

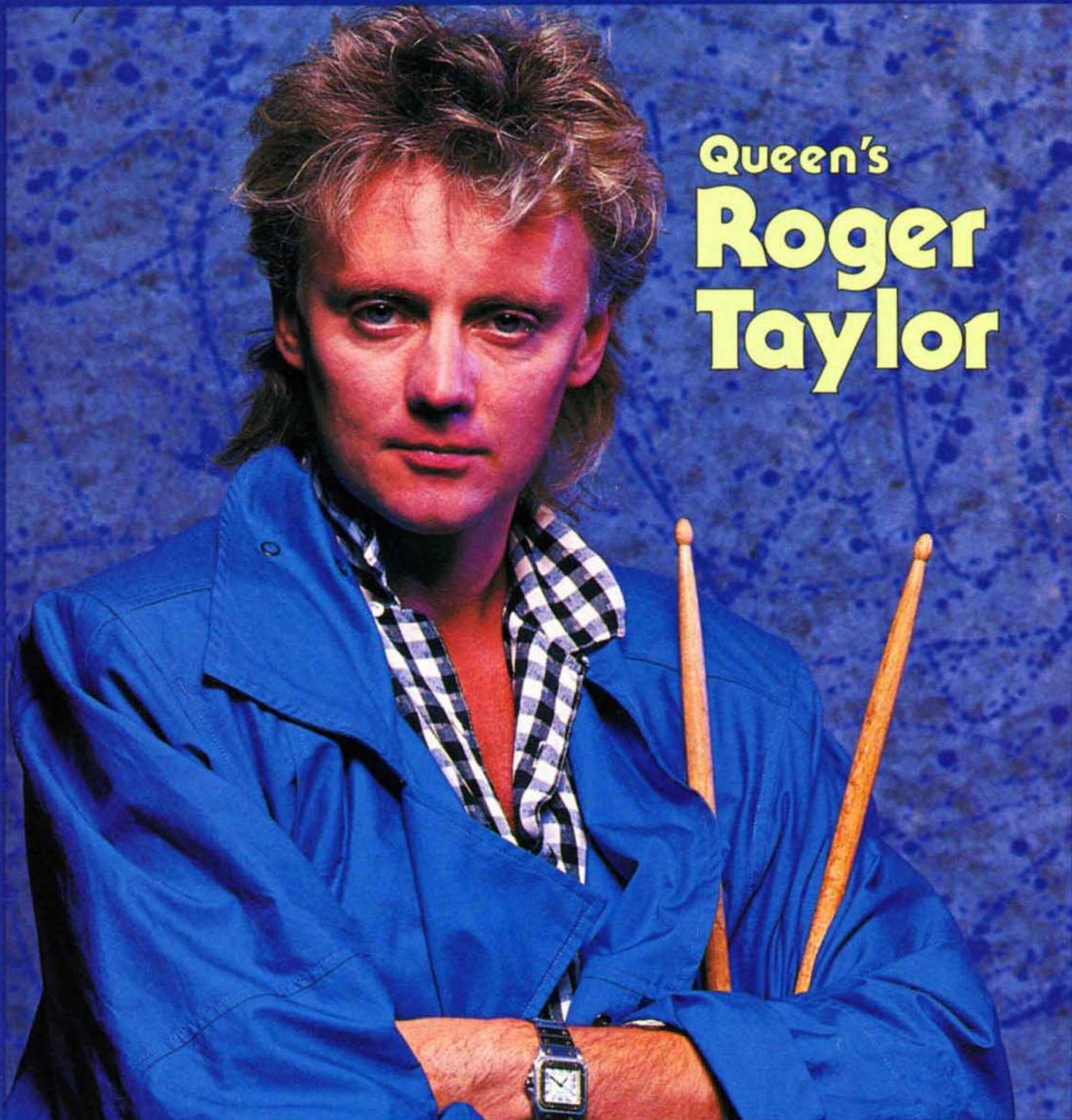
MODERN DRUMMER™

The International Magazine Exclusively For Drummers



\$2.50
(In USA)

OCTOBER 1984



Queen's **Roger Taylor**

JERRY SPIESER
of Men At Work

LES DE MERLE

MD's Annual Equipment Update

Plus:

DILL DRUFORD:
Style & Analysis

Drumming in the
Pit Orchestra

MAX ROACH SOLO

TAYLOR-MADE

Behind the rich, irreverent vocals that have made Queen a contemporary rock legend beats the "bulldozer" rhythm of a man and his machine: Roger Taylor and his Ludwig outfit. And never has a man behind a bulldozer used so much finesse.

