. Also, using lighter sticks and playing technique, you'll probably find certain things more difficult to execute unless you make the head more responsive.

BASS DRUM

Even drummers who have no dampers on their snare drums and tom-toms usually employ some form of damping in the bass drum. This makes the problem easier. To make the drum quieter, you just increase the damping.

In the case of the bass drum, it's much easier to deal with one head than two. The batter head is large enough to be damped sufficiently and still retain its tone. Playing in a quiet situation, you won't need the extra carrying power which the front head gives. Of course, the standard compromise here is to use a front head with a hole cut in it. This means that you can rearrange the muffling materials inside the drum. There is no reason why a double-headed bass drum should not be muffled with pillows or blankets. But without the hole, you have to take off the head if you want to change anything. There are external dampers which clip onto the bass drum hoop. I'm reluctant to knock anybody's product, but I've found that because of the tonal depth of the bass drum, these always rattle unless they're screwed up tighter than I find desirable. I've seen drummers with double-headed bass drums wedge pillows up against the front head and put things like rolled up towels between the batter head and the pedal posts. This not only looks untidy, but it's uncertain that the muffling will stay in position.

Now let's be positive. I've found that a large hole cut in the front head (leaving about 4" around the edge) leaves me with only one head to tune, easy access to the muffling inside, and the front hoop on the drum. It also helps to keep the drum in shape, protects the bearing edge and is better visually.

In the same way that drummers who use heavy sticks should be prepared to change to lighter ones for quiet playing, drummers who use wood or hard synthetic beaters ought to change to felt. I use a loose felt-strip damper and a folded blanket in the bottom of the drum, resting against the head. A feather pillow is more generally accepted, but I like the blanket because it's versatile. Plus, it can be folded in a different way, giving more, or less, contact with the head.

A general point about all the drums is that the overtones can be reduced by putting them slightly out of tune by gently slackening off two tension rods on opposite sides of the batter head. This can give a very pleasing effect from the tom-toms.

continued on next page

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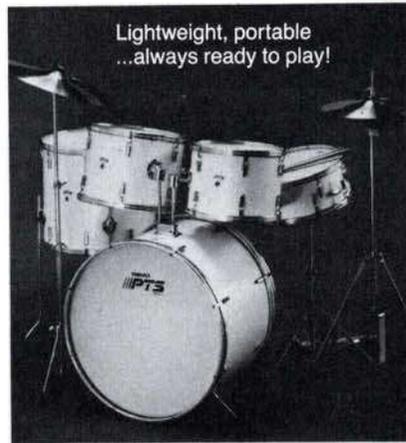
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CYMBALS

It's quite common to see drummers with limited resources spending most of their budget on expensive drums, and then compensating for this by buying cheap cymbals. Anyone who does this has got it the wrong way around. Any drum can be made to sound reasonably good with a bit of attention, but a bad cymbal will always be just that, and nothing can improve it. The fact that in normal set playing you play more notes on cymbals than you do on drums, should indicate the importance of cymbals. If a band is playing loudly and the drummer is not miked, it's possible for the sound of a bad cymbal to get lost in the overall sound of the band. If you are miked, or playing in a quiet situation, your cymbals are going to be heard. There is no substitute for good quality cymbals. A good cymbal will blend with the notes of the other instruments and will enhance the sound without getting in the way or covering it up. There is a strange quality in the sound of a good cymbal. It can be played (at a reasonable volume) in a quiet musical setting without seeming too loud, and it can be played at the same volume behind louder music and still be heard.

The point to be learned from this is that good cymbals and good playing are usually sufficient to insure that the cymbal sound is right in a quiet setting. I don't recommend

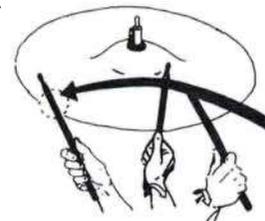
tape on your cymbals since it causes them to vibrate unevenly and lose quality, as well as quantity, of sound. A bad, clanging cymbal can be helped by being taped, but this does not actually make it sound better. It simply reduces the clanginess, leaving you with more of the "clicky" sound of the stick.

Cymbal felts can be used to reduce the amount of ring from a ride cymbal. The same thing applies to the top hi-hat cymbal. In both cases, you must be careful to leave some movement in the cymbal. If it's screwed up too tightly between felts, there is a danger of it cracking, even when played at low volumes. The angle of tilt of the bottom hi-hat cymbal can also be reduced, as can the gap between the two cymbals.



Crash cymbals are a slightly different matter. I don't advise tightening the cymbal to reduce vibrations. The crash cymbal needs freedom of movement to function properly. The way you play it is the all-important factor here. The distance that the tip of the stick travels between the snare

drum and the crash cymbal is usually between three and four feet. If you allow your arm to extend in a fast motion, leaving only the impact of stick against cymbal to check it, you're going to produce an uncontrollably loud crash. The stick should slice at the crash cymbal with a circular motion, so that even as it hits it, the stick is starting to come away from it. Develop this technique and you'll be able to control the amount of force which goes into the crash.



There are cymbals which are more suitable for quiet playing than others. I'm not going to attempt to catalog them, but for example, the *Flat Ride* type is very useful. A 16" crash is generally preferable to anything larger, and the standard weight of hi-hat cymbals are easier to play at low volume than ones which are produced especially for their "cutting through" properties. A large cymbal with rivets can also be useful. I'd suggest the ordinary sizzle ride cymbal in preference to a China type. You can ride on one of these with a

stick or brush and produce a gentle, sizzling crash which can fill out the sound without being obtrusive.

The possibilities open to you when using your cymbals quietly is the principal delight in this situation. You can get different sounds by playing on different parts of the ride cymbal. When the music is loud, this doesn't make much difference, but when it's quiet, you can hear the difference and it's like having two or three cymbals in one. You don't need to play so hard on the hi-hat. Many drummers play across the edge to get extra volume. Have you ever tried playing on the bell of the top hi-hat cymbal while opening and closing it? This produces a very effective sound in Latin numbers, but is easily lost if the band is loud.

HARDWARE

In the same way that a bad-sounding cymbal can be covered up by a loud band, but will stick out like a sore thumb if the music is quiet, so will any rattles or squeaks from pedals, stands, stools or lugs. In the same way these noises can be picked up by microphones in other circumstances, when you are playing quietly you'll be surprised just *how* audible they become. I've even been irritated by the sound of the butt ends of the sticks knocking against the buttons on the cuffs of my jacket.

Be sure that you, and your set, are only making the sounds you intend to make. Any others should be ruthlessly elimi-

nated. For further hints on how to deal with this, see James E. Murphy's very helpful article, "Getting The Noise Out Of Your Set" in MD August/September 1982.

ADJUSTING YOUR PLAYING

Keep in mind that when a percussion instrument is hit, speed equals force of impact, which equals volume. Under normal circumstances, it's easier to play slowly and quietly than fast and quietly, because when your hands are moving quickly, they're producing more force, therefore, impact is greater. When low volume is required, this problem can be alleviated to a certain extent by using a lighter pair of sticks. Lighter sticks reduce the force of impact by not contributing so much with their own weight. They encourage a more gentle approach and produce a more musical sound from the cymbals.

The distance the stick needs to travel between various parts of the set is also of importance. If, at a fast tempo, one hand is playing consecutive 8ths on two drums which are 18 inches apart, the stick will be moving at quite a speed. Without forcing yourself into a cramped playing position, it's a good idea to make sure that the movement between drums and cymbals is no more than it needs to be for comfort. Then, armed with your lightweight sticks, go on to adjust the sound of the drumset and your own technique to produce the best possible results.

Remember also, when making adjust-

ments to your playing and your set, that it is possible to overdo it. Something which sounds loud in an empty and otherwise silent room can be easily absorbed when the rest of the band is playing and people are talking and dancing. Of course, we all know how people in a room act as mufflers for the acoustics of that room. You'll probably hear more of yourself than the people out front do. They hear more of a blend with the other instruments. If you have a friend out front, whose judgement you can trust, ask about the balance of the sound and whether you were too loud or insufficiently audible. Ask other members of the band. They'll tell you if you were too loud or too quiet.

Playing quietly can be most enjoyable. What you may lose in the sense of power which loud music can give, you gain in a sense of awareness. There are intricate things you can play which don't work at a higher volume, either because they are covered up by other instruments, or because it's not so easy to execute them. You'll find that your more intricate tricks can now be heard and you must resist the temptation to become too busy. You can enjoy the acoustic properties of your set and it's a pleasant feeling to know that you have all that power in reserve which *you* are controlling. Finally, remember to play for the band and for the music. That's your primary function, regardless of how loud or quiet it is.

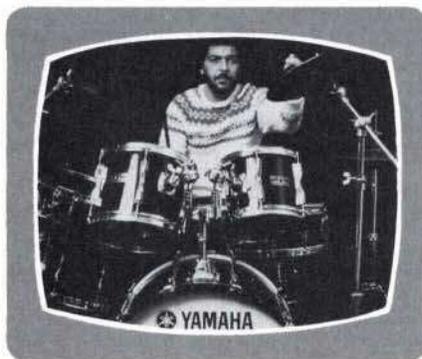


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Listening to Learn

Sometimes, the technical challenges of drumming monopolize our energies and we easily forget our most important goal—musical development. Practicing, technique and reading are very important, but they aren't goals in themselves. Primarily, making music requires that we first think a sound and then produce it on the instrument. A factor in achieving this end is the development of the ear so that it can discern detail, form, concept and interplay. The following ideas should help develop musicality through careful listening to live and recorded music.

When you listen, just listen! For many people, listening is an accessory to some other function, such as reading or conversation. If you're going to learn from listening, try to concentrate on it totally. While watching TV, for instance, most people don't feel obligated to do anything else, feeling that by using their eyes, they *are* doing something. Yet, to these same people, it feels passive to sit and use only their ears. This is a pitfall for a musician in pursuit of information.

To really learn the instrument, try listening to all types of music. You don't have to like everything, but try to be aware of diverse styles and the differences between them. Try viewing your record collection as a library; some volumes are for reference, some are texts and others are for pure enjoyment. Some records may be used as "how-to" books. You don't have to listen only to learn, just be aware that all educational material is not fun and vice versa.

Because drums are primarily an accom-

panying instrument, it makes sense to listen to players in a band other than the drummer. You can often learn more. Many of us tend to be "lick conscious." For instance, we'll pick up a tid-bit from a record, practice it for weeks and finally use it in our own groups. Only then do we hear (usually from other band members) that it doesn't work. This is because high-level drumming is not self-generated but is, instead, a product of mutual involvement and concentration within a band. Everyone in a group feeds off the ideas of the others so, a "stolen" lick won't work out of the context in which it was originally used. Try listening to the musicians on a record to see if you can tell what it was that they played that urged the drummer to move in a specific direction.

Additionally, being too lick oriented can stifle personal creativity, leading many drummers to sound like second-rate imitations of their idols. Remember that any drummer who knocks you out is not doing so because he sounds like someone else. Each player has an individual voice that is the sum total of all *his* listening and playing experience, tempered by his own tastes. If you learn to listen to the other musicians on a record, you'll be practicing exactly what will be required of you in your own band. No other drummer will be there to lean on and you'll have to feed off the rest of the group.

Try projecting your own playing ideas into your records. Once you've discovered how the player on the record made things work, try to see how *you* would do it. This also works with live performances. Picture

yourself in the drummer's chair in as much detail as possible. If you hear the drummer play something that you might play, you may want to avoid watching him execute that particular figure in order to avoid possible confusion in the way *you* might execute it. In music, there is usually more than one correct way to play a piece. Your own ideas can be just as valid as those of the drummer you are listening to.

Be careful about labeling things "good" and "bad." Some tend to call good those things which they already like, and label as bad those they don't care for. Objectively, a good drummer is one who works with the group towards the fulfillment of its concept. Speed, kit size and anything else is secondary to this ability.

Finally, try to make objective observations which will help you discover how a particular drummer functions as he does. Try to grasp the concept, rather than every little detail. Concept actually underscores a player's musical identity, separating him from all others. These differences could be in the areas of technique, phrasing, touch, tone or tuning. The drummer may stand out because he plays in contrast to, or complementary with the band. He may be a busy or a simple player. He may play on top of the beat or behind the beat. He may make unusual use of tension and release. What's important is the *how* and *why* of what you're hearing. Make an attempt to be familiar with as many aspects of playing as possible so your own style will be well-rounded and built upon a solid synthesis of many styles, with full knowledge of how they work. Good listening!



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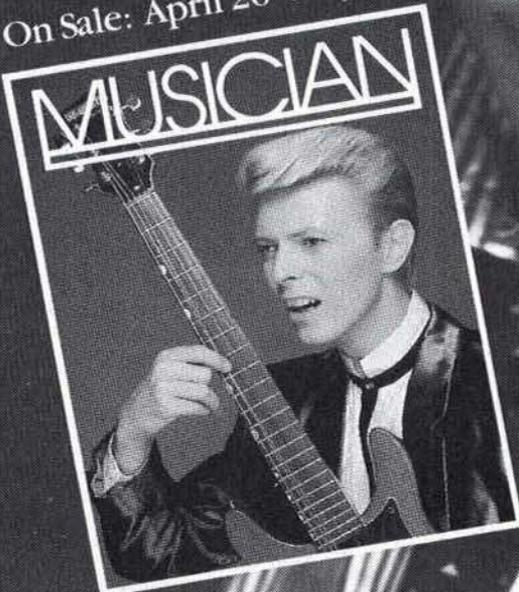
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Bass &

A Dialogue with George



Photo by Gary Evans-Leyton

It is rare that a writer has a chance to collectively interview musicians noted for their amazing ability to perform together as a rhythm section. However, bassist Mel Craves and drummer George Marsh surpass that simple classification. They are performers of the highest calibre; innovators and explorers who go beyond the imagined boundaries of their respective instruments. Their recently formed duo is a fine case in point.

George Marsh and Mel Graves are intelligent, open minded, expressive individuals with fine senses of humor. The reasons their personal and musical relationship is successful is because of their shared attitudes about music, their ability to teach each other, and most important of all, they have allowed each other personal and collective growth.

CB: Mel, as a bass player, do you need a drummer, and what qualities do you look for in a drummer?

MG: I like to play music with a lot of different people, and in certain situations I wouldn't necessarily need a drummer. I'm sure George would agree with me when I say that everybody has to keep the time. So if we need a drummer in a group, it's for the sound and timbre; the individual and the special thing they do, rather than "we need a drummer."

CB: In other words, the qualities you look for in a drummer are exactly the same

qualities you look for in any other musician.

MG: Exactly.

CB: George, what do you look for in a bass player?

GM: The bass player should hear what I'm playing and be able to understand that I'm playing phrases and melodies. That's one thing I'd want a bass player to understand. Therefore, it follows that a bassist performs in such a way that I can hear and understand what he's playing. With Mel, this happens all the time. I understand what he's playing and visa versa. Therefore, we can both play together. When we're working together, I can play one melodic phrase and he can play another at the same time. If I'm playing with other bass players and can't understand what they are playing, it's usually because of two reasons: One is because I could be playing too complex and should play simpler. Two, they're not listening to what I'm playing.

CB: What's your responsibility as a drummer?

GM: Ultimately, my main responsibility is to listen and be able to have my "chops" well enough together that I can play what I hear. Also, my sense of time should be solid so I can lay down a good foundation.

CB: Would you agree that if nobody in the band has a good sense of time then, at the very least, the drummer should?

MG: No. The bottom line is if the drummer is the *only* one who has a good sense of time, then he should quit the band!

GM: I would say that a drummer with a bad sense of time will have a more difficult time faking it than some other member of the band. A drummer has to absolutely have a good sense of time. And it should have a good feeling; a gut level feeling; an earth-bound feeling.

MG: The bass and bass drum lay down the lowest, deepest feeling of the band that can connect to human beings. Rhythm is an important factor and it's very important that the bass drum and the low notes of the bass are played together. I hear rhythm sections in jazz with bass players playing on the top end of the instrument. They think they're cello players. Although I love the range of the instrument, I totally disagree with that concept.

CB: George, was there anything else you wanted to add about the responsibilities of drummers?

GM: Another responsibility is to be aware of the fact that drums have an incredibly wide dynamic range, from triple forte down to triple pianissimo. Drummers should learn how to use that dynamic range. As a drummer, control of dynamics is one way I get emotional feeling through the drums. It's a very potent method. Not only using dynamics, but also staying constantly aware of them. In a lot of situations, if I don't, no one else will. It's important for a drummer to be able to "cook," play phrases, or anything else you can think of, at all dynamic levels. It means being able to play from very loud to very soft and visa versa. It's an interesting problem because it's incredibly difficult to do. If you're able to do that with different musicians in various situations, you're able to raise the music way up. A drummer can arrange a tune by using and controlling dynamics. One situation I find interesting is that sometimes I'll be playing with other musicians, and I'll go way up in dynamics and people will assume that I'm going to stay at that volume, when all I'm going to do is go up and down in volume very quickly.

CB: Have there been any rhythm sections that have been an important influence on either of you?

GM: Philly Joe Jones, Paul Chambers and Red Garland, because they were loose, melodic and emotional. I also like Percy Heath and Connie Kay of the Modern Jazz Quartet. I liked the way they gave a lot to the music. They played for the music. That rhythm section was always cookin'. But they played for the overall effect. Their egos weren't totally involved in the music. Yet, you could always hear them. I like and appreciate that very much.

CB: Can either of you recall the best advice you ever got on how to play in a rhythm section?

MG: When I was fifteen, my first bass teacher hipped me to the "V" of a beat. He said that some grooves were just ahead of the "V," others were right in the "V," and other grooves were right in back of the "V." He also stated that as the time went

Drums:

Marsh and Mel Graves

on in a tune, there were different grooves and time feelings within a tempo.

GM: The next thing is to try and find out how to do that. It's something I've discovered how to do by approaching the instrument physically. I don't try to think ahead of the beat, or in the middle of the beat. I just think straight time and play with a different motion in my arm to change the time feeling.

CB: What are common mistakes that bassists and drummers make?

GM: One of the most common mistakes that Mel and I have observed is that drummers don't know how to keep the time anchored and still "lift" it. The time will tend to sound heavy.

Something that Mel hears bassists do very often is that their bass lines won't be particularly interesting melodically. Also they'll sort of play note to note. And when they go note to note, each one will vary in ways that won't make any sense.

MG: Not only that, but each note will vary in sound and timbre. A good bass line should have an even sound. It should have melodic shape. A bass line goes over an arc. It shouldn't be note to note, but be a phrase or a composition in itself.

GM: So if a bass player doesn't have a feeling of being able to play a line where the notes are connected, and have an "arc" feeling, very often the time will have a lead weight feeling to it.

MG: Static.

GM: Static, and even worse than that. It'll sound like it's going backwards.

CB: Mel, are there any other problems that you see as a bass player that drummers seem to manifest?

MG: Drummers sometimes don't think about the sound of the drums.

CB: Do you mean the way they tune the drums?

MG: Yeah. Also the way they use dynamics and their equipment. I sometimes see drummers come to a trio gig with a big band set; huge drums for a small group. They'll be playing and wonder why they can't match up their sound with the rest of the group. Even if the drummer is tuned into the time, if the sound of the drums isn't correct, then he's not blending into the situation, and that bothers me. Also if

he doesn't phrase, or use dynamics in a way that matches the band melodically, and plays note to note, it makes for bad music. Good jazz, no matter if it's "free" or bebop, sounds better if it's phrased over long periods of time. It's really much more interesting and a lot of things can happen musically.

CB: Are there any methods or techniques that either of you can suggest to correct these deficiencies in bassists and drummers?

GM: If a drummer has time problems, he should check how he holds the sticks and ask himself whether or not he's allowing the stick to bounce freely. Second, is he tightening up in his body? Is he able to dance on the drums? Can he move and can he bounce? If he can bounce, he can have good time. If he doesn't have good time, something is out of kilter physically.

MG: What you're saying is that relaxation is involved with good time.

GM: Yeah, relaxation. If a drummer's time is slightly off, maybe it's just a question of using the metronome and finding out what steady time is. He can use it as a guide. As far as dynamics are concerned, if a drummer gets a steady bounce going first, and is relaxed, then he can concentrate on using dynamics. You don't start on dynamics. Relaxation comes first, that's number one.

CB: Are there any problems or differences for a rhythm section playing in an acoustic band as opposed to an electric group?

MG: In most of the music I play, I have an amplifier. Over the last ten years I've gone from large amplifiers and a lot of equipment, to a small amplifier that is amplified by the house. You don't need columns of speakers. All you need is enough sound to hear yourself on stage.

GM: What Mel and I consider our top dynamic level would be the normal level of a rock band.

MG: And we go from that level to nothing; the sound of silence.

GM: I find that most electronic loudness is anti-musical. It tends to destroy the player's ears and it goes in a backwards direction by definition. That's not an opinion. It's a *fact* that your ears can be destroyed.

MG: The only reason you need to play



Photo by Gary Evans-Leyton

loud is if you're playing huge auditoriums, and we don't play in places like that. We enjoy playing in places where people can hear our softest sound.

GM: When playing acoustic music, your ears regain their resiliency. When the music is too loud, your hearing loses its sensitivity.

MG: Ten years ago, when I'd come home from a gig, my ears were throbbing. I thought my hearing was going. We were in the late '60s and early '70s, playing in rock and fusion groups. I don't think either of us could take it. The loudness affected our nervous systems. It just wasn't our kind of music.

GM: Let me make one important point: I believe it's possible for listeners to go and hear music and to leave that concert with their ears and head feeling better. Or, they can go to a concert and get totally wiped out by the volume level. I don't know why so many people choose to get wiped out, but there must be a reason for it.

CB: Quite often the biggest problem a drummer has in electric bands occurs when he's not miked. Then he's forced to kill himself physically just to be heard. When the drummer can't be heard, his time, sometimes, gets stolen from him.

GM: It's true. Your time can get taken away from you. It's less of a problem for a drummer when he gets stronger, chopwise.

continued on next page

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Quincy Jones
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Workshop continued from page 81

MG: As a drummer, you lose subtle movements. And when you get into that situation on bass, it just isn't the kind of thing I like to do. I don't play out all the way. In larger groups I sometimes have to play out all the time to be heard above the accompaniment. That kind of thing bothers me; the fact that I can't go down and play in the spider webs and then come up to go all these different places on the instrument. That's the type of situation I'm really interested in, and that's what's so beautiful

Platform continued from page 4

GARY EVANS LEYTON

On Sunday, January 16, 1983 my friend, Gary Evans Leyton, passed away. For over 23 years he was a professional photographer. It was his life—his passion. He covered and excelled at every facet of photography. As a high fashion photographer, many of his photographs appeared in *Vogue*, *Harpers Bazaar*, *Seventeen*, and many other national publications. During the late sixties he was a cameraman for KQED television in San Francisco. If it involved a camera, he did it very well.

Gary was a master at using complex photographic techniques, and turning them into warm, personal statements. Recently, he had become involved with *Modern Drummer* as a contributing photographer. He told me many times how happy he was about working for the magazine. He loved taking pictures of musicians. It was a new found pleasure for him.

Gary cared a great deal about his friends and he dearly loved his wife Kathleen, and his three children, Alexandria, Leah, and Nicholas. He was a good human being. I shall miss him very much.

Charles M. Bernstein
San Francisco, CA

FIELD REPORT

I'm writing to let you and your readers know that after two-and-a-half years with Count Basie, I've taken a leave of absence to accept an appointment to head Drumset Instruction at the University of Southern California. My friends can still write to me c/o Count Basie, 660 Madison Ave., N.Y.C., or at U.S.C.

Gregg Field
W. Hollywood, CA

ESTABLISHING TEMPO

Special thanks to Rick Van Horn for "Establishing Tempo." I've been contemplating purchasing a metronome for my private studies, and now I also see the value of using it with the band. I check out the bands in my area, and the ones that stand out from the pack have good tempos; can feel the audience's adrenalin level and act accordingly.

Kenneth Montville
Cincinnati, OH

about the fact that we've culminated into a duo.

CB: You've both played together for over 12 years. What other special insights has this long relationship given you?

GM: Our relationship continues because I find there's always something to work on. The more we work together, the more I discover what to work on. I never completely hear the way I want to hear. I'm always working to open that up and to keep that open.

GUEST EDUCATION

Thanks for "Drums & Education" (MD, Feb., 1983). Special thanks to Mel Lewis for his observation that many fine teachers are brought in to universities as guests, but not hired as full-time faculty.

It's ironic that a university will bring in an artist/clinician for a few days at a sizeable fee, but will not hire a full-time, tenured drumset artist/teacher because of degree requirements. Non-degreed classical artists have been given full-time positions for years. Why not a drumset artist? If one is hired it is usually as part-time faculty. That means no benefits such as hospitalization, retirement pension, etc.

This is, indeed, ludicrous when one realizes that the majority of drummers who attend an institution which offers a jazz/improvisation curriculum are there to study set.

Ed Soph
North Haven, CT

STUDIO SNARES

I recently purchased a set of *Studio Snares*, as advertised in MD, and felt compelled to warn the MD readers about this product. The snare wires are muffled with a piece of foam padding. Although this does practically eliminate any sympathetic vibrations, all tone and warmth are lost and the drum sounds like cardboard. For \$20.00 this is quite a disappointment.

Aaron Brown
Wichita, KS

Editor's Note: We spoke with Neil Jacobsen who manufactures Studio Snares. He said, "We send a release to everyone who inquires about our product before they buy it. It says that Studio Replacement Snares are for recording purposes and mic' uses. People have called me and asked about using them live and I say don't use it. It does choke out the snare drum. It's real good when you place a mic' right near the snares on the bottom. It picks up a nice pop and gets rid of a portion of the toms. If this reader bought it for use at home, I would definitely agree that it does sound choked. If someone is unhappy with the product, then we're more than happy to give a refund. We don't want anyone unsatisfied with the snares."

MG: We're both students of music as well as teachers of music. We're constantly trying to learn and grow. The minute you accept the things you do and get off on it, you just stagnate. But when you grow and leave yourself open to things, that's the magic of music making. I'm sure that's why we're still in music. It certainly isn't for economic reasons. There's a spectrum of spiritual things that you just don't get from drugs, meditation, or anything. Music is its own special experience.

JEFF & ROBYN

You must have read my mind. I've been waiting for an extended article on Jeff Porcaro for a while now. My thanks to Robyn Flans for a well-written piece which gave a lot of insight into Jeff Porcaro the person as well as the drummer. My thanks to Jeff for the inside scoop on how he came up with the drum part for "Rosanna." No matter how many times I hear it, it's still a gas.

Frank Neigel
Flushing, NY

CLEM & RICK

Thanks Rick Mattingly! Your profile on Clem Burke was superb. I've had the pleasure of meeting Clem and seeing him perform in three bands. He's obviously a man who loves his work, and that's what separates him from the rest.

Tony Fornaro
Fresno, CA

TOGETHERNESS

This is in reference to a question in "Ask A Pro," May '82. The reader asked Neil Peart what he used as a tom-tom mount on his left bass drum. Neil's answer was "an old Rogers *Swiv-O-Matic* tom mount" which was not "solid" by today's standards. I had the same problem. I owned a Ludwig triple tom-tom mount. I put my tom-tom on the middle mount. This enabled me to bring the bass drums close together without the toms hitting each other. Voila! The problem is solved. I hope this information is handy to the double bass players who can't get their set "together." Please say hello to Neil.

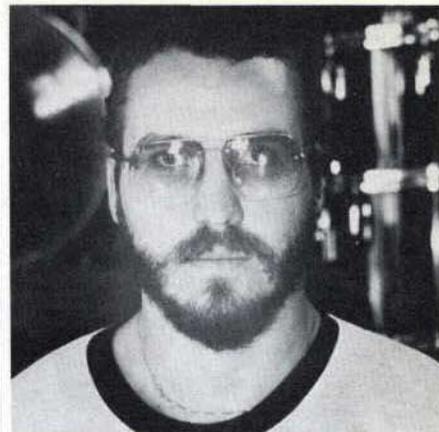
Steven R. Hasen
Syracuse, N.Y.

Editor's Note: Hello Neil.

CONGA ENTHUSIAST

Thank you for the recent profiles of Santana's percussionists and Sheila Escovedo. Please continue the coverage of today's outstanding conga players. There are many of us in the Boston area who share a passion for this instrument. I'd love to see an indepth "Master Series" profiling such giants as Mongo, Patato, Candido, Barretto and Airto.

Glen Calmus
Auburndale, MA

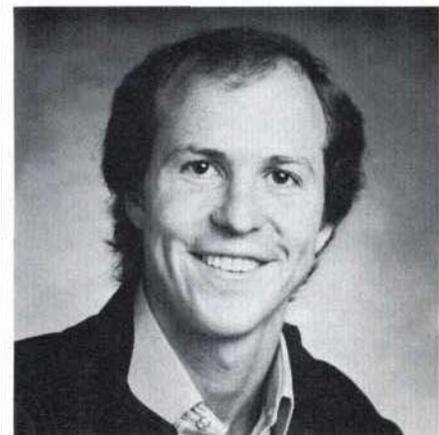


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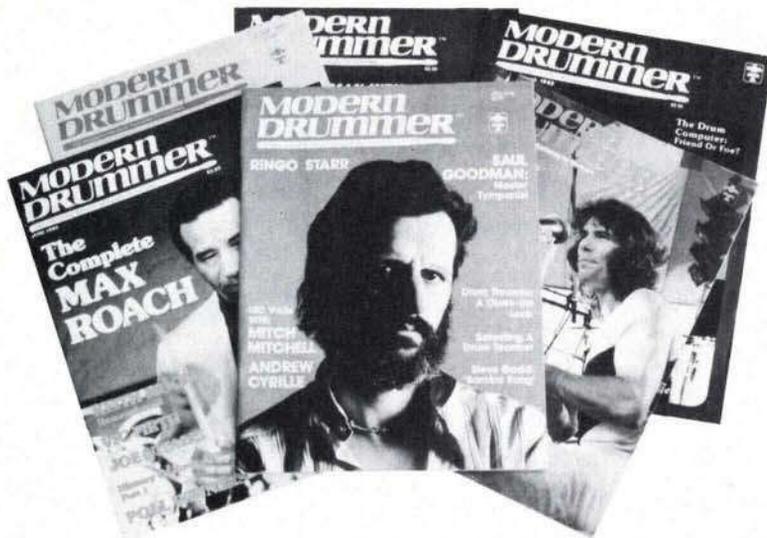
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TEAR OFF OR MAKE A PHOTOCOPY

Carrington continued from page 21

It's not as professional to send a tape to somebody. We recorded it at Jimmy Madison's studio. Through our corporation, Carrington Enterprises, we pressed 500 copies and they're all gone. A lot of people want the record now.

SF: Are you going to press more copies?

TLC: I don't know. We're waiting hopefully for a company to pick it up before that. We're not really selling them—we're giving most of them away. It costs a lot to press them. It was a good experience.

SF: How long did it take to record?

TLC: Three hours. No rehearsal. We went in cold, rehearsed the tunes and played them. It was three hours including rehearsal and playing. We didn't even really rehearse it. First we'd just play a dry run. Each tune we played twice and a few tunes we only played once.

SF: Who picked the tunes?

TLC: I did.

SF: Were there charts written out?

TLC: No. Whatever little arranging there was to be done I'd do verbally. The tunes were, "What Is This Thing Called Love," "Seven Steps To Heaven," "La Bonita"—which is my tune—"Sunny Moon For Two," "St. Thomas" and "Just The Way You Are." In a way, I wish I could do it again to make it better.

SF: Have you recorded with any other bands?

TLC: No. I'd like to do some recording, but I have to get the calls! But, things are going along pretty fast. I like the pace it's going at. A lot of people are so big at such a young age that when they get to be 30 or 40 it's like they have no place to go.

SF: Do you keep thinking of new things to do?

TLC: For a long-term goal I'd like to be a millionaire.

SF: Who taught you goal setting?

TLC: I don't think anybody has to teach you goal setting. Anybody who's in this business, if they don't set goals, they might as well get out. You have to set goals or you'll stay on a plateau. You work towards something. I think goals are important to keep a person going. They make you better.

I think the greatest musicians, the guys who are in their 60's today, when they were 20 they weren't sounding the way they are today. They had to improve all those years. Years of experience and hard work. They had to improve. I think that's important too.

SF: What's your general practice routine?

TLC: When I started practicing, nobody pushed me. I mostly wanted to play with the records. That's what I really liked to do. When I started taking formal lessons I practiced whatever the lesson was for 45 minutes or an hour.

SF: You never did eight hours a day?

TLC: I never have. I don't think I could to

this day. Maybe when I go to Berklee my mind will change, but I don't think I could do *anything* for eight hours. I would get too bored doing one thing that long. Now, I could maybe play with a group for that period of time. But doing something like that for eight hours in a room by myself—I don't have that kind of attention span. For two or three hours? Yes. But, eight hours? No. I know a lot of people who do that. If somebody practices for eight hours a day, they should be a monster. If they're *not* and they have to practice that long, that ought to tell them that it's not natural.

SF: Do you think there's such a thing as a "natural" drummer?

TLC: Yes! I think it has to be pretty natural for any musician. It has to be there. People can work *at* it, and play *at* instruments for years. I know plenty of people who practice and practice two or three times as much as me and they don't even improve from year to year. I don't understand it. The only thing that tells me is that it can't be natural. And there are so many naturally talented people who don't know they're talented who don't practice at all. It goes both ways.

SF: I wonder if people reading about you think that you must always be locked away woodshedding somewhere.

TLC: That's not true at all. I know people who think I need to lock myself away a little more than I do!