The regal sound of Roger Taylor comes from Ludwig's 6-ply die-mold wood shell drums. Built to provide power and projection no other drums can match. And, in Roger's words, "... giving me a more natural depth of sound."

But what really makes Roger Taylor's outfit exclusively his own is Ludwig's Set-Up,[™] a unique modular system that allows virtually unlimited flexibility in tom tom placement. The Set-Up permits up to a three-level, six tom grouping from either bass drum or floor stands, with each tom ideally positioned and angled for maximum playing speed. And Ludwig's exclusive Quick-Set[™] feature lets you pre-set every component to an exact height and angle.

Ludwig 6-ply wood shell drums and Set-Up system. Made for the royalty of rock—and made for you.



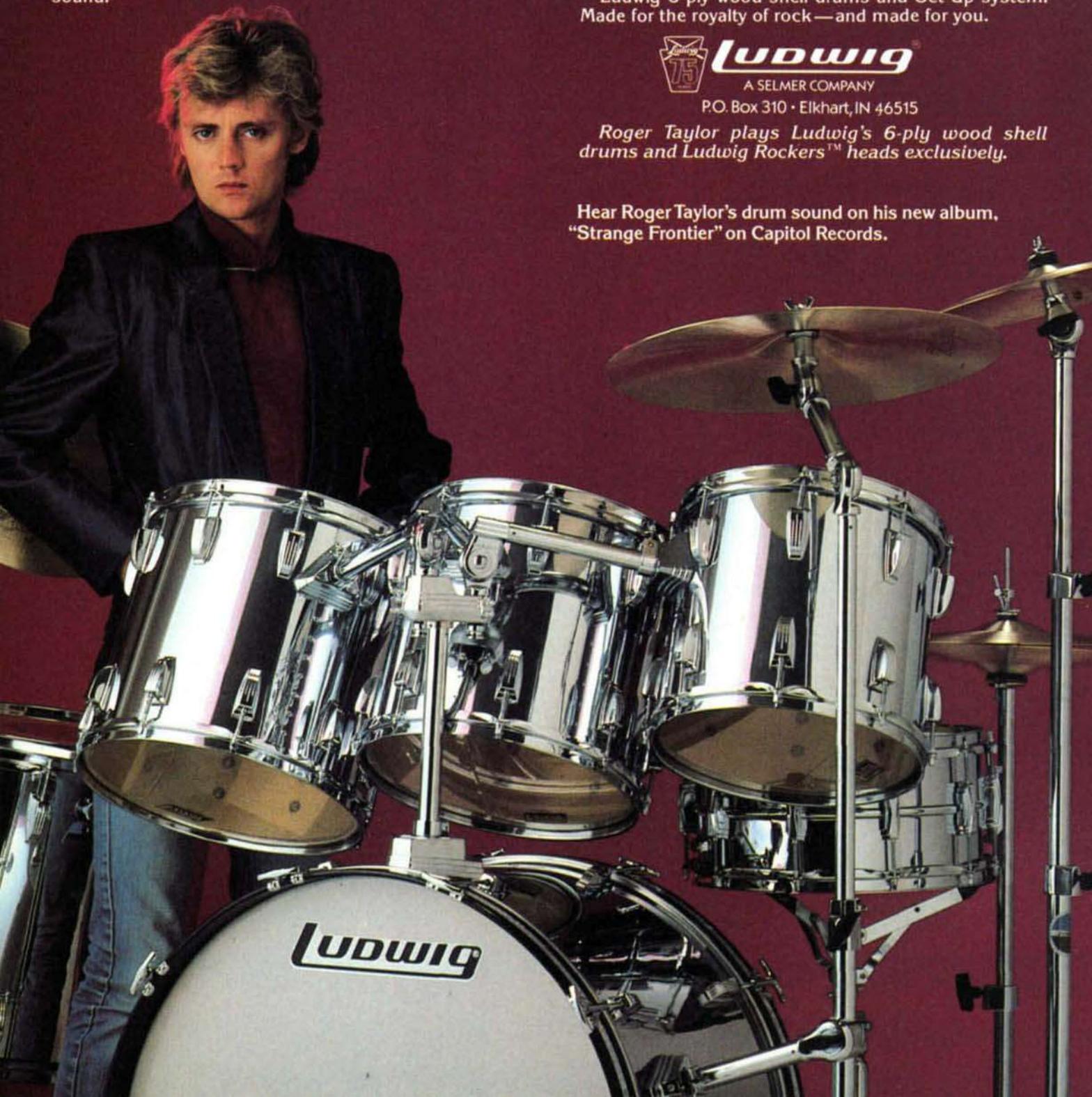
Ludwig

A SELMER COMPANY

P.O. Box 310 • Elkhart, IN 46515

Roger Taylor plays Ludwig's 6-ply wood shell drums and Ludwig Rockers[™] heads exclusively.

Hear Roger Taylor's drum sound on his new album, "Strange Frontier" on Capitol Records.



CONTENTS

Cover Photo by Jaeger Kotos

FEATURES

ROGER TAYLOR

The drummer for the legendary rock group Queen discusses his solo albums, as well as the factors that have held the members of Queen together for so long. Taylor also voices his views on music videos, electronic drums, and functioning as a singer, songwriter and drummer.

by Robert Santelli 8

JERRY SPEISER

Over the past two years, the Australian group Men At Work has skyrocketed to success. In this interview, drummer Jerry Speiser talks about the group's formation and the elements that make their sound unique. He also describes his first recording experience, and his plans for involvement in studio engineering and production.

by Robyn Flans 14

LES DEMERLE

Certain drummers have an enthusiasm for drums that transmits itself into everything they do. DeMerle expresses that enthusiasm both as a player and a teacher. Here, he recalls several of his career highlights, and explains many of his teaching concepts.