SF: Who are some of the drummers you love to listen to?

TLC: I don't have any favorite drummers. I'm probably the only person in the world who doesn't. I don't see how people can pick *one* favorite drummer. I admire everybody. Everybody who's on records—they had to do *something* to get there, right? They have something to offer. So many drummers have so much to offer. I love Elvin Jones, Art Blakey, Max Roach, Roy Haynes, Philly Joe Jones, Papa Jo Jones, Buddy Rich—there are just so many. I love people who aren't so well known, like Ben Riley, Billy Hart, Louis Hayes, Billy Higgins. As good as those musicians are—how can you pick a favorite? I can't do it. There are so many talented people and they each have something different to offer. I try to take a page from everybody's book.

SF: Do you have a record collection at home?

TLC: Not a personal record collection, but my father does. He has at least 2000 records. My father has everything from Elvin Jones, Jazz At The Philharmonic in the '40s to today's pop rock. He has contemporary music, but he doesn't get into rock at all. I don't either, really. I listen to it on the radio. I'm talking about hard rock. I can appreciate it. I can appreciate what everybody does, but he doesn't buy those records. My father has such a tre-

continued on next page

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mendous record collection that I don't need to buy any. When I move out, then maybe I'll have to start thinking about that.

SF: One of the greatest advantages you have is the knowledge of the whole span of jazz.

TLC: Well, his records are like a library. He's got so many records that I still have never heard.

SF: Were there any favorite albums that you liked to listen to?

TLC: I remember my little portable record player—a little kid's record player—and I would play—over and over again—the Fifth Dimension's "Aquarius."

SF: Would you join a rock band?

TLC: I think I'd do a gig or two here and there. But, I would never go on the road for months with them.

SF: You mean if you had the opportunity to join Earth, Wind & Fire you wouldn't do it?

TLC: Not for any long period of time. I love the music. I love to listen to it and I love to dance to it. I love to *sing* with it. But, playing it is a different story. Earth, Wind & Fire is probably my favorite funk group, but the drums for those kind of songs is so simple. You run into the same beat over and over. A drummer has to keep time for them strictly. How many times does a drummer get a solo? I like bebop.

SF: I often get letters from readers your age asking the question: "How am I going to make a living as a drummer?" Does that question ever enter your mind?

TLC: I hope I establish myself—between now and the time that I have to pay bills—while I'm in college, so that I'll be able to work. That's what I plan on doing.

SF: Do you read books or do anything to keep yourself motivated and thinking positively?

TLC: No. I don't think it's that much out of the ordinary. I think most people try to think positive and have aspirations.

SF: You have the rare combination of being able to back that up with action—going out and doing it. There are few people who are willing to put the action behind the dream.

TLC: That's true. Remember when I was telling you about my teachers Keith and Alan? I'd like to add Lenny Nelson. He's really a talented person and a really talented drummer. There are not a lot of people who can even play some of the stuff he plays. He came over and gave me a few lessons too. One other thing about influences: I think there was a stage when I would listen to people for a few months, then put them away and listen to somebody else. I listened to Elvin Jones and Art Blakey. Those two people were the ones I listened to most.

SF: What did you like about Elvin?

TLC: Elvin's whole total concept. Nobody else plays like that. It was the hipness. Es-

pecially when I was younger and trying to get hipper; trying to get away from playing ding-ding-da-ding. I had to listen to Elvin to open my ears up. It worked! I never tried to play *like* him. What happens is, I'll listen to somebody, and then subconsciously I'll start doing little things and adapting their feel. That happens a lot when I sit in. I'd sit in with a lot of people, and a lot of times—I don't know why—I'd start playing with the same feel as their drummer was playing, because I'd heard him all night. I'd always sit in at the end of the night.

Recently I sat in with Dexter Gordon in Massachusetts and his drummer was Eddie Gladden. He had a certain style. I sat in with Dexter and I know that I was adapting Eddie's feel, which I normally don't do. So, when I listened to Elvin I'd sit down and try to adapt *his* feel. You can't copy somebody like that.

SF: What did you like about Art Blakey?

TLC: I associate Art Blakey with thunder. He's just such a *thunderous* drummer. I *loved* it and I *still* love it. His buzz roll is incredible. There's no other drummer now who can play the buzz roll like that. I don't care who it is. One day I'd just like to have the power behind my buzz roll that he has. He pushes the band. He's a driver. Like my father explained to me: Art Blakey's a driver like a powerful train. The train is moving. When Art Blakey plays it's like he's pushing the train.

SF: You used to go into clubs with your Dad a lot?

TLC: Yeah, and he'd analyze things for me when I was younger, until I got a mind of my own and started to get my own opinion. My father's very knowledgeable as far as music. I was fortunate for him wanting to do it for me. So many people's parents don't give their kids any instruction or encouragement. I honestly don't think I'd be playing today if it wasn't for my parents. It's like I was born to the right parents.

SF: How do you balance your social life with your career?

TLC: Well, I date occasionally. I have plenty of friends, plenty of male friends. It's not hard for me to balance the two. I think you have to live first. Enjoy yourself and enjoy life. Music is a definite part of your enjoyment of life, but there are other things too. So, you don't become narrow minded. Develop to a well-rounded person. I feel I'm pretty well-rounded.

SF: Do you think in terms of having a family or are you still too young for that?

TLC: I don't really think much about that. I feel I want to get married, but I don't think of kids. Did you know I got a scholarship to Berklee? Back in 1977 or '78 Oscar Peterson was playing at the Boston Globe Jazz Festival. I was talking to him after the concert was over. I said, "Clark Terry told me to tell you hello. I played with him last night." He said, "What?

You *played* with him?" I said, "I played drums. I played two sets because the drummer didn't show up on time." This was when I was 11 or 12 years old. Oscar says, "Keter Betts! Leave your bass up." He asked me to play one tune because he just wanted to hear me, I guess. It was at the end of the festival and people were still walking out. They saw Oscar come out and people ran back. About half the people were gone. Luckily, the President of Berklee was there. We played a blues. So, he offered me a four-year, full scholarship to Berklee when I was 11. I was taking private lessons at the time with Keith Copeland.

I sat in with Buddy Rich's big band three or four times. He was responsible for me getting endorsements from Zildjian. Then Zildjian talked to Slingerland. They were in the club when Buddy was playing. They go to support the artist. Buddy Rich asked me to sit in. I was scared to death! I was about 12. We played "Chicago." The next thing I knew I was getting an endorsement from Zildjian. A lot of people have said a lot of derogatory things about Buddy, but he's been nothing but nice to me. He's a hell of a guy. I love Buddy Rich. He brought me on the *To Tell The Truth* show. He came on and played a little three-minute drum solo. They had me and two other girls. They said, "Will the real one please stand up?" And Buddy Rich came over and stood me up.

SF: What do you see as the drummer's role in a band?

TLC: The main function is to keep time and also to enhance everybody else; to accompany all the other musicians. A drummer is an accompanist. Of course, you have drummers who are *leaders*. Art Blakey, one of the biggest drummer/leaders—look how well he accompanies all the band members. That's what makes him so great. That's one of the first and foremost things for a drummer. Accompany the others and know what *not* to play. To not be overbearing. Blend in and keep the time. Make the music swing, *if* that's what you're playing.

SF: Do you think a person can learn how to swing or do you think that's another natural gift?

TLC: No. I think you have to *feel* it; not *learn* it. Swing is to be felt.

SF: Have you done much work backing up singers?

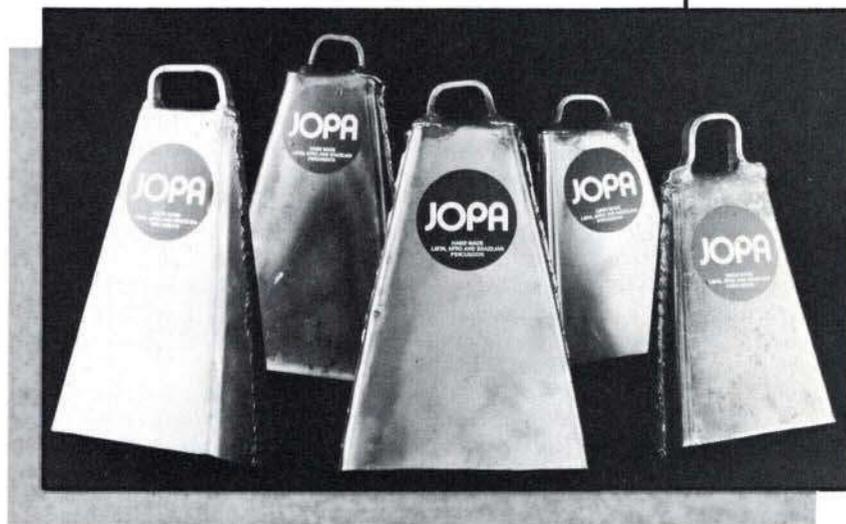
TLC: Not for a whole gig. I've sat in with a bunch of different singers: Joe Williams, Betty Carter, Helen Humes, John Hendricks.

SF: Have any of these great musicians given you "truths" that you carry with you?

TLC: Well, they've all given me spot things. Even to this day. Things like accompanying a bass solo. How to lay back. A lot of bassists have told me never to lay

continued on next page

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out. Always have something going in the background during a bass solo. Sometimes the drummer will lay out totally and let the bass just go. Buster Williams said, "Don't do that. Always keep something to go by." I've gotten a lot of advice but nothing that's dwelt in my mind. I remember once when I was playing with Clark Terry when I was 11. He said, "Okay, we're going to play a shuffle." I said, "What's a shuffle?" He explained it to me and I played it. I knew what it was, I just didn't know the name.

SF: Have you ever messed up on stage?

TLC: Plenty of times. Once I sat in with Dizzy Gillespie and played "Scrapple From The Apple." I didn't know the song! I was about 11 or 12. He does a certain thing with the beginning where the bass player plays the melody. When the bass was playing, it sounded like funk to me. I was confused. So when the melody time came I started playing a funk beat. Then I realized, "I think this is supposed to swing." After that I was alright.

SF: Did that incident get you down?

TLC: Yeah! I was so upset.

SF: How did you get over it?

TLC: By another good experience that would come later. That made up for it. Little things bother me. Within the past three years or so I play the form to tunes no matter what I play. Unless it's a tune I don't

know and I mess up the form. A lot of times I'll play the melody *outright* and the bandmembers *still* don't come in on time! And it *blows* my mind! It bothers me because I know that I've worked hard to stick to the form and play musical. Why couldn't they follow it and come in on time?

Another thing that bothers me is that a lot of drummers—even some of the best drummers—don't play form anymore.

SF: Can you give me an example?

TLC: Elvin Jones.

SF: Well, we both know that Elvin has the *ability* to play the song form in a solo. What about a drummer's license to play a free-form solo?

TLC: Oh no, it's not *bad*. I don't see why drummers would do that all the time. Every solo they take? No form? Why would do you that? It's different with the great drummers like Elvin. You know that he *can* do it, and they *do* do it sometimes. But, there are a lot of young drummers I've heard that are students, who will be playing a tune, then they start soloing and don't think the first thing about *form*. They start changing the tempo and everything. They'll start playing funk in the middle of a jazz tune. That's good for coloring sometimes. But, not a whole fusion solo in the middle of "Night In Tunisia." I see that happen all the time. It just bothers

me.

SF: Maybe that's because many drummers have an overbalance of *rhythmical* training and not enough *melodic* training.

TLC: Alan Dawson *never* takes a solo free form. He's such a fantastic guy and I think he's so underrated. A lot of people just don't know him. I'd suggest young drummers learn music and form. It takes away from the music and the song if you go out on a whole other plane. It bothers me if somebody can't play within the realm of the song. I guess that's been drilled into my mind from Alan. But, the great musical drummers who don't do it—that's different. They've already proven themselves. They don't have to prove anything. Young people don't feel like playing form because they want to make it a big drum show. A drummer said to me once, "You know what I'd just love to do? I want to study with Louis Bellson or Buddy Rich because I want to learn how to just take a *monstrous* drum solo!" And that's all he cared about. I said, "Well, what about the other things that are important?" He said, "Well, if I can do *that*, then I'm not even worried about the other things." I didn't even waste any more time talking to him. I know a lot of drummers who feel that way.

SF: Are there any people you'd like to meet that you haven't met yet?

TLC: On the jazz side I've met them all.

I'd like to meet some "stars." Natalie Cole. Diana Ross.

SF: What would you want to ask them about?

TLC: I'd ask them the secrets to their success, other than the talent.

SF: Have you done that with drummers?

TLC: No, I've been more of a listener and taking whatever they say. I don't like to get too personal.

SF: Do you see yourself someday doing the same kind of thing as Natalie Cole and Diana Ross?

TLC: Yeah, I actually do. I don't know why. I plan on taking some voice lessons. See, what I want to do is enjoy myself for the next 10 or 20 years, and play this kind of music that I really love. But, if somebody offers me a lot of money to sing—I don't know if I could refuse it. I just want to be in entertainment. I'd never give up the drums. I wouldn't end up playing funk. I could think of a mixture with some jazz, just to satisfy my own needs. If I played commercial music I'd have to mix a little swing in there. Herbie Hancock does it. He plays commercial and he plays swing still.

SF: Do you find a conflict between playing commercial music and jazz?

TLC: Yes, I do. But I haven't quite figured out how to deal with it. You can't record both. Record companies want you to play either all funk or all jazz, I think.

SF: Do you find an attitude of bitterness among some jazz players often times?

TLC: Yeah. A lot of them are very bitter and rightfully so. They haven't gotten recognition that they deserve. There are other people who aren't as talented as they are that have gotten that well-deserved recognition. And the money that the jazz musicians don't make—everybody else makes in music. Rock. Funk. I mean, I love that music too, but why can't jazz be up there with it? It's two totally different markets.

SF: I've noticed two things that I feel are holding jazz musicians back financially, especially the younger players. One is that most jazz musicians have an attitude that "jazz isn't for everybody." I think they get hung by the tongue. I've also noticed that jazz musicians aren't as willing, generally, to stay together as a band to create a tight sound as the rock musicians are. If you'll remember, all the greatest jazz bands have been together for extended periods of time.

TLC: That's true too. I still don't think that they'd get as much recognition as the rock groups. No way. That wouldn't really change the state of where jazz is on the market. It would help some. Yes, you're right about that. But, I think it's maybe the intelligence of the average American person. Jazz is a harder music to understand. A lot of people don't even have an appreciation of it. But, people could. I think jazz could be for anybody, but they don't get the opportunity to hear it. Turn on the radio. Everything you hear is rock, funk, fusion or whatever. Look at T.V. It's the

same thing. Go to school. It's the same thing. If young children got an opportunity to be exposed to jazz, I think it would make all the difference in the world. I play for young kids, and some of them have never *heard jazz*. They're amazed. They love it. I mean, *little* kids. I think that's the only thing that would change the state of where jazz is monetarily. You can't start them hearing it when they're 15 or 16 because they're already in a different direction.

SF: Remember in the '30s—the Big Band Era—jazz was the popular music?

TLC: Yeah. Even in the '50s popular music was closer to jazz—the older rhythm & blues stuff. People go with the trend. People go with what they've heard. You can be brainwashed easily, and that's all they are—brainwashed. I get brainwashed from listening to rock and funk stations on the radio. Songs that I never liked I start singing and liking. It happens and it burns me up. If they only did that with jazz.

SF: Have any of the older musicians like Max Roach or Roy Haynes ever spoken with you about that aspect of the business?

TLC: A little bit here and there. I don't think negative. All I think about is standing up there next to all those people who I admire so much. I never think about getting in a rut. What I want to do is establish myself someday like some of the new younger musicians, like Wynton Marsalis. I just want to stand next to them one day, hopefully not too far in the future.

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Dannie Richmond: "Three Worlds of Drums"

From the album *Me, Myself An Eye* by Charles Mingus (Atlantic SD-8803).

Snare Small Tom Floor Tom Bass Drum H.H.w/Foot Crash Cym. Cym.

♩ = 160

Hotels *continued from page 23*

more than paying for the entertainment costs, and after breaking down, packing it all up, and shaking hands all around, Binky Tom and the Starlighters depart for their next gig in eager anticipation of returning here to do it all over again.

They never hear from the place again.

Housekeeping conferred with the front desk, front desk with management, and the fact that Binky and the boys brought the house down in an all-too-literal sense becomes painfully evident after inspection of the rooms.

Lamps are broken, towels and ashtrays missing, upholstery torn and stained, curtains hang limply from the rod by one torn corner, drains backed up, toilets plugged, sinks stained and scratched, and the carpeting appears to have been utilized in textile experiments for National Dye and Wool. The rooms have taken on an odor all their own—one of aged beer, tobacco, and discarded food, the aroma transcending into the hallway and throughout the entire first floor.

The result: Five rooms, which were to be given to the next band and all groups thereafter, are closed down for extensive repair and cleaning. Combined with the flurry of reported atrocities, after-hour complaints and front-desk phone calls, Binky Tom and his pack can rest assured that they have effectively destroyed their credibility, the over-all reputation of bands in general, and bestowed a bitter taste of contempt and suspicion in the minds of the hotel staff.

The next band arrives. They are greeted with sour faces, antagonism, and an impromptu list of hardline house rules and regulations.

The bottom-line tragedy is that from that day forward, no matter who is booked into the room—no matter how amicable the relationship, or trouble-free the interaction of musician and hotel employee—a prejudice of astonishing heights prevails to all entertainers. All because a group of highly skilled, talented performers, who take pride in doing good business for the club and providing a good time for all those who come to catch their act, neglected to remain human after working hours.

Thus, the now infamous stigma of the musician.

Fortunately, the less-than-elite, battered and bronzed band remains a minority. For the most part, we are hardworking, conscientious, clean, intelligent artists who take pride in our work and embark on the everlasting endeavor to uphold our social positions and artistic status.

But fifteen weeks of hassle-free, amicable working relationship can be effectively and completely obliterated by two weeks of stolen ashtrays, damaged bedding, after-hours inconsideration, and televisions which find themselves thrust through the

nearest wall or window. Or how about the mob of lovable, but never-the-less questionable, giggling, starry-eyed "groupies," who tramp through the lobby in their skin-tight blue jeans and T-shirts.

If you have obtained a certain level of reputable rapport, and your band has yet to suffer the blows of pretentious snobbery, your accommodations are most likely within the hotel in which you are working. Not every band is allotted the privilege of this kind of convenience, and this gratuity should be appreciated and held as a source of pride.

Okay. Let's take things step by step in our quest for equitable treatment.

The Confirmation Phone Call

Hopefully, we can finish our last night, tear down, get some sleep, and the issue of routing, a crucial consideration in this day and age of exorbitant gasoline prices, will have been worked out realistically, thus allowing ample time to arrive at the next gig the following night, fresh-faced and ready to check in, meet the bar personnel, introduce ourselves to the management, and experience reasonably hassle-free business relations.

Always remember to telephone ahead to the next job, sometime toward the end of the week at your present gig, and get on the line to whoever is delegated the responsibility of your accommodations. Get any discrepancies and misunderstandings out of the way before your arrive. This should be handled by *you*, and not left up to the agent, for, in many cases, the gig is set months in advance. It is well worth the long-distance expense to phone ahead and have everything cut and dried before deciding whether to embark on your journey after the gig, or wait until well-deserved shut eye. This is not foolproof, however, and many times, no matter how meticulous the game plan, hassles do arise due to a lack of communication or instruction (more on that in a minute). The confirmation call should alleviate most, if not all, of the pitfalls and obstacles of the initial check-in process, and also provides your first dosage of conscientious businessmanship to the party on the other end of the line.

The Check-In

It is absolutely necessary to present yourselves, on first contact and impression to the lobby personnel of the hotel, in the most business-like, equitable manner possible. This means clean clothing, clean hair and at least tolerable breath. Okay, so we all know that sometimes it's out of the question to appear anything more than embalmed, especially after a thirty-two hour jaunt across the Midwest without sleep and over-indulging in coffee, cigarettes, and junk food. But if at all possible, take that well-invested shower before leaving, wear clean clothes, and be sure your

breath is nothing less than sweet. By clean clothes, we don't mean faded blue jeans and tank tops. We mean good, yet casual attire, something you might wear to a nice restaurant, or to a club when checking out the competition. Remember, you're dealing with administrative personnel here, folks who are accustomed to wearing their three-piece suits, or company jacket or uniforms. The sight of unknowns walking into their nice, clean lobby attired in something that could very well double as automobile maintenance threads, doesn't make it. Contrary to popular misconception, hotel/motel personnel, especially management and front-desk crews, have *not* developed a propensity to welcoming a group of unkept, weebegottens into their organized corporate lives. The portrait of the hard drivin', hard rockin' rebel boy is only glamorous to garage band hopefuls, prepubescent groupies, and Hollywood. Most others find nothing hip in sloppy presentation.

As crazy as it may sound, if you have a long jaunt ahead of you, and even if you have to depart immediately after tearing down and storing your equipment in a sea of sweat and grime, leave out a clean shirt and trousers from your wardrobe bag and before walking inside that next hotel lobby, pull into a rest stop, change into something presentable, comb that hair, wash that face, and if your toothbrush is out of reach, invest in a package of breath mints.

So now you have finally arrived, you can tell right away that the front desk is blown away by how beautiful and clean you all are, and now it's time for the next hurdle.

Remember the blonde cherub behind the front desk? *Do not slight her.* Don't dismiss her as just another employee who happened to pull late duty. Unless you've been there before and know the place and all of its employees, you don't know what her function, other than night auditing, might be. She just could be the owner's daughter. To offer the eloquent, "May I speak with someone in charge please?" at the first sign of misunderstanding may be lethal, especially in this day and age of liberation, and you will leave an irreparable scar through such negligence.

Hopefully, depending on the hour or the day, the one to talk to will be available and you will be able to confront them one on one, in which case the situation can be dealt with neatly and peacefully. *Whoever* is available for negotiations, retain a cool composure and pleasant attitude. In most cases there won't be any hassles; the rooms are usually ready and waiting, and most hotels will provide a weekly rate or discount and sometimes will even throw one in free of charge if occupancy is down and another is needed. In the event of a problem, keep a cool head and hopefully the rest of the band can be counted on to act accordingly without everyone shouting to

the confusion of yourselves, the front desk, and anyone within listening distance. Keep in mind that there remains the chance that the person checking you in has little or no idea what was said over the phone or negotiated within the contract, and are thus following instructions or company policy. And if you are tempted to blow up and vent your spleen in an effort to secure your terms, remember: whining, complaining, and shouting will only place your employment in jeopardy and could quite possibly send you down the road without the gig. At this stage of the game, they have *nothing* to prove to you. You have everything to prove to them.

The bottom line is, they need a band, you need the gig, so consequently, some type of arrangement can be met. Grit your teeth, swallow your pride, and smile, smile, smile. The entire affair will be much sweeter.

So now you've arrived, clean and polished, everyone was cordial, and any problems and misunderstandings were handled amicably and peacefully. You have presented a dynamite first impression to the hotel staff and have received your room keys.

Unfortunately, there are those who still adhere to the misconception that musicians live out of one or two suitcases and handbags, and can thus trot up twenty flights of stairs to their designated rooms. If you are at all like me, you may well have receivers, turntables, small refrigerators, several wardrobe bags, and mountains of storage boxes and briefcases, all of which are necessary in accordance to occupation and lifestyle.

Don't make it an issue if they can't provide you with a ground-floor room. Appreciate what is given and thank them kindly. You *could* have been put up in "budget branch" across the street.

Room Cleanliness and Etiquette

The world of the hotel staff is a small one. The head of housekeeping may very well "hobknob" with the front desk manager. The maintenance chief may have received lifetime employment for saving the life of the hotel owner in Korea.

Your room should be kept as meticulous as possible. If you share a room with someone, formulate a plan of organization so that things don't become mislaid, mixed up, or generally disheveled. Though storage and closet space is often times miniscule, a neat, unobstructed floor plan can be reached to provide ample walking and living space for one or two. Keep clothing hung up in closet areas, suitcases placed under beds or out of the way in corners, and all storage boxes either stacked neatly against the wall on one side of the room or carried back out to your vehicles. Keep the pathway clear for yourselves and for the maids. Instruments and practice parapher-

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nalía should *not* be left resting atop televisions, tables, or leaning against the bed or the bathroom doors, a failing which provides a sure-fire trip to the local music store for unexpected repairs. Whatever the available living space, the key here is tidiness and organization. Pick up your dirty laundry, place it in your laundry bag or burn it, but *never* leave it lying about the floor or thrust under a bed or dresser to be discovered at a much later date either by you or by housekeeping. Ash trays should be kept clean and dumped after becoming full, waste baskets emptied in the waste receptacles outside, and not left solely up to the maids, for, in most cases, the band rooms are cleaned every other day, and by that time, overflow is quite possible.

Place yourself in the housekeeper's position for a moment. Okay, so it's her job and she should thus be prepared for its pitfalls and liabilities, but c'mon, let's be a bit more sympathetic to her situation. She has probably been assigned a section or floor, depending on the size of the establishment, with several rooms to clean daily. In most cases, her ritual consists of a careful cleaning and disinfecting of the bathroom, a change of linen and towels, disposal of waste, and the once-over with a damp rag or dustcloth. But, when entering the band rooms she is immediately taken back by an array of obstacles, some or all of which she doesn't understand and hasn't seen before, and is thus terrified to touch. She is generally open-minded enough to appreciate the fact that the musicians are weekly guests and therefore allowed certain slack in organization and storage (as opposed to the one-nighter who brings in one suitcase, and leaves the following morning generally not having used the waste baskets, dressers, or clothing rods). However, if an ugly display of discarded bottles and cans, empty pizza cartons, smoldering smoking paraphernalia and the like are in evidence, you can rest assured of a less-than-meticulous cleaning job. Many housekeeping personnel are instructed to report to the management any and all unusual goings on in the rooms, hassles, or abusive treatment of property. And if your room reeks of stale

grease and last night's cheeseburger, this will also be reported, along with an exaggerated account concerning fire code violations and ants.

This is not to discourage room cooking by any means. In this day and age of soaring food prices, many of us are preparing our own meals in our rooms. This is a great way to save on cash, but can be a total catastrophe if not conducted properly.

(1) Food cans, boxes, cartons, and wrappings, once used, should be disposed of properly. Soup cans and the like should be rinsed out before dropped into waste containers.

(2) All cooking utensils and paraphernalia should be cleaned immediately after use and not left to reek throughout the room, then placed or stored in a designated area, out of the way of the maids and yourselves.

(3) Invest in as many air fresheners and sprays as you deem necessary and place them strategically throughout the room.

(4) Get yourself a good electric air cleaner/freshener.

(5) Clean and wipe out sinks, tubs, counters or dressers, wherever your cooking takes place, and don't leave any grease rings or smears about the walls and furniture.

(6) Open up those windows, and let a little air into the room, and when doing any type of frying, it's a good idea to place a folded towel under the crack in the door to prevent odors from escaping into the hallway.

(7) Do not throw anything down the toilets that cannot be flushed easily and completely, and shy away from pouring grease in the sink or the toilet. After several trips by maintenance to your room to unclog a drain, your cooking privileges will be promptly negated.

(8) Never leave bones or food remains of any kind to rot and swelter in the wastebaskets. Place them in an empty milk carton and dispose of properly in the receptacles outside.

(9) Keep all spoilables chilled properly, either with a large cooler and ice, or a port-

continued on next page

able traveler's refrigerator. (I have carried a small Gerard for about two years, it cost me 90 dollars, works like a charm, and I have yet to hear a complaint about its ob-struction.)

(10) Do not use hotel towels and wash-cloths for your dirty dishes, for dusting and cleaning of instruments, or for removal of make up, but rather, invest in some cheap disposable paper towels, or better yet, your own set of cloth dish towels and rags. Many hotels have begun charging bands for damage or thievery of these things, so if you're guilty, knock it off!

(11) The air should not hint of anything but local atmosphere and housekeeper's disinfectant. As a test, walk outside your room, close the door, wait a moment as you breathe the air, then re-enter. If you can sense even a minor odor of food or garbage, then do something about it, either with an opened window or a spray air freshener.

This may all sound trivial or "nit-picky" to some, but we're dealing with common sense tactics here. Again, I am assuming that those reading this article are not the million dollar boys. Therefore, unless you can have accountants pay for your good time and destruction without making a dent in your bank account, it's best to play it safe.

I have known of cases, one in particular, where pork chop bones found themselves thrust into the toilet, causing back-up, water damage, and general havoc, and the guilty band was forced to a return gig just to pay for their damage. After two week's work, they left town with three hundred dollars between them. Or in another case, the band decided to do a little fishing, were picked up and brought in by the local game warden for not having a license, had to be bailed out by the hotel Assistant Manager (who wouldn't have bothered, but needed them on stage that night), then proceeded to clean their catch in the bathtub, leaving the remains for the maids the following morning.

My point is, if you have any doubts or reservations on the legitimacy of some of the above horrors, these things *do* happen, and all contribute to our less-than-sparkling reputation with the masses.

So yes, your room is your home for the duration of the gig, your solace from the pressures and intrusions of the world, but it is *not* your property and should thus be treated with common-sense care and respect. Don't be foolish enough to think that if you do a slam bang job in the club every night, you can neglect common courtesy and cleanliness, talk down to the staff and make general havoc of the room. It all comes out in the wash and *you* are the losers. Do nothing to or within the room that you wouldn't do in your own home, and if you happen to be a notorious slob or

irresponsible maniac even in your own home, do us all a favor and get off the road because you're making it tough for the rest of us.

Which brings us to the most notorious of our supposed failings: The "after-hours party."

Let's admit that we have to be on and able to produce excitement, vitality, or violence, depending on your respective facet of entertainment, after which time we have to "comedown" from it all and eventually sleep. In fifteen years of professional work, I have yet to meet the musician who can fall asleep an hour after the show.

This winding down process may take several hours, so why not, then, utilize this free space in enjoyment of a party? Terrific. But let's keep in mind that this is a *business* we're in, not one perpetual good time. For reasons of professional etiquette and reputation, it's wise to keep your partying down to once or twice a week, for if it becomes a nightly affair, your performance and professional rapport will suffer and inevitably contribute to your physical and mental mileage.

During the after-hours funtime, keep a few things in mind. One is, you are *not* the only guests on the floor. Keep the music, laughter, and the romance tuned to a tolerable level or you will be greeted by a grim-faced general manager the morning after.

On the questions of friends, sometimes referred to as "groupies," use discretion and avoid the loudmouth with a propensity for over indulgence. If you are to see them after the gig, figure on a secluded area of the parking lot (keeping in mind also that their automobiles should not screech to a stop on the grounds in the late night or early morning hours) and instill upon them the virtues of silence until they reach the sanctity of your room. No hotel looks kindly on giggling, yelling, painted "star babies" parading through the hotel in their less-than-acceptable attire. This sounds funny, but remember, these types of occurrences do happen and literally turn off the management and guests.

All in all, it is almost a necessity to unwind and a party is a great way, but again those who indulge in such things constantly, on and off the stage, are rarely taken seriously by the management and are usually the last on the list for return gigs. The above tips can be applied also to the situation where your rooms are located in an area other than the hotel or establishment where you are working. Any other problems that may arise in that type of situation are usually self explanatory and resolved through common sense (often times any doubts and/or mysteries are immediately explained by the strategically positioned notes and reminders taped by the management on the walls throughout the room). As an added bit of etiquette, remember to give your room the once over

before checking out and hitting the road. Leave it as clean as when you arrived. Place ashtrays in one area, towels stacked neatly in the bathroom, and time allotting, empty the garbage baskets. This will be appreciated by the housekeeping staff and also cut the waiting time down for the next band who has to occupy these facilities.

Daytime Hours

Unless you suffer from insomnia, you probably don't want to be disturbed in the morning by a knock on the door or a phone call from the maids.

This problem is quite easily rectified in one of two ways. One is to have a talk with housekeeping and inform them, nicely, that you are up late and thus must sleep in the morning. If that doesn't do the job, take the obvious, and my personal favorite remedy: remove the receiver from the telephone cradle.

Once you have decided to start your day, and depending on what you plan to do or where you plan to go, dress accordingly. The wardrobe question is still an important consideration even after you've settled in and had your first night's performance, especially if you plan on dining in the hotel restaurant.

Show that you belong to the world of common decency and cleanliness and don't parade around the lobby, hallways, or dining facilities dressed like a sleepy hobo. One can recall the instance of catching the discerning glimpses and visual attacks of the hotel staff, eventual on-the-spot interrogation by an uninformed yet concerned employee, and inevitable public embarrassment. Use consistent courtesy when dealing with the front desk, whether you are picking up your mail, cashing a check (which I'll bring up later), or shooting the breeze. Don't be impatient with them if there is a mix-up in the mail slots or message lights. Smile, bide your time, and walk away in the smug knowledge that you wouldn't make that same silly mistake.

When eating in the hotel dining room, be polite to the waitress, and if service warrants, leave a generous tip. Again the hotel/motel world is a small one and abuse of the waitress staff travels far over employee coffee breaks. That is not to say that one must retain perfect manners and etiquette when you have an incompetent witch on your hands, but usually this isn't the case. The girls (or guys) generally try hard to please, for they need those tips in supplement of their less-than-healthy wages, and thus will do their best to serve, especially if they know you are a built-in customer for two weeks. Play it by ear, leave a tip, smile, and you can bet on astonishingly prompt and reliable service whenever you walk in the place.

The next, and final issue, alongside room cleanliness and organization, is undoubtedly the most damaging in regards to

reputation, responsibility, and business-manship.