by Scott K. Fish 18

EQUIPMENT HIGHLIGHTS OF NAMM '84

by Rick Mattingly 22

CHANGING SOUNDS

by Ernie Santilli 32

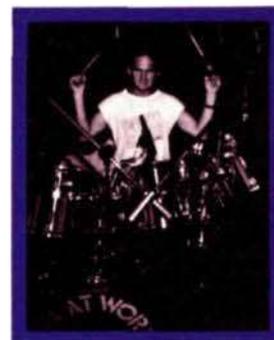


Photo by Rick Malkin



COLUMNS EDUCATION

SHOW DRUMMERS' SEMINAR

The Professional Show Percussionist
by Pat Pfflner 48

TEACHER'S FORUM

Creating Professionalism At Home
by Rodman Sims 60

CONCEPTS

Centering And Breathing
by Roy Burns 124

ROCK 'N' JAZZ CLINIC

Style & Analysis: Bill Bruford
by Michael Bettine 72

DRUM SOLOIST

Max Roach: "Speculate"
by Kent Byron 82

ROCK PERSPECTIVES

Double-Bass Concepts: Hand-Foot
Combination Patterns
by Joe Franco 86

THE MUSICAL DRUMMER

Rhythm Section Figures
by Bill Molenhof 100

CLUB SCENE

The Etiquette Of Sitting In: Part 2-
The Considerate Guest
by Rick Van Horn 102

STRICTLY TECHNIQUE

Back To Back Rolls
by Stanley Ellis 108

LISTENER'S GUIDE

by Terry Bozzio and
Ndugu Chancier 122

EQUIPMENT

SETUP UPDATE

by Kenny Aronoff and
Chad Wackerman 52

PRODUCT CLOSE-UP

Yamaha PS1152 Power Stage Series
Drumkit
by Bob Saydlowski, Jr. 106

PROFILES

UP AND COMING

Rob Hirst
by Bill Wolfe 38

REVIEWS

PRINTED PAGE 78

NEWS

UPDATE
by Robyn Flans 128

INDUSTRY HAPPENINGS 130

DEPARTMENTS

EDITOR'S OVERVIEW 2

READER'S PLATFORM 4

ASK A PRO 6

DRUM MARKET 116

STAYING IN TUNE
by Hal Blaine 118

IT'S QUESTIONABLE 126

EDITOR'S OVERVIEW

Evolution Of A Drummer



Truthfully, we never actually planned to have a niche in the magazine for drummers at different stages in their performing careers. However, it's an approach which has evolved to a point where we now seem to have created a place for everyone.

For drummers at the very earliest stages of their careers—some with high aspirations, others quite content to stay in their own areas or on local circuits—*MD* offers *On The Move*. This department came about as a result of considerable requests, as many readers wanted to learn more about the local drummers—those dedicated players sweating it out night after night in saloons across the country.

If you look one notch above *On The Move*, you'll find *Up and Coming*. As the name implies, *Up and Coming* is for young, talented drummers who have worked their way out of the local scene, and are beginning to make a name for themselves as free-lance artists or with popular new bands. These are the drummers who are on the very brink of headliner status. One tends to get a strong sense that success is just around the corner for the players who appear here.

Take one more step up the ladder and you've reached *Portraits*, an *MD* department which covers a lot of territory. Here we have an area which is generally reserved for artists who have made it in their field, and though the names may not be household words, chances are you've heard their work more times than you may realize. *Portraits* people may be from the rock, jazz, big band, teaching or studio idioms. The articles are generally longer than those in *On The Move* or *Up And Coming*, and tend to look more in depth at the careers of some of the strongest, lesser-known names in drumming.