The Checking Account

Concerning the question of check cashing, personal or otherwise, I have found more than once that there is a one- or two-check limit per duration of the gig in the amount of around twenty-five to fifty dollars.

Many musicians don't even bother with checking accounts, but prefer to conduct their dealings on a strict cash basis. This is fine and probably works like a charm providing you earn enough and have an abundance of cash on hand, combined with a major credit card, but ultimately hinders your ability to establish any kind of future credit.

If you are one who enjoys the benefits of checking, be sure to keep meticulous records, and follow the traditional, common-sense guidelines conducive to the privilege. Unfortunately, many of our fellow road-hopping brothers and sisters have skipped town owing a bundle and/or offering a check that bounces. Those of us who have learned through pain and experience to apply common-sense tactics are the ones who suffer the consequences. Once the damage has been done, it is a rare occasion indeed that an exception will be made. It is usually only after months, or even years, of continued working relationships and return gigs, baring even the slightest indiscrepancy, that your character can be

viewed in trust. Recall the good old days when you could charge meals and drinks to your room and pay at the end of the stay, only to now experience the indignity and embarrassment of the "no credit policy." This has resulted from hotels and clubs being burned for outstanding debts one-too-many times and thus totally alleviates the privilege for everyone.

If you have a problem keeping track of your spending, and have doubts about your ability to organize that checkbook, then by all means use cash. And if you have a genuine lack of knowledge concerning your tabs or spending habits, stay off the long-distance phone call avenue, and room-charge route, especially if you have neither the assets or intention of redeeming the debt. (Redundant as this last line might sound, it has been historically documented in the books of hotels and clubs throughout the land, in the case of the band who, realizing that the particular gig is a one-shot, never-to-return thing, will skip town with no forwarding address.)

Money strikes a dissonant thud in the heart of any hard-working middle-class person, especially in this day and age of soaring inflation and rising unemployment, and to be unduly burned by a debtor is a sure-fire statement against faith in the human spirit.

There is no reason in the world why we cannot hold our heads up high with pride and receive, without fear of humiliation or retribution, the virtues and commodities

allotted our fascinating occupation.

It may have appeared throughout this article that I am down on musicians and entertainers. Nothing could be further from the truth! I have made music my life for a good many years and will defend my peers to the death. I have, thus, attempted to voice my concern for our legions and tried to bestow a few guidelines which may aid in the extinction of our less than white-washed social stature.

So, if you or your band has recently discovered problems in getting booked back to a hotel or club, or experienced troubles in regards to attaining respect from anyone, whether it be housekeeping or the front desk, take a good gander at your track record and affairs of the past. If you find yourselves guilty of some or all of the above mentioned, try to rectify the problems as soon as possible, and you can rest assured that your life on the road will be a lot sweeter.

And if you find any or all of the above inapplicable or just downright picky or prudish, please do me and the thousands of others who take pride in our business and reputations a giant favor: *Get off the road.* And then out of the music business. You're giving us all a bad rep and making it darn hard to conduct affairs. Our profession does not need non-professional conduct and personalities on the road. And these days, we need our careers on full throttle.



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Konikoff continued from page 27

drummers, it's a very physical thing. If you don't have yourself together, you're not going to do the job as well as you could. I want to stress the point that it's a very physically demanding job.

JD: What about the emotional strain of touring?

EK: Being a road musician and trying to maintain some kind of normalcy, some gravity in your life, is hard. I'm in a town on an average of 12 hours. The day-in-day-out of the "fast lane" is: flying or driving in, going to a sound check, back to the hotel to change, back to the hall, back to the hotel to sleep, up at five in the morning, drive eight hours to the next gig, and do the same. It's grueling emotionally. You have to learn to deal with being consistent on stage with all this strain.

JD: How do you do it?

EK: By giving myself a good ground. I have a great wife and a wonderful home. Nutritionally, I try to watch what I eat. I take vitamins. I turned into a vitamin freak a couple of years ago. The vitamins give me extra energy and take care of different organs of my body that don't get all the necessary nutrients that I'd get from three meals a day. Sometimes I only get one meal a day so I'm really jammin' these vitamins to keep in shape.

JD: What about exercises?

EK: I do a lot of sit-ups, push-ups and back stretches, what they call "free hand" exercises, where you don't use any weights or equipment. You only use what's available in your hotel room or at the airport and just do the basic back stretches and leg bends. Hotel furniture works well for limbering up. You really can't take weights with you, or even grips, so you utilize whatever you can.

JD: What about practicing while you're on the road?

EK: Practicing for me is about nil while I'm on the road, because I only get to my drums during sound checks and performances. As far as practicing on a pad in your room and on the bus or in the airport, that's good, because it keeps your wrists limber. But it can't compare to practical application on the set. I believe that you have to practice on the set to get your ideas and to get comfortable.

JD: An interesting controversy is going on today about beginning drummers wanting to get paid for everything they do from the start, in spite of their lack of experience. What is your opinion on this issue?

EK: Two weeks ago I was asked by a friend to do some demos for him. Now, to begin with, scale for a three-hour session is around \$135.00. When my friend called about the demos, I didn't know what he was going to offer me as far as money, and I didn't know what the time involved would be. It comes down to time and dollars. It turned out to be about 15 hours of work and I did it for \$50.00. So, I think that answers that question. I think you

should do everything you can do to get better at something. You should even do it for nothing just to gain the experience. I didn't get great money for doing it, but I feel that I need much more experience in the studio situation. The only way I can get better is by doing it regularly, regardless of the pay. Any time I do something like that, I know I will learn from it, even if it's the worst studio job I've ever done, working with amateurs or whatever. You learn in any situation, so jump at the chance and go do it!

JD: If you were in a teaching or clinic situation, what would you say to young drummers?

EK: It's important to know that part of playing is working *with* other people. One reason that the band is successful is that we get along well. I try to understand how I feel and how someone else feels and then come to some kind of an agreement about how to work together. There's a lot to deal with on the road that you may not want to deal with. You have to find a way to accept what you can't change. We fight but we all love each other. I mean, I spend more time with the band than I do with my wife and family. That's painful. You have to take opportunities on the road to be with people, even if you're only in town a short time. I meet people, other drummers, and I try to give myself to them. I listen and I'm genuinely sincere about my response to them. It's not, "Hey man, how ya doin'?" and walk away and forget the person. I take an interest. I try to be helpful. I want to transmit the inspiration I've felt from other drummers to still other drummers, younger players.

JD: Who did you find inspirational?

EK: Those who play the simplest, like Bernard Purdie. He's amazing! I love him. I spent the summer on tour with the band in Europe and Japan. He was with Dizzy Gillespie. Along with us were Tony Williams, Freddie Hubbard, Joe Sample and Ron Carter. I spent most of the time with Bernard. Tony stays more to himself. Bernard talks to anybody and that's all it took for me. We traded lots of information. He was an idol, you know. When you meet someone like that, it's strange to actually get to know them.

JD: Right. You learn to play by studying their licks, and suddenly you meet the flesh-and-blood man behind the lick.

EK: It's important to take ideas from people, and the fact that you're taking the idea continues the tradition of passing it along. All the ideas have come from others and have been played before. When you play them, you put your personality on them, like a fingerprint. It's bound to sound different. So, it's good to have idols but don't let their accomplishments intimidate you or get in the way of your growth. Don't put yourself down for borrowing, listening and learning. Don't say, "I'll never be able to do that." You can! You are your own obstacle and I've learned that the hard way. Drummers who've influenced me are

Steve Gadd, Vinnie Colaiuta, Alex Acuna, Harvey Mason, Bernard Purdie, Neil Peart, and I could go on and on. They all have their own style. It took a long time to realize that what I have to say is as important as what they have to say. Important to *me!* Sound like yourself, because you will anyway.

JD: You mentioned once that you had some dealings with Gene Krupa. Can you tell us something about that?

EK: Whenever the big bands would come into town, my father would take me to see them perform. That had an unbelievable influence on me. When I was a little kid, not only would I see my father on stage performing with his own band, but he would show me other bands and it was an invaluable education in the big band era. You can't get that today. The kids growing up today will never be able to get that and I really feel that's the reason for a lack of versatility in drummers. They grew up in the '60s and '70s and never really got any of the influence of the '40s and '50s.

JD: So you met Gene Krupa through your father?

EK: About twice a year, Gene Krupa used to bring his band into the club where my father worked. On Sunday afternoons, Krupa would have an open jam session for all the local drummers and all the parents would bring their kids. From 4:00 'till about 8:00 at night they'd let the kids sit in while their parents were there. They chose an old standard like "Sunny Side of the Street," a nice, medium-tempo jazz tune. The kids got the experience of playing with Gene's band, on his drums, in front of their parents and a club full of people. Gene gave back to the kids by talking to them and relating what it was like to be a professional drummer. It was an invaluable experience and I hope to be able to do the same some day.

JD: That leads me to ask you about your doing clinics.

EK: Unfortunately, I'm on such a busy schedule right now, that trying to schedule clinics is pretty hard. But as soon as I can get the time, that's one of the first things I want to do.

JD: Do you have any ideas as to what you would do?

EK: I'm sure I would perform at the clinics, play drums, show a couple of different beats. But I'm sure that most of it will be questions and answers relating to what it's actually like being on the road, how my life is influenced, how do I practice, and those are the things that I like to get across. They want to know how I handle it, do I take drugs, what do I eat, all sorts of stuff, so I really like to relate what it's like to be on the road 8 1/2 months every year.

JD: Taking what you just said about drugs, what is your opinion about that?

EK: No matter what you take, it's going to affect your playing. I personally don't take drugs when I play because it affects my playing. A lot of people smoke pot and use

cocaine and amphetamines while they play, but it doesn't matter what you use: It still affects your playing and you're not being truthful to yourself, it's as simple as that. The cold truth is that anything you ingest into your body alters your playing. My playing requires so much of a physical effort that I couldn't have anything in my body affecting it.

JD: Your style seems to me to be very big band oriented. Is that only because of the type of music you grew up on, or did you do a lot of big band playing before Spyro Gyra?

EK: It was my influence as I grew up. Dixieland music is sort of big band-ish with arrangements, you know. When I was growing up, through high school and when I went into the service, I played in all the big bands. We played all the standard charts, and yes, I was influenced by it. But I still consider my style to be more r & b, funk, rock and soul, as well as having the big band influence.

JD: When you were in the service, was music the main thing that you did?

EK: I went to the Navy School of Music. I went to school and played music all day. Of course, I had military courses, but music was the main thing. I was a musician by rating in the service.

JD: Big band music is what you listened to while you were growing up. What do you listen to now?

EK: A lot of black influence. Earth, Wind and Fire. I still listen to James Brown. I enjoy really good music; music with beautiful changes in it and aggressive playing. I listen to the Brecker Brothers. They amaze me. They're unbelievable. I listen to George Benson and Harvey Mason.

I still listen to Buddy Rich and I've got some Cozy Cole records. I'm talking years and years ago, you know, but I think that in today's contemporary music, what I like to listen to is a really solid, fat sound.

JD: Tell us something about the techniques you use with your feet. For instance, do you use a heel-toe motion on the hi-hat?

EK: I like to have it arched up on my toe. I like to play with my foot up in the air with the toe wedged into the front of the foot pedal on the hi-hat. That way, I get better response for what I do. For the bass drum, my foot is flat on the board, but I lay a lot of pressure up towards the tip of my toe and toward the front of the plate. My right foot is flat. My left foot is on its toes on the tip of the plate.

JD: Any unfulfilled goals?

EK: I want to do my own album. I want to do some writing/recording work. I want to do some clinics. After I do those, I'm sure ten more will come up. You know, it never stops. I would really like to have more time to put back a lot of things that I'm giving up now by touring. I'm giving up my home life and stuff like that. I would love to be able to stay home a lot more than I do now.



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What is rhythmic transposition? Simply a fancy-sounding phrase which means to convert the standard drumset notation to its rawest form: basic rhythm, sticking and bass line.

Take this example from Steve Gadd's playing on "Nite Sprite" from Chick Corea's *Leprechaun* album. The example, as written, looks like this:

#1

Cym.
S.D.
B.D.

To rhythmically transpose the pattern, first write out the underlying rhythmic pattern. Play it until you've thoroughly absorbed the sound.

#2

Now proceed to change all cymbal notes to R's (right hand), all snare drum notes to L's (left hand), and simultaneously-played notes to F's (flams). Practice the pattern with the prescribed sticking, preferably on one sound source at first (pad, snare drum, etc).

#3

R L L R L R R L R L L R R F L

Musical Ex. 3

Next, pencil in the original bass drum line in its correct position under the sticking.

#4

You'll probably notice at this point that the tightened and more natural appearance of the pattern makes it not only easier to understand, but much easier to play, as well. After you've mastered the pattern and can play it at various tempos, you can begin to build it back up again by moving the right hand to cymbal (or hi-hat), the left hand to snare drum, and the right foot to bass drum.

All of the following examples were taken from Steve Gadd's work on "Nite Sprite." The rhythmic transposition is written directly beneath each original transcription. Try all of them.

5

Written: Cym. S.D. B.D.

A) Played:

B) Written: Cym. S.D. B.D.

Played:

C) Written: Cym. S.D. B.D.

Played:

D) Written: Cym. S.D. B.D.

Played:

continued on next page



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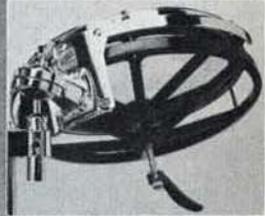
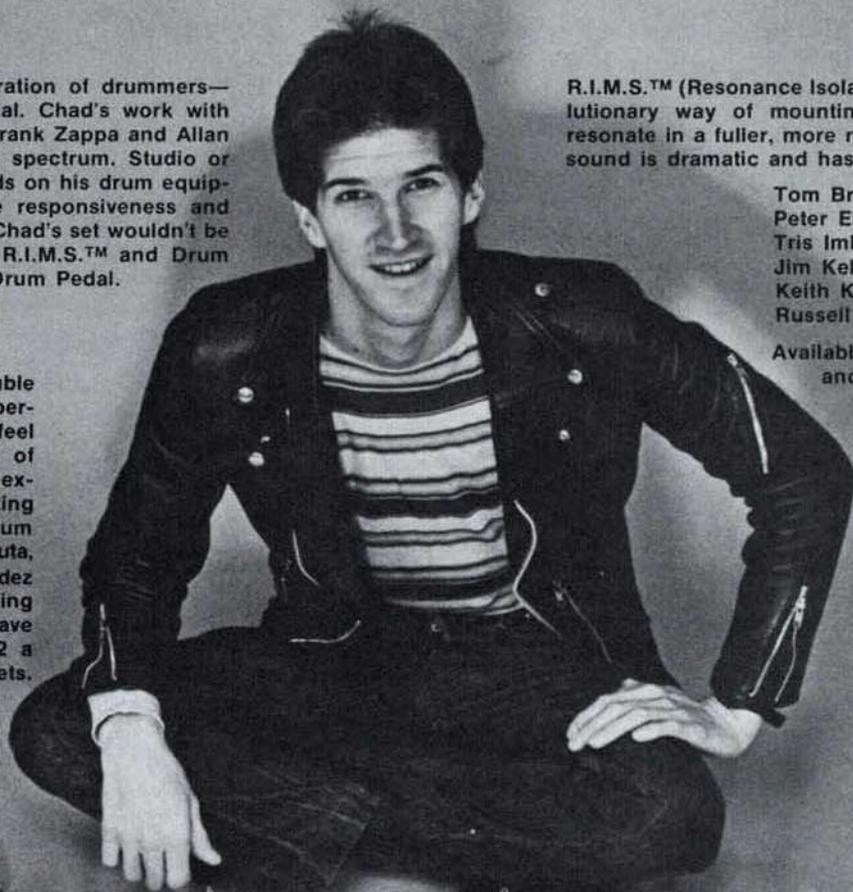
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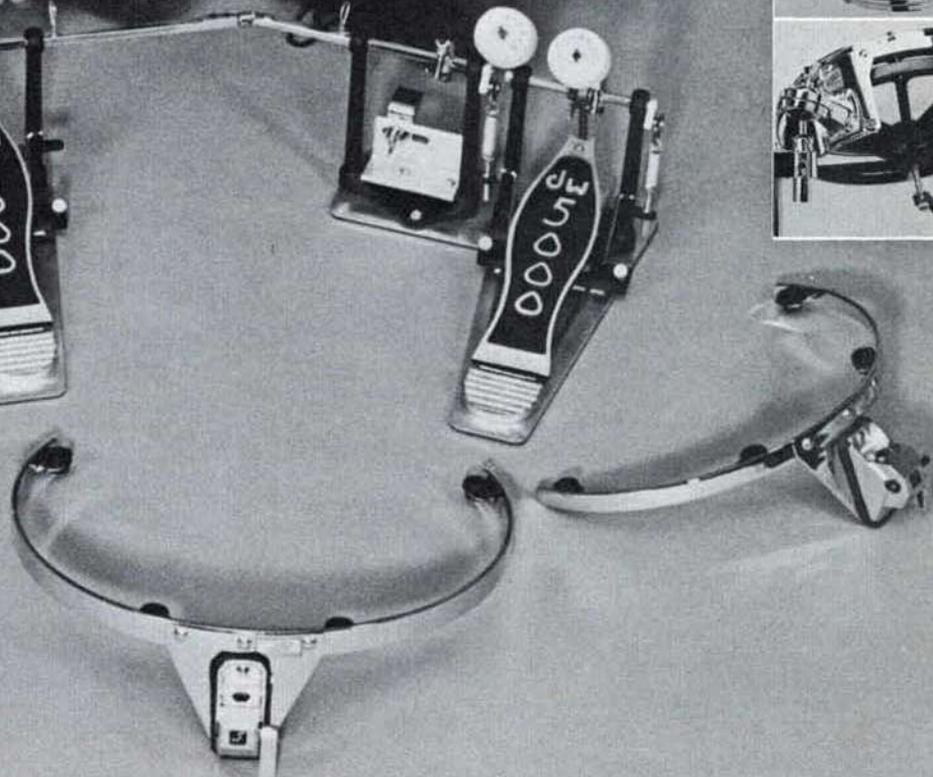
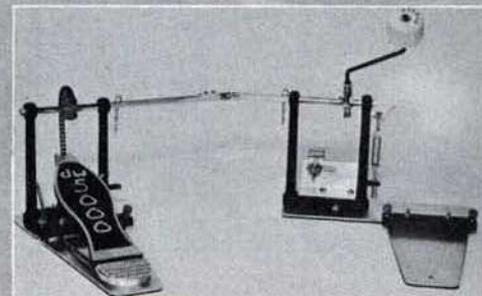
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5002



E) **Written:** Cym. S.D. B.D. **Played:**

F) **Written:** Cym. S.D. B.D. **Played:**

G) **Written:** Cym. S.D. B.D. **Played:**

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by Robyn Flans



Photo Courtesy Ludwig Industries

Karen Carpenter

1950- 1983

On February 3rd, Karen Carpenter died of a massive cardiac arrest. Reports have linked her weak heart to a disease from which she suffered, but recently had overcome: anorexia nervosa; the compulsion to be thin.

Like many, I only knew Karen through her music and her smooth, stirring vocals on such songs as "Close To You," "For All We Know," "Rainy Days and Mondays," and "Goodbye to Love." I can't recall the number of brides and grooms I saw walk down the aisle to "We've Only Just Begun," and I can recall how the depth of her emotion on "Superstar" touched my adolescent heart.

I want to express my gratitude to those I contacted who knew Karen and worked with her and were willing to answer questions and share memories in a time of personal loss. Bassist Joe Osborn recorded Richard and Karen Carpenter in his garage studio while they were still in high school. "Karen always had a terrific style," he recalls. Osborn wanted to help them and constantly told Hal Blaine about these two special kids—Richard on organ and Karen on drums and vocals.

"I met Karen during the Jimmy Webb session of 'MacArthur Park,' I believe," Hal remembers. "Joe invited them over to the studio because he had always told me about them and said we should do something with them. He wanted me to produce them. We talked and they were very nice,

but I said to Joe, 'How in the heck are we going to go into the studio and produce them when we're doing four, five and six sessions a day?'"

But both Osborn and Blaine ended up on Carpenter's records when A&M signed them, with producer Jack Daugherty at the helm. Their first album, *Offering* (later reissued with the name of their semi-hit of the Beatles' song "Ticket to Ride"), made some noise and paved the way for their second album, *Close to You*. Enter Hal Blaine.

"When they decided to go with professional musicians, they had talked to Karen about my playing drums, and as far as she was concerned, it was fine because they wanted a hit. Her mother was upset at first and said, 'I've watched drummers on T.V. for years and Karen is as good as any of them.' She didn't understand that there were different techniques involved, but eventually she understood.

"I've always said Karen was a good drummer to begin with. Often times, guys think that a girl drummer isn't right, no matter what. But I knew she could play right away when she'd sit down at my drums on sessions. She played a lot of the album cuts as well, and we had Howie Oliver make her up a set of my monster drums. But about the third or fourth hit, I remember I said to her, 'When are you going to get off the drums? You sing too good and you should be fronting the

band."

Enter Cubby O'Brien. Cubby was asked to join the road band in 1973 and also recorded some of the album tracks, remaining with them until they stopped touring around 1979.

"Karen was very knowledgeable about the drums and was a very good drummer, there's no doubt about that. Some of the things we did together were not easy. Richard wanted it exactly the way it was on record. When I first joined the group, Karen was still playing in the show. We worked out all the drum breaks from the records and I played exactly what she did. The idea of getting me was to actually get her off the drums, and in order to do that, they needed a strong drummer. Richard had grown up with her playing and thought a lot of it, so it was hard for somebody else to take over that chair.

"But at one time, playing was a very big issue in her life. I remember one time Karen and I went to see Buddy Rich and Louie Bellson's band. I know Buddy fairly well, so before the show, I took Karen to meet him backstage. He was getting ready when I introduced her, 'Buddy, this is Karen Carpenter.' And he said, 'Karen Carpenter! You're one of my favorite drummers, you know that?'" When we got back to our seats, Karen turned to me and said, 'Was he putting me on?'"

"Karen was a very special person. She was always a very happy, very up, person, even when things were bad. Her death shocked me and really saddened me. I spoke to her just four or five days before she died and she was feeling good and much stronger than she had felt. She wasn't getting as tired as she had in the past, and all the way around, things were straightening out. She and Richard were making plans to perform and thinking of going over to Japan and playing out of the country first." (According to Joe Osborn, there are still about forty tracks recorded last year that are yet to be released.)

In 1969, a woman drummer was unheard of. Today, in 1983, it is still unusual. It does, in fact, take a lot of courage for a woman to pursue that instrument when the stereotypes are so difficult to penetrate. "Karen hated somebody to say, 'You're really good—for a woman,'" Cubby said. "Nobody better have said that!"



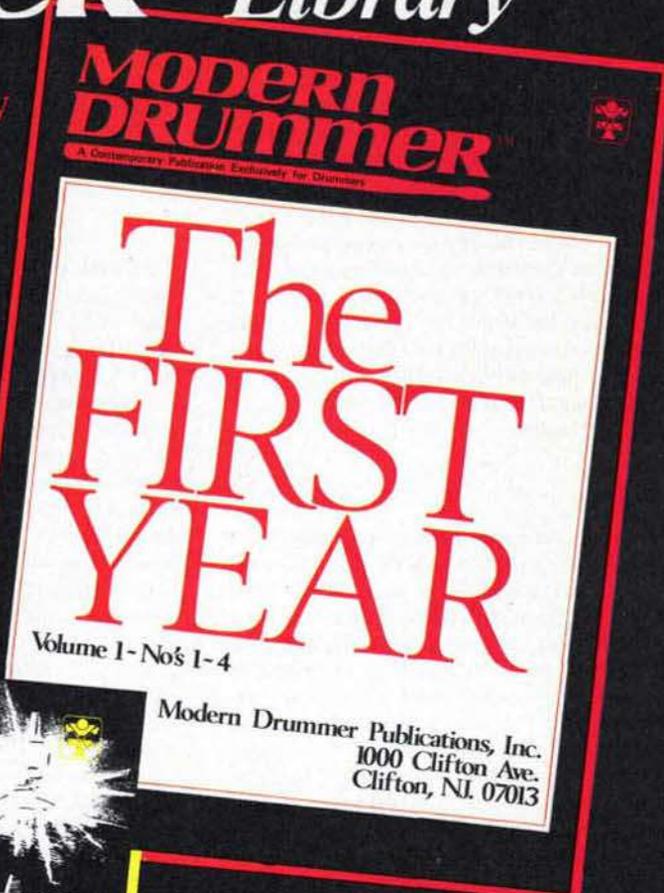
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by Hal Blaine

Q. I am 17 years old and have been playing two years. I'm playing in a rock band but like all kinds of music. Sometimes when I'm practicing, I get discouraged because I can't get a roll down right or I get discouraged by the attitudes of my band members. They don't get serious. I believe in putting out 100%. I really believe that, someday, I can be a good drummer if I could just get some encouragement and tips about time, practice and anything else helpful to the development of a good drummer. Thank you very much.

S.G.
LaFollette, TN

A. Gosh, how can you give a guy forty years of tips in one letter? The fact that you're giving 100% is important. Give everything you do 100%. As far as those other clowns go, they'll probably wind up out of the business and they're probably not going to be a very happy lot in the long run. Just the fact that you wrote me shows you're into what you are doing. Obviously you're growing and developing. Imagine what it will be like after playing five years? Better bands and other musicians. Don't let these guys get you down.

As far as yourself, you've got to keep yourself together, straight, away from drugs—the obvious.

One thing to learn is what *not* to play. Like most drummers, we're all showoffs. I mean that in the good sense. When we play we want to get in there and play every lick we ever heard, but you can't do that. The band needs you to hold that beat for them. So, don't overplay.

Do what you're doing 100%, but don't let your life become one drum after another, one piece of music after another. If you think and play *nothing* but drums, 24 hours a day, you're going to be a very miserable person some day with nothing to seek or think about. You've got to find that balance.

A certain amount of music; a certain amount of diversion. It's just like your body: a certain amount of being awake; a certain amount of sleep and rest time. By the same token, don't let your hobby take up all your time. Find that happy balance and you'll be a happy guy. It sounds like you're really on your way, like so many guys that are really taking care of themselves nowadays.

Q. I'm 16 years old and preparing for a professional drumming career. I was selected for the McDonalds All-American High School Marching Band which was a

high honor. But, recently I lost my first audition and I'm really upset about it. It was for the McDonalds Jazz Band, and sometimes I think I'll never make it.

LB.

Severn, MD

A. When you've lost an audition, try to think about the drummer who got it. I know it's hard because you're hurt and upset but, it's just possible that he's worked a little harder than you. It's possible that in the jazz realm, you weren't quite up to the standard that you were in the marching band. It sounds like you were doing terrific there. I wouldn't be surprised if you just need a little more work in the jazz thing. Don't let it get you down. Frankly, we all have our weak points to work on. At 16, I think you're resilient enough to come back from this temporary upset and get to work on what you have to do to improve your playing. Practice hard and work on the jazz thing, if that's what's throwing you a curve. It's also possible you missed that audition by only a judge's point or two—it doesn't mean you're the worst drummer in the world. Practice and listen and it'll all come together for you.

Q. I have a good friend who is a top session drummer in Los Angeles. He invited me to the studio when he was recording recently and, watching him, I discovered several things about myself. I tend to sound "muddy," not clean. Also, I tend to rush. My left hand is very lazy. I would deeply appreciate any suggestions and/or exercises you could relay to me as I feel deeply frustrated.

C.C.

Palm Desert, CA

A. Start putting that right hand of yours in your pocket. Start thinking of your left hand as your right, using it to open doors and dial phones. When you sit, unconsciously tapping with your right fingers, put that hand away and switch to the left. Most people are right handed. Drummers' left hands do get lazy, as do their left feet. Start using your left hand, and the right side of your brain starts to get used. That's where your time comes in. Your brain's a computer and it draws practically from the day you were born. So, if you want to get a good tempo, get yourself a metronome and start playing with it. Sing to yourself and play the drums with it. Play with the click and you'll find yourself getting way ahead and way behind. When you start getting with it, your brain takes over. Eventually, with enough practice, you'll know when you start rushing and dragging.

Naturally, work with the stick in your left hand. The big thing, for now, is to forget your right hand for a while. It'll come along.

As far as drum sounds, you know that studio drummers dampen this and that. You get a room sound, but you're not always in an acoustically good room. One of the best places to practice is outdoors, because the sound is totally absorbed and gone. A small room gives you a tremendous echo situation. The drums will sound bigger and you'll sound like you're playing much more. Playing outside is the real test. Then, you'll find out what you're really playing.

Q. A good friend of mine saw you in concert with John Denver several years ago. He tried to describe a sound effect that you produced while a Frisbee sailed through the air. Do you happen to recall what you were using at the time to accompany "Frisbee flight"?

B.H.

Granite Quarry, NC

A. I have no idea what your friend saw. The only thing I can think of that would have been close to it would have been my wind chimes or, as they are professionally called, a *Mark Tree* named after the inventor, Mark Stevens. They are brass tubes that vary in pitch consecutively, from very high to very low. It's a beautiful sound. Maybe this is what he saw me using.

Q. I have high hopes of becoming a studio drummer someday, but my problem is that I can't read a note of music. Is the ability to read charts an absolute necessity, or is there hope for me yet?

K.L.

Kansas City, MO

A. If you have high hopes, you definitely will have to read and that's all that there is to it! Go out and get yourself a teacher and start learning, like everyone else. Think about this: when you walk into a session, there might be 25 musicians there and, if they have to wait for you to memorize your part while *they* are reading music, this will cost thousands of dollars. No one in the world is going to wait for you. Reading music is no different then learning the ABC's. When you first read a book it was c-a-t and d-o-g. Before you know it you'll be putting notes together in groups, just like words, and you won't be concentrating on reading. The meaning and sound of the groups will be just as clear as words are to you now, automatically.

Q. I've been playing for seven years and every time I get into a band that's good, people's heads start to get bigger and bigger. This gets very hard to handle, as I feel that I'm not a bad drummer, I'm not hard to get along with and have never had trouble communicating with anyone. But also, I got into a car accident that messed up my back where I had already slipped a disc. Now it's very hard to play and I'm hoping I don't have to give up drumming. Any advice?

P.C.

South Village, IL

A. I'm sorry to hear about your accident. I have heard of a system called Gravity Guidance Center in Pasadena, California. It's run by a Dr. Martin. Many chiropractors are using this system. I'm sure you could get the address from your doctor, or by writing directly for literature. Perhaps there is a local distributor in your area. Be sure to check with your doctor first.

As far as working with these people is concerned, often, there are people that you just can't work with. Once they start thinking that the whole audience is looking only at them, it's usually the start of a breakup. Sounds to me that your head is in the right direction and that you're probably a better drummer than you're telling.

Q. I am 16 years old and have been playing for three years. I started playing club dates when I was 14 and many people tell me I'm going someplace. The only thing on my mind is drums and the fact that my band members are in their mid-20's tells me that I have time. But, many older musicians tell me to get in a better band because this one is holding me back. I played violin for nine years and got a lot of theory and background, but quit because I thought that drums could be a fantastic career. My band and I just came back from a recording studio which only confused me more. Should I quit my band or not?

F.C.

Binghamton, NY

A. Your violin background can only be a great help to you, of course. But, the fact that you've only been playing drums three years means that you're at the very beginning. Slow down; take your time. You do have time. Don't get on the backs of the older guys who obviously have more experience. You might have more musical background, but the on-the-job experience makes all the difference. Every time you play, you are learning and adding to your

experience and, like it or not, you're learning from the guys you're playing with. Eventually, when the right band comes along and wants you, then you'll be ready to go with that band. But right now, if I were you, I'd stick with this band, keep practicing, learning and studying. That's most important. As far as the studio confusion, I would say to get as much time as you can around the studio. Hang around New York studios. There are guys who'll take you in and let you watch if they know that you're a musician and trying to learn. And you will learn. One thing you *don't* want to do is get on your high horse and say, "These guys aren't good enough for me," or "I'm too good for these guys." You're 16 and it's not likely to happen to you for at least 10 years. I'm not saying I wish it wouldn't, because I'd love for all of us to make it as soon as possible. What will happen is that through the years, as you get more experience and ability, you'll be ready to take advantage of the opportunities that will present themselves to you.

Q. I'm 20 years old. I studied drums for two years and now, after two years off, I've been studying with a college student who's in the jazz band. I get desperate because I can't do things which I hear other drummers do. I practice everyday but I don't see much improvement. I have trouble doing doubles, sambas and fusion rhythms. Can you help?

O.B.

Miami, FL

A. I don't think you have a problem at all. You have a whole lot of years ahead of you to get better and better. You may not see much improvement, but you do see some improvement and that's the key. If you see a little improvement, every day, for 365 days, you will be a 365% better drummer. It's a matter of sitting down and working out what you have been hearing on records and what you want to learn. Read MD, get the books on independence to work on your hi-hat and bass drum coordination. That's what I did. You will see an improvement if you keep at it with a positive attitude. Let me know how you do.

Q. I began playing at 15 in a marching band. The drummers were left to teach themselves so, in three years I couldn't read a quaver. From 18 to 24, I was unable to play for reason beyond my control. Eighteen months ago I set myself a goal to

become a pro drummer. I'm taking lessons and I play weekly with a bass player and rhythm guitarist. I hope to study in America someday. I feel I'm talented, but some people tell me that to be a pro, you must start playing in childhood. What do you think? I'll be 25 this year but feel like a teenager.

D.J.