This brings us to the very top of the mountain, that area of the magazine which we refer to as a "feature story." Here again, individuals presented as features in the magazine may be from any one of a number of musical genres, though they are usually leaders in whatever field of music they represent. The most prominent of the group will usually end up on our cover that month. Feature stories are also much more detailed profiles of particular artists, closely examining their background, musical influences and philosophies, along with their views on music, drumming, equipment and techniques.

At the risk of becoming mildly depressing for a moment, it appears as though the very next spot in the *MD* evolution is *In Memorium*. If we've lost a drummer who was an important influence, you're certain to find out about it here, which leads us to the very last niche which we call *From The Past*. The great players who are no longer with us are generally presented in a biographical sketch format in *From The Past*, and it's our way of paying homage to the individuals, and the contributions they've made to the art of drumming.

So there you have it. From *On The Move* to *From The Past*, it seems as though *MD* has established a place for everyone. Of course, we realize it's not a foolproof format. There is often an overlap of sorts from one slot to the next, and on occasion, a reader will take issue with our placement of a particular player. Nonetheless, it's a system which seems to work nicely for the most part, and we're hopeful you're comfortable with the approach, as well.

PUBLISHER
Ronald Spagnardi
ASSOCIATE PUBLISHER
Isabel Spagnardi

EDITOR
Ronald Spagnardi
FEATURES EDITOR
Rick Mattingly
MANAGING EDITOR
Rick Van Horn
ASSOCIATE EDITORS
Susan Hannum
William F. Miller
EDITORIAL ASSISTANT
Robin De Paul

ART DIRECTOR
David H. Creamer

ADVERTISING DIRECTOR
Kevin W. Kearns

ADMINISTRATIVE DIRECTOR
Isabel Spagnardi

ADMINISTRATIVE MANAGER
Ann Thompson

ASSISTANT ADMINISTRATIVE MANAGER
Ellen Corsi

DEALER SERVICE MANAGER
Janet Gola

CIRCULATION
Leo Spagnardi
Lori-Jean Broseman
Tracy Kearny

SALES PROMOTION MANAGER
Evelyn Urry

MODERN DRUMMER ADVISORY BOARD
Henry Adler, Carmine Appice, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Danny Gottlieb, Sonny Igoe, Jaimoe Johanson, Jim Keltner, Mel Lewis, Larrie Londin, Peter Magadini, George Marsh, Butch Miles, Joe Morello, Andy Newmark, Neil Peart, Charlie Perry, Paul T. Riddle, Ed Shaughnessy, Steve Smith, Ed Thigpen.

CONTRIBUTING WRITERS
Susan Alexander, Charles M. Bernstein, Scott K. Fish, Robyn Flans, Simon Goodwin, Dave Levine, Robert Santelli, Bob Saydowski, Jr., Chip Stern, Robin Tolleson, T. Bruce Wittet.

MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by *MODERN DRUMMER Publications, Inc.*, 1000 Clifton Ave., Clifton, NJ 07013. Second-Class Postage paid at Clifton, NJ 07013 and at additional mailing offices. Copyright 1984 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

SUBSCRIPTIONS: \$21.95 per year; \$39.95, two years. Single copies \$2.50.

MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.

CHANGE OF ADDRESS: Allow at least six weeks for a change. Please provide both old and new address.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., Dealer Service, 1000 Clifton Ave., Clifton, NJ 07013. (201) 778-1700.

POSTMASTER: Send Address Changes to Modern Drummer, 1000 Clifton Ave., Clifton, NJ 07013.

lightning Rod



Rod Morgenstein has given the world of percussion some of the most musical lightning licks yet heard. The long-time drummer for The Dregs and now for The Steve Morse Band, Rod's playing is charged with originality and feeling.

Rod's choice in drums? Premier. Why? Let him tell you.

"Premier drums have character. The 'shell within a shell' concept of Resonator drums gives the sound a richness that's getting harder to come by. With other drums sounding more and more alike, it's good to find a kit with a personality."

If you're looking for a drum set that sounds like you—not every other drummer in town—try Premier and make a little lightning of your own.

Premier Drums— at selected percussion dealers.

Premier

Premier Percussion USA, Inc.
105 Fifth Avenue • Garden City Park, NY 11040

READER'S PLATFORM

JOHN BONHAM

Thanks very much to *Modern Drummer* and T. Bruce Wittet for an outstanding article about one of the true all-time greats, John Bonham. It's just a shame that he's gone and can no longer add his uniqueness to today's world of drumming. The only things I didn't like about the article were Carmine Appice's disgustingly arrogant statements. Carmine, I don't think it's fair for you to try to take credit for Bonham's style of drumming. Attempting to capitalize on his greatness is inexcusable. Can you honestly say that everything you do is 100% original?

Thanks again, MD.

Joey Villareal
Houston, TX

My deepest thanks to T. Bruce Wittet for the tribute to John Bonham. Bonzo was, and still is, one of my greatest influences, and an article on his contributions was long overdue.

However, there is one point I must vehemently disagree with. It was pointed out that drugs were not involved in Bonham's death—that he died from alcohol poisoning. Well, alcohol is a drug, and has been recognized as such by the medical field for a long time. In this respect, I feel the article was irresponsible, giving in to the general misconception that alcohol is not a problem drug. I do not wish to seem unsympathetic here, but the fact is, when someone allows some outside substance to control his or her life, that person is out of control and therefore has a problem.

For anyone who thinks I'm preaching here, let me diffuse that notion by simply saying that I speak from experience.

James Rau
Seal Beach, CA

If there ever was a drummer who deserved to be on the cover of *Modern Drummer*, it was John Henry Bonham. John's foot patterns on "Good Times Bad Times" and "The Immigrant Song" are truly works of art! Unlike some of today's massive drumsets, John Bonham only needed a six-piece set to produce the thunderous, yet clean, Zeppelin sound.

Thanks, T. Bruce Wittet, for the excellent tribute to the greatest power blues-rock drummer that ever lived. The song remains the same, Brother John.

Jim Gieseler
Hubbard, OH

PHIL EHART

I would like to commend Robert Santelli for his exceptional interview with one of my favorite drummers and major influences, Phil Ehart of Kansas. Mr. Santelli exposed the modest, articulate side of Phil that many of us know and love. By displaying Phil's attitudes on soloing, clinics, and

the music business in general, we, the readers, have certainly benefited from this interview. Phil's attitudes are certainly worth reflecting upon by all drummers.

Tom Stalowski
Madison, WI

NICK CEROLI OVERVIEW

A belated thanks for publishing the article in your May issue by Nick Ceroli entitled "An Overview." Nick is one of the all time great big band drummers. Any aspiring big band drummer should listen to Nick on *Bob Florence Big Band Live At Concerts By The Sea* on Trend records (Tr 523). "Be-Bop Charlie" is a classic example of how a drummer should play for and with a band.

Nick makes some excellent points in his advice on phrasing, working with the rhythm section as a team, relaxing, etc. I enjoyed the bit about working with an uptight leader. Any of us who have been in the music business for a while know about these people. They are usually such bad musicians that they are forced to start their own bands in order to perform. Many of them are so musically ignorant that they try to cover up their stupidity by picking on someone in the band. Unfortunately, it is usually the drummer.

I hope Nick will continue to contribute articles to *Modern Drummer*.

Oz Ramsey
Lafayette, CA

FISH: PEART INTERVIEW

While it was gratifying to read Todd Walker's and Maurice Valente's letters (*Reader's Platform*, July '84) regarding my interview with Neil Peart (April '84), it was also disheartening to read the letters from Bob Thompson and Karen Karleski. I feel partially responsible for their negative impressions of Neil.

Anyone who has ever had an interview published knows the limitations of the printed word. Unfortunately, the reader misses many important aspects of communication. The interviewer has the advantage of not only hearing the words spoken, but also hearing the tone and inflections of the interviewee's voice, making eye contact, and observing body language. The interviewer can also take into account whatever effect the environment in which the interview takes place might have on the subject.

As for Neil's remarks on fame, I believe he was simply attempting to dispel some of the mystique that surrounds him. Charlie Watts has made similar remarks about the years when he couldn't walk down the street without being mobbed. There's a great difference between the fan who sincerely admires an artist personally and for his or her work, and the fan who's like a pilot fish—who attaches to an artist only

for self-glorification and a free ride. There is also such a thing as basic human courtesy, which is the difference between the fan who shakes an artist's hand and says "I really enjoyed the show," and the person who becomes such a nuisance that the artist must either leave or ask the fan to leave, because the offender is not acting with any sort of manners at all.

I'm sorry that I wasn't able to make that distinction clear in the Neil Peart interview.

Scott K. Fish
Washington Depot, CT

RESPONSE TO THOMPSON

I'd like to reply to Bob Thompson's letter about Neil Peart: I can't understand where you get the nerve to say that you're as good as Mr. Peart. If you were, your name would be in all drummers' vocabulary, and as far as I know, I've never heard of this fabulous drummer named Bob Thompson. Before you open your mouth, try putting yourself in his shoes. How would you like all of your work associates to come to your house after 5 P.M. and demand that you keep working? How would you like to go to a baseball game and have the whole stadium hounding you for autographs? Think about it: The man puts in his eight hours of work and then some; anything after that is his personal time. In the beginning, Mr. Peart probably enjoyed his popularity, but after 10 years . . .

N. Subhedra
Troy, MI

ALI AND FANNING

Thank you for your interesting article on Rashied Ali in the July issue. He makes mastering the drums sound so easy! In his conversation, Ali referred to his ability to play both sides of the hi-hat cymbal; he called it "fanning." I've seen Max Roach do it, and Ali says Papa Jo Jones does it, but for the life of me, I can't figure out how they do it—their hands are such a blur!

I'm sure I wouldn't be the only one of your readers who would appreciate your running a piece with step-by-step illustrations that demonstrate exactly how these masters make it happen. And then, if you could get Louie Bellson to explain the technique behind a one-handed roll, you would truly be revealing some of the drum world's greatest mysteries!

Jerry Danzig
New York, NY

ALAN WHITE

I was very glad to see Alan White's name in the 1984 Readers Poll results for "Recorded Performance." But I was very disappointed that he came in third. I do admit that *Synchronicity* was a superb album, and so was Van Halen's *1984*. But personally, I think that for the year the best recorded percussive performance has

continued on page 71

GLX-9500
9300
SERIES

Don't get left behind, look at PEARL first
All the other drum companies do!

Carmine's "Secret Weapon"

Carmine Appice . . . it's no secret that his personal history is the history of Rock drumming itself! The world's "King Kobra" has met his power match and is "ready to strike" with Pearl's new GLX "Super Pro" Series. "All Maple shells" and Pearl's exclusive "Super Hoops" provide all the power he needs. The new exclusive "Super Gripper" lugs have eliminated tension back off even under his brutal force. No sympathetic noise from the "Super Grippers" . . . and head changes are quicker than ever. Check out Pearl's now "TH-95" tom holder arms . . . they now offer the same positive positioning with much wider angle adjustments. Power meets beauty with Pearl's four new lacquer finishes featuring a piano-finish quality "Black Lacquer". It's all together and now the secret's out! Carmine and Pearl's GLX . . . a devastating arsenal of power.



GLX-245W 90 illustrated in No. 103 Black Lacquer
Cymbals not included

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A.: Pearl International, Inc., Dept. DGCA, P.O. Box 111240, Nashville, TN 37222-1240
In Canada: Pearl Dep., 3331 Jacobs Road, Richmond, B.C. Canada, V6V 1Z6

Pearl

ASK A PRO

LIBERTY DE VITTO



Photo by Lissa Wales

Q. I saw you recently at Boston Garden, and I noticed that you were using a different snare drum than the one I had seen you with previously. It sounded great. Can you tell me what kind of drum it was, and also what heads you use all around your kit? Your bass drum also had incredible bottom end; how do you tune and muffle it?

Brad Touponse
Niantic, CT

A. The snare was custom-built for me by Todd Jensen, of the Modern Percussion Center in Nyack, New York. It was an 8 1/2" deep brass shell, fitted with all Jama hardware. As far as drumheads go, I use Remo white, coated Emperors on the snare and bass drum batter heads, and CS black dots on the tops and bottoms of all my toms. The bass drum front head has such a large hole cut in it that the drum really has a single-headed sound. The depth of the bass drum comes from a combination of miking the drum itself, and also using a synthesizer unit marketed by Jama a few years ago. I think it was called the Snyder, and as far as I know, Stewart Copeland, Mick Fleetwood and myself are the only touring drummers using it. It's operated by a contact mic' on the drum, and we have it "Y-ed" into the board along with the regular bass drum mic'. The sound tech can kick it in or out as needed for added depth and punch. Without miking, my bass drum doesn't sound like much of anything; I keep the batter head pretty loose and use quite a bit of padding in the drum—a real "studio" tuning.

WILLIE WILCOX



Photo by Rick Malkin

Q. I really like the sound of your drums on the intro to "Hammer In My Heart." What percussion and/or synthesized drums did you use? Do you use your motorcycle (synthesizer) drumset in the studio or just in concert?

Kane Furey
Sacramento, CA

A. What was used was a Linn drum machine, which did the bass drum part and the cowbell part, as well as the hand claps. The sound of the Linn was EQ'd to our liking, and then processed with a Lexicon 224-X digital reverb unit. That comes with different room ambience settings preset at the factory; we used a short chamber sound.

In the past, I've used the motorcycle kit only live. What's happening at this point is that I'm intensely involved with a new sound processing unit to go with that set. At the time I had that kit in full gear, the only available sounds that I liked were the Syncussion units by Pearl, and a PAIA synthesizer. Now, the whole ball game has changed and there are a lot of new products available. Soon I'll be unleashing the motorcycle set with a new set of sounds.

TERRY BOZZIO



Q. I would like to know the sizes and brands of the drums and cymbals you used on the last Missing Persons tour. Are you still using that set? If not, what will you be using on the '84 tour?

Chris Cobourn
Santa Rosa, CA

A. On the '83 tour I used two Jama 22" Fiberstar bass drums, a Jama 7" x 14" chrome snare