Traralgon, Australia

A. Good. The older you get, you want to be young at heart. I'm sure that will show in your playing. After laying off for so long, it sounds like you're dedicated now. If it's the thing that makes you happy, the drums will keep you healthy. As far as studying, I think you're absolutely right to be studying now and doing as much playing as possible with other musicians. It's the only way to better yourself. There's an expression in the States: "I don't read enough to hurt my playing." That's nonsense from people who are afraid to work hard. Reading will help you like it's helped me and anyone else I've ever known that's gone on to be a professional player. Anyone can learn to fake a little but somewhere along the line the guillotine's going to come down. Keep at it and don't be discouraged. If you get to America, perhaps you could drop me a line and we'll get together and talk.

Q. I have been playing trap set for two years at an intermediate level. I am very interested in learning how to use double-bass drums and the hi-hat as well as improving my four-way coordination. I would appreciate your advising me on the best way to pursue my interests.

W.T.

Honolulu, Hawaii

A. There are many great books on the market that teach double bass and independent coordination. I would talk to other drummers who are using these techniques and possibly study with them. There are several very fine drummers in Hawaii. One of them is Harold Chang and another is Danny Barcelona. Perhaps they'd be willing to work with you. I'm sure the union can put you in touch with them. Try The Drum Shack too. My old buddy that's running it might be able to give you the names of some of the other really good teachers over there. Tell him I sent you. Aloha.



IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

by Michael Epstein

Q. I recently purchased an 18" Ludwig floor tom and I have a big problem. The drum is acrylic and there is a 1" long crack starting at the top hole drilled for the lug bracket. Every time I play, the crack grows 1/8". Soon it will meet the other hole and the bracket will pull out. How can I fix this?

L.G.

San Deandro, CA

A. Bill Gerlach at Ludwig said that you may take your drum to a dealer who will then send it to Ludwig for a determination as to whether or not the drum will be repaired or replaced, as well as whether or not there will be a charge. He emphasized that the company can take no responsibility for a shell that has been worked on or repaired anywhere other than at their factory. If, for your own reasons, you wish to repair the drum yourself, Tim Hermann, technician and repairman for The Modern Drum Shop in NYC, offers this advice: "You need to glue the crack with a cyanoacrylate-based glue, the active ingredient in Crazy Glue or Elmers' Super Bond. Seal the crack with that and make a back-up plate out of aluminum, slightly bigger than the back of the lug itself. Drill two holes in this plate where the lug screws go through and use this to help take off the stress on the plastic a snowshoe effect."

Q. I've been taking drum lessons for about four years and I have a problem. I'm right handed and whenever I practice rudiments, I notice that my left hand is stronger for some reason. My teacher says that because I play my right hand on the hi-hat, my left hand does all the hard work. Please help.

J.C.

East Walpole, MA

A. One way to develop even-handedness is to build your endurance and, thereby, your strength and control. Dexterity in right or left hand is a matter of equalizing the weaker to the stronger limb and proceeding from there. You might try the following exercise based on George Stone's Stick Control. Turn to pages 5, 6 and 7 and you'll see that the exercises are written in 8th-note patterns that indicate right- and left-hand sticking. Set your metronome so that 80 equals the quarter note. Then, vamp with your right hand in a straight 8th-note pattern, playing all the notes marked "L" with your left hand. The right hand will fill in and play a constant pattern of 8th notes against this. Repeat each line twice before going on to the next, without stopping. Do this until you play the first six exercises on the page, then stop and raise the metronome one notch and continue the exercise as before, vamping with your right hand and changing metronome settings every six lines, all the way through page seven. Then, bring the metronome back to 80 and begin again, using the left hand to vamp and the right hand to play all the "R" parts. This will slowly develop your endurance and strength, out of which will come even-handedness. You may wish to begin the exercise at a higher metronome setting but remember, the point of this is for you to gain real control and dexterity with both hands, so don't cheat yourself by rushing things.

Q. I recently saw Steve Smith play "The Black Page" at a drum clinic in Toronto and he knocked me out. Do you know where I could get a transcript of it?

P.D.L.

Toronto, Ontario Canada

A. For a complete listing of available Frank Zappa drum parts contact: Barking Pumpkin Drum Transcriptions, 7720 Sunset Blvd., Hollywood, CA. 90046.

Q. I have a 10 x 14 Ludwig tom-tom that has sounded like crap ever since I got it. Can I take the supportive rings out of the ends of this drum? I could be wrong, but I think it messes with the tone of the drum.

D.W.

Sioux City, Ia

A. According to Ludwig, those supportive glue rings are what's keeping that drum from going out of round, as well as coming apart at the seam. Any bent wood has a tendency to seek its original, flat configuration, so the thinking at that time was to support the shell with the glue rings. Over the years, it was discovered that the rings did not allow the column of air in a drum to vibrate sufficiently to produce maximum tone, so Ludwig went from three-ply shells with a "lap" seam and glue rings, to a six-ply shell with butt joints. This solved the problem of shell strength and sound. As for the drum sound, the reasons could be as varied as your choice of head, an out-of-round shell, uneven tensioning, etc. If you really can't get a decent sound that you like, we suggest taking the drum to a competent technician at your local drum shop.

Q. I have recently acquired a beautiful set of black Yamaha drums. I'd like to know a way to keep the drums free of fingerprints and other annoying marks.

B.C.

San Francisco, CA

A. You don't mention what series the drums are whether it's a black piano finish or black plastic finish. For the piano finish you can use almost any furniture polish. For a compound with a particularly low silicone content, try a guitar polish. These polishes have the advantage of not "attacking" the lacquer finish. If it's plastic, Ken Dramer at Yamaha recommends using Windex. He feels, if you're talking about a fingerprint that's only been there a short time, you can just wipe it off. But if the skin oils and acids start to set in, they can "eat" the finish off either model.

Q. I have some old wooden drums. How can I restore a good bearing edge to them?

W.R.

No Address

A. This is the kind of do-it-yourself project that we would suggest you try only if you are an experienced wood worker and have access to the proper tools. If such is the case, there are a few ways to go about this. You can do it by hand, with a wood file, which is a lot more difficult than using a router. Professional technician Marc Covell, of the Creative Drum Shop in Scottsdale, Arizona, recommends attaching the router to the edge of your work table, so that the router bit is stationary. Next, you set up a guide for the shell, so that it can be revolved evenly against the bit. The angle of the bearing edge depends on the make of the drum, and there is controversy among designers as to what constitutes the most effective bevel. Slingerland has a sharp edge; Gretsch has a rounded edge. The round edge seems to put less pressure on the heads, resulting in less breakage and more evenly distributed tensioning, resulting in a clearer tone. After you decide on the angle that's right for you, it's essential to keep the edge level and in round as you rout. Take a pane of glass, larger than the diameter of the shell, and as you revolve the shell, stop often to lay the glass over the edge. If it wobbles, or if, when you get eye-level with the glass, it's not making contact at every point with the shell, you have to adjust accordingly. This all takes time and patience. We would suggest talking to a competent repairman in your area before beginning, and if it seems like more than you can handle, allow him to do the work.

Q. In recent years, the Swiss method of rudimental drumming has come to the fore. The "bible" of this idiom is a book by Dr. Fritz Berger entitled *Der Basel Trommlen*. Could you tell me how I may obtain a copy of this book?

R.M.

Oakville, Ontario

A. As recently as 1980 this book could be obtained by writing to Hug and Company, Gerbergasse 70, Basel-Bale, Switzerland. The price at that time was 11 Swiss Francs. Published in 1965, the book contains a collection of Basel drum solos and drum accompaniments to fife tunes. F. Michael Combs, who provided this information for us, compiled a bibliography of Swiss rudimental books which appeared in the PAS research edition for Spring-Summer of 1980. You may address inquiries to him at the Department of Music, University of Tennessee, Knoxville, TN 37996-2600.

Q. I need some tips on the type of glue I should use for re-covering my drums. Could you also tell me the approximate cost of plastic to cover a 20" bass drum, a 16" floor tom and two 3" tom-toms in a white finish?

R.M.

Tacoma, WA

A. It depends on the type of plastic you buy. There are two types. One is a cellulose-acetate that requires Weldwood Contact Cement. You apply a thin coat to both surfaces and let them dry before bringing them together for a bond. This type of glue sticks to itself. For Satin Flame type finishes, a light glue, like Elmer's is used because this is a different kind of plastic, with a backing that will be dissolved by Weldwood glue. White plastic for a 20" bass drum will run you about \$25. A 16" floor tom is around \$20 and the 13" toms are \$12 each. There are various companies offering plastic for sale. You might try the Precision Drum Company, 151 California Road, Yorktown Heights, New York 10598. They'll mail you a brochure with samples.

Q. I normally use Pro-Mark 7A sticks, but hitting my crash cymbals directly on the edge really chews them up. I use up a pair a month. They don't break, they just get all chewed up. Is this normal or am I hitting them wrong? I recently got a pair of Duraline 55's and they're doing the same things. Will these sticks shatter if worn too much?

D.W.

Jewett City, CT

A. There's no way to stop a stick from shredding if you hit a cymbal directly on the edge. Classic cymbal technique calls for a glancing blow to the top edge. In most modern, high-powered music, practice differs from theory, as you are finding out. The 7A is a fairly light stick and a shredded pair per month, depending on how much use it gets, seems to be a reasonable casualty rate. Eli Konikoff, of Spyro Gyra, regularly shatters synthetic sticks, so it is possible to do. Things could be worse you could be shattering your cymbals.

Q. I have a problem sight reading. I do have a good understanding of theory, but I find it very difficult to sight read and keep my place in the music. Can you offer some suggestion as to how to overcome this problem?

A.M.

Northfield, VT

A. The only thing to do is put yourself in musical situations where you have to do a lot of sight reading and just keep at it! Try and find a rehearsal band in your area that reads through charts. There are many players of other instruments who are in the same boat and who need to improve their own skills. Get some Music Minus One albums that contain charts and play along. The advantage here is that you can go at your own pace. If you can, round up some players and start a reading-type band. If everyone chips in for music, it can be done quite reasonably. There are many private instructors who specialize in teaching chart reading. Whichever way you choose to go about it, the more you do it, the more adept you will become.

Q. Recently I acquired a dark sounding ride cymbal that's stamped "Made In Italy" in ink on the underside of the bell. Who's the manufacturer? Are these cymbals available new in the United States?

J.D.

New York, N.Y.

A. We showed your question to Massimo Cappa, a representative of the Tosca Cymbal Company in Italy. He told us that there is a group of Italian cymbal makers called *Unione Fabbriuti Italisiri Piatti* (Union of Italian Cymbal Makers) who produce several cymbals that fit your description. Massimo said that the production is very limited right now, and to his knowledge they are not available new in the U.S.

Q. I am very much interested in bagpipe music. Who can I get in touch with about joining a bagpipe and drum corps?

J.M.

Pittsburgh, PA

A. Try contacting *Marching Bands of America*, PO Box 97, Elk Grove Village, Ill. 60007, or *Drum Corps News*, 899 Boylston Street, Boston, MA 02115.

Q. I play Premier drums which were distributed by Selmer, but I found that Selmer will no longer carry Premier equipment. Where will I buy new equipment or find parts that need replacement?

R.M.

Grosse Pointe Woods, MI

A. Premier Drums are now being distributed in the U.S. and Mexico, exclusively by Music Technology Inc. Any dealers who have previously handled Premier parts will continue to do so. Music Technology is setting up a new dealer network to distribute the drums themselves. To obtain a list of dealers in your area, write to: Tom Meyers, c/o Music Technology, Inc., 105 Fifth Avenue, Garden City Park, NY 11040.



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UPDATE

Danny Gottlieb is currently in a period of transition. He is no longer with the Pat Metheny Group, after having been in that band for six years. "It was time for a change so I could become involved in other musical situations. Pat also needed a change since I was the only drummer the group ever had. It's really the best for all involved." For those of us who have enjoyed Danny's playing with Metheny there is good news from ECM: later this month a double album will be released which was recorded live during the Metheny Group's

By the time this prints, hopefully **Michael Botts'** plans will have reached fruition. When we spoke a couple of months ago, Michael and Andrew Gold were in the process of choosing members for their own band, and negotiating with interested parties. Michael has been enjoying working in both studio and live performance situations. Last year he went on tour with Karla Bonoff, in addition to becoming more involved in the L.A. studio scene. He says a balance of both is necessary to keep the playing fresh and exciting. "I got so turned on working with Karla again and doing the live stage work. Every time I work with

A record I'm sure we're all looking forward to hearing is a combined effort by Steve Gadd and **Ralph MacDonald**. "About three years ago, I told Steve that one day we should do an album together. He said he thought so loo, but with his schedule and my schedule, it look three years to gel going," Ralph MacDonald laughed. "Steve decided not to go on the road too much now and I stopped the constant travelling years ago, so in November of last year, Steve called and asked if I were still interested. We set up a lime to gel to-

Kenny Aronoff on upcoming album with Mitch Ryder recorded in Southern Indiana. **Jimmy Cobb** is presently a member of the Nat Adderley Quintet. The band released two live albums on Theresa Records in late January. **Tony Williams** is in the midst of a worldwide tour with VSOP through August. **Larry Londin** can be heard on upcoming Adrian Belew album, recorded live in Champagne, Illinois. Londin can also be heard on Joe Cocker's upcoming release. **Myron Grombacher** is currently in Japan with Pat Benatar. **Graham Lear** is currently on tour in Europe with Santana, including some Iron Curtain countries. Lear also played on a couple of Carlos' solo album tracks, produced by Jerry Wexler. Look for **Mark Sanders** on Tower of Power's next album, due out this spring or early summer on Polygram. It is the first album the group has recorded since Mark joined them two years ago. Vanilla Fudge album due out this month with all its original members, including Car-

'82 tour, which included Danny and percussionist Nana Vasconcelos (who is also no longer with Metheny).

Meanwhile, Gottlieb has relocated in New York City where he is starting to enjoy a variety of musical situations. He played several gigs with Brazilian guitarist Toninho Horta, and did some jingles for Elias Associates along with bassist Mark Egan. "It was a lot of fun because they're a company that utilizes the creative abilities of the musicians." So listen for Danny's trademark cymbal sounds.

new equipment, new people or a new situation, I get excited all over again. I just want to do it all. When I finished the six-and-a-half weeks with Karla, about four days later, I started on an album project with New Zealand artist Sharon O'Neil. After the first take, John Boylan [producer] came out and said, 'Gee Botts, you ought to go out on the road more often. Your chops are up and you have all kinds of fresh ideas.' I come back a little fresher, with new ideas from working with some other players."

Botts is delighted that he has finally broken through the son of "type casting" he went through when Bread ended. Producers just assumed he was a ballad player, when in fact, Michael considers his forte to be rock and loves to play hard. By the way, for those who wondered whatever became of Bread, the group did not choose to cease. They have been tied up in litigation since 1978 due to internal conflicts, hailing all royally payments, recordings and performances. "Because of the amount of lime the judicial procedure requires, when the decision is finally reached, Bread will be rock 'n' roll history. The only people who are going to lose is the group and the audience."

He and Sieve did a couple of clinics in Germany and France at the beginning of

mine Appice. **Bill Molenhof** debuted his new group in January called Words and Music. The ensemble features his compositions, lyrics and drums. Congratulations to **Keith Knudsen** who married Kale on Valentines Day. Keith can be heard on the Kendalls upcoming album. **Steve McCall** is no longer with Air, and the group will be performing with different guest percussionists. Look for **Steve Smith's** completed solo project on CBS records. The album is called *Vital Information* and it's a radical departure from Journey-related music. **Stix Hooper** has officially left the Crusaders. The Drum Band has been formed with **Scott Morris**, **Steve Mitchell** and **Chuck Bernstein**. **Craig Krampf** played on a tune he co-wrote, recorded by Irene Cara. **Mike Stobie**, drummer and owner of Slowbeat Percussion Productions in L.A., is just home from a tour with Jan Berry (of Jan and Dean) in the Far East. Just prior to that, they toured Australia. **Harvey Mason** is in Europe with Lee Ritenour. **Jaimoe**

by *Robyn Flans*

He and Egan have also been spending time promoting their album collaboration, *Elements*. In March, they did an East Coast tour in conjunction with Flora Purim. Danny and Mark are now making plans for the next Elements record. "Due to the success of the first record, Elements has become somewhat of a priority, but I'm also looking to play with as many different people as possible in order to pursue my musical development."

the year, as well as participating in Zildjian Day in Los Angeles. MacDonald is also currently producing an album for Roberta Flack, production being his emphasis these days. "I've always been able to relate to people's talents and step away from the whole project and look at it from an objective point of view. I think that companies are responsible when they can get a producer who stays within the budget and still turns out a decent project. I like producing. I like gelling into other artists and trying to bring out the best in them and trying to support what they're doing."

Johnson has been devoting his lime to two bands recently. The Pearl is a straight-ahead jazz band featuring T. Leviiz of the Dregs on keyboards and Earl "The Pearl" Ford on trombone. Tall Dogs is a more rock-oriented band with Steve Kent on drums and vocals and Jaimoe on percussion. **Hal Blaine** can be heard on upcoming David Frizzell and Ray Price albums. **Edward Metz** is now the drummer in the Count Basie Orchestra. Percussionist **Melvin Webb** died November 12, 1982. Our condolences to his family and friends. **Terri Lyne Carrington** won the Outstanding Jazz Talent Award at the National Association of Jazz Educators 10th annual convention in Kansas City. **Peter Erskine** spent much of April touring with Steps Ahead (formerly Steps) following the April release of their first Elektra/Musicalian album. Look for the group this summer at the Kool Jazz Festival and the Playboy Jazz Festival.



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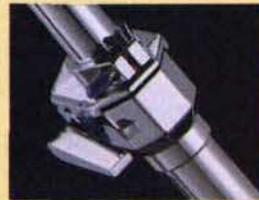
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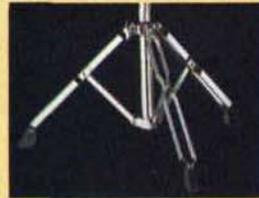
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INDUSTRY HAPPENINGS

ZILDJIAN DAY IN L.A.



The Avedis Zildjian Company brought together a 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-right) are: Phil Ehart, Larrie Londin, Rab Zildjian (vice-president/sales, North Amer-

ica), 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.

SAMBA PERCUSSION WORKSHOP

Drummers Collective announces the formation of a Samba Percussion Workshop. The program is being taught by some of Brazil's top percussionists. It is an opportunity to play a variety of authentic Brazilian instruments and their ac-

companying rhythms and styles. This program is being presented in association with Latin Percussion Instruments.

For information: Drummers Collective, 130 W. 42nd St. Suite 948, New York, NY. (212) 840-0433.

ED JACKSON JOINS SLINGERLAND

Spencer Aloisio, director of sales and marketing for the Slingerland/Deagan Co., has recently appointed Ed Jackson as field sales manager for the Texas, Oklahoma, Louisiana, and Arkansas area. Mr. Jackson has an extensive percussion background including four years with the Marine Drum and Bugle Corps as a player and instructor. This background will enable Ed to act as a Slingerland sponsored clinician for the dealers and band directors in his area. These clinics may be arranged free of charge upon request. Mr. Jackson holds a Bachelor of Arts degree from the University of Georgia and will handle Slingerland/Deagan products exclusively.

SABIAN CYMBAL DISTRIBUTORS—U.S.A.

The Sabian cymbal company of New Brunswick, Canada, is proud to announce that distribution of all Sabian cymbal products will be handled through the following drum companies only: Ludwig Industries, Pearl International Inc., Slingerland Drum Co., and Charles Alden Music Co. Inc.

Roy Edmunds, Sabian North American Sales Director, states that the acceptance by these U.S.A. percussion companies to handle the product is a reflection of the confidence they have, not only in the product but for the team at the Sabian plant.

GARIBALDI PAISTE SEMINARS



David Garibaldi has been named to the Paiste seminar staff. Ed Llewellyn, Paiste America president commented, "Dave is an extremely knowledgeable and articulate drummer and we're very happy to have him as our spokesman in seminars around the country. He's a fountain of insight about cymbals and drumming and I'm sure he will provide drummers with plenty of food for thought."

Garibaldi has been a professional drummer since age 17, and joined Tower of Power in 1970. He has performed and recorded with many artists, from Hoyt Axton to Joe Henderson.

On becoming part of the Paiste Seminar staff, Garibaldi said, "I believe that drummers should explore the musical potential of their instruments and seek ways to expand their musical horizons. I find it very stimulating to share my ideas in a seminar dialogue with drummers. The incredibly wide range of sounds from Paiste has been an inspiration to me and I'm pleased to pass the word along."

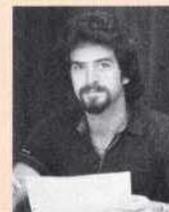
For more information about David Garibaldi Seminars contact: Drummer Service, Paiste America, Inc., 460 Atlas Street, Brea, CA 92621.

DONEGAN APPOINTED MANAGER-MARKETING SUPPORT AT ZILDJIAN

The Avedis Zildjian Company has appointed Gerard J. Donegan Manager-Marketing Support. Donegan is responsible for managing a wide variety of programs which support Zildjian's worldwide sales effort, and insuring that it is compatible with the company's long-term marketing goals and objectives. His responsibilities encompass customer service, public relations, trade shows, direct mail and collateral programs, merchandising display, 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.

LP HIRES SALES COORDINATOR



George Rose has joined the staff at Latin Percussion as sales coordinator. In 1979, Rose started his sales career as the New York area representative for Musical Instrument Corporation of America. After a year, he was transferred to M.I.C.A.'s home office to expand and enhance their sales effort nationally.

His responsibilities include coordinating outside and in-house sales efforts, and initiating new ideas to keep Latin Percussion one of the industry's leaders.



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Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.



Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

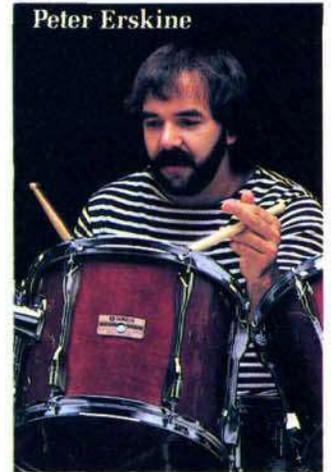
As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilter is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.



Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the *loudest*. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.



Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just *pops*. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

And Yamaha hardware is really ingenious, every bit as good as the drums. I like the 7 Series hardware because it's light and strong, especially the bass drum pedal, which has a fast, natural feel. What can I say? Everything in the Yamaha drums system is so well designed, you want for nothing. Once you hook up with them, you'll stay with them.

AQUARIAN HI-ENERGY MIKING SYSTEM



Aquarian breaks the sound barrier for sound men and drummers. According to Roy Burns, owner of Aquarian accessories, "Our new, *Hi-Energy Miking System* delivers maximum sound with minimum distortion. High technology mic's are ideal for drums, cymbals, and percussion instruments."

"Shock proof" clamps eliminate the need for boom stands. There is no stage rumble, or no need to drill holes or re-make the drumset. They provide fast, easy, set up and perfect mic' positioning every time.

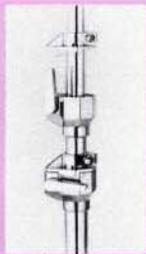
McCune Sound, one of the nation's largest sound companies, has been field testing the unit in actual concert situations. Engineer after engineer attested to the realistic and uncolored drum sound. The *Hi-Energy System* out performed mic's that are twice as expensive in side by side concert situations, according to McCune's engineers.

For information write: Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, CA 92807.

SLINGERLAND INTRODUCES THE NEW ISO-LOK CLUTCH

Slingerland features it's new *Iso-Lok* clutch on all *Magnum Hardware*. *Iso-Lok* is a quarter-turn mechanism which locks-in the stand position when the lever is down, or allows the tube to move freely when the lever is up.

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 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. For more information visit your local Slingerland dealer or contact: Slingerland Drum Co., 6633 N. Milwaukee Ave., Niles, IL 60648.

ROACH AND BRUFORD VIDEO TAPES



Axis Video has released three drummer video tapes. Bill Bruford has compiled *Bruford and The Beat*, which was seen by many attendees of Bruford's recent clinic tour in the U.S. for Tama drums. Axis also has two videotapes on Max Roach: *Max Roach: In Concert* and *Max Roach: In Session*.

For more information: Axis Video, 8414 Park Heights Ave., Baltimore, MD 21208.

SPECTRASOUND CHIME CASES



For the percussionists who are looking for chime cases, Spectrasound has them. The case in the photo holds the Spectrasound 35 chime *Mark Tree*. There are also fibre cases available for the 70 chime *Mark Tree*. Finally, the company carries a padded bag for the smaller *Mark Tree*.

For more information: Spectrasound Percussion Products, 13636 Burbank Blvd., Van Nuys, CA 91401.

NEARY DRUM-TORQUE



The *Neary Drum-Torque*, distributed by Dalcam, produces high-level tonal control while reducing tuning time substantially. Essentially, the *Drum-Torque* is a torsion wrench which allows precise, equal tensioning of all bolts on a given drum. A dial on top of the wrench tells you how much force is being applied to the tensioning bolt. Charts indicate specific tensioning values for various sets of drums and sockets of all sizes are available.

Developed first in 1977, the *Drum-Torque* has sold in England, Scotland, Germany, France, the Scandinavian countries, and Spain. Only recently have manufacturers begun to market the product in North America, and already response has been overwhelmingly positive.

The advantages to the drummer are immediate. After setting up in a hall, all the drums can be tuned in five minutes. Even in a noisy hall or in the presence of other practicing musicians, tuning can be accomplished simply and accurately.

For more information contact: Dalcam Music Industries Ltd., 6070 Quinpool Road, Halifax, Nova Scotia, Canada B3L1A2.

REMO SINGLE-HEAD PRE-TUNED DRUMSETS



Three single-head drumsets, designed to sell from \$267 to under \$380, have been added to the Remo Pre-Tuned Series (PTS) line.

Each set features a 14 x 22 bass drum equipped with a single *Ambassador* Dark Coated PTS drumhead, said to deliver a punchy "kick sound" for rock, disco and studio performance, plus a 5 x 14 two-headed snare drum. A 9 x 13 tom-tom, a 14 x 16 floor tom and a 8 x 12 tom-tom are added to complete the three-, four- and five-piece sets. Pedal, hi-hat stand, snare stand and cymbal stand are included with each set.

All the drums have *Acoustic* shells with white finish and are furnished with replaceable, chrome-trimmed PTS drumheads.

CAIXA MARCHING SNARES

This is a widely used instrument in the *Escolas de Samba* in Brazil. They are available in 3 x 14 and 6 x 14 sizes, in either metal or wood shell with plastic heads, with a metal leg rest and a clip for a shoulder strap. These drums have applications in all types of marching music and stage performances. Imported from the Gope Factory in Sao Paulo, Brazil. For catalog send \$1.00 to: World Percussion Inc., P.O. Box 502 Capitola, CA 95010.



IM76

IM80

IM70

A Lesson On Miking Your Drumset... Brought To You By Ibanez, Tama, And Joe English.



The IM76...for the low end, such as floor toms and bass drums.



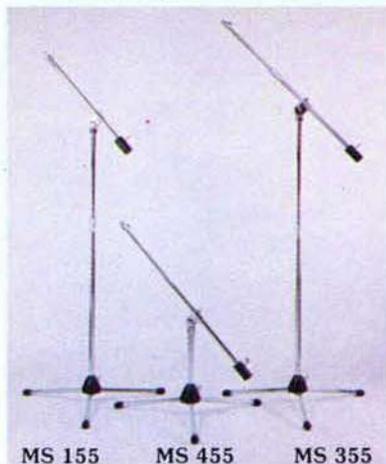
For clean, bright highs from cymbals, bells or gongs...the IM80.



And for penetrating sound with a sharp attack...the IM70.

When I heard that Ibanez had come up with a new line of microphones designed exclusively for use with drums, I was anxious to hear the results. If you have experience with miking drums, you know how their sound can present a problem. And because drums *are* so unique as a sound source, it's important that each area of the set is handled in the right way. Now, Ibanez has virtually eliminated drum miking problems with the introduction of their Tech II microphone line. The Tech II line has been carefully designed to accommodate every aspect of percussive sound, from the splash of a cymbal to the kick of your bass.

Tama Strongman Mikestands



MS 155 MS 455 MS 355

What's the biggest problem with mike stands when it comes to miking drums? You've got it... "Boom Sag." You've probably been faced with this problem many times but just didn't know what to do about it. Most mike stands weren't designed to hold up under the kind of heavy duty usage required in drum miking. The answer to this problem is simple. Tama Strongman Mikestands. Tama mikestands incorporate many of the same rugged features found in Tama's Titan line of hardware, so you know it's the strongest you can buy. Thanks to Ibanez mikes and Tama mikestands, there's finally a complete system for miking your drums.

Ibanez®

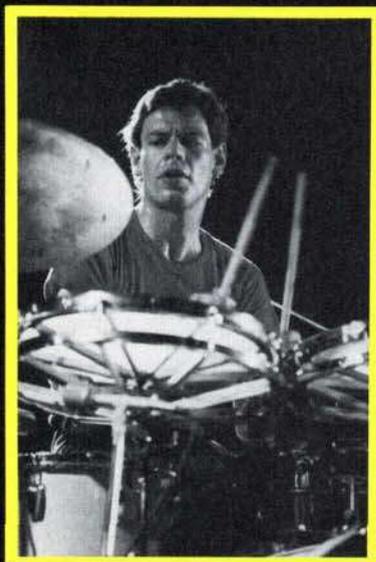
TAMA®

For a full color catalog send \$2.00 to: Ibanez/Tama Dept. MD; P.O.Box 886 Bensalem, Pa. 19020;
P.O. Box 2009 Idaho Falls, Id. 83401; 17421 B East Gale Ave. City of Industry, Ca. 91748; In Canada: 6355 Park Ave. Montreal, PQ H2V 4H5

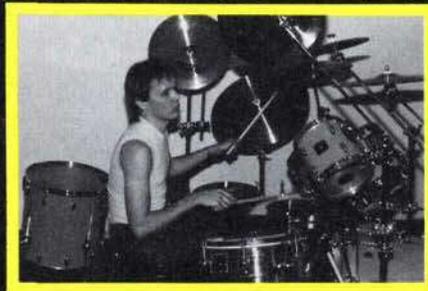
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JUNE'S MD

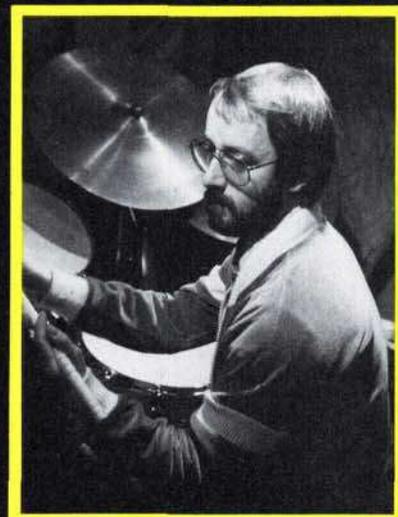


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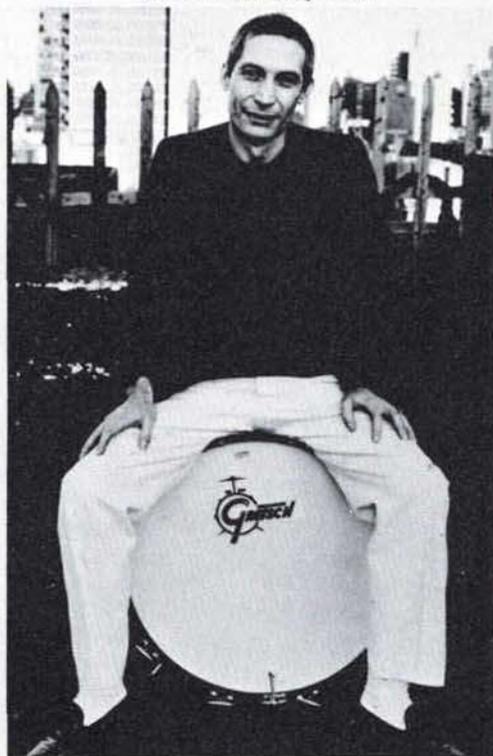
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Charlie Watts, Rolling Stones



Tony Williams, Drummer



Between Charlie Watts and Tony Williams, there's about 40 years of sets, from laid-back to blistering ... all of them on Gretsch. Both Watts and Williams have brought their own unique styles and brands of improvisation to music we've grown up with, and it looks as though their inventiveness and consistently inspired playing is going to surprise and delight us for a long time to come.

In a business where the competition is fierce and the turnover incredible, the fact that they've stuck with Gretsch from the start is a pretty eloquent statement. We rest our case, and the unbeatables go on ... and on ... and on.

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THE UNBEATABLY SOUND INVESTMENT



TONY WILLIAMS JUST FOUND A CYMBAL GOOD ENOUGH TO REPLACE HIS K. ZILDJIAN'S.

THE NEW K.



Tony Williams, who has played only K. Zildjian cymbals made in Istanbul during his entire career, has found something new.

The new K. Now made in the United States. But still individually cast from the secret Zildjian alloy, and hand-hammered in the Zildjian tradition. By the Avedis Zildjian Company, makers of cymbals for 360 years.

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"Their lower frequency range gives them a dark, dry tonal quality. With fewer overtones, I can get a tighter sound, really digging in without getting overpowered."

Careful hand-hammering, a skill that took generations to perfect, is what gives the K its legendary sound. While others have tried to duplicate it, in the whole world there's still only one K.

Ask Tony Williams.

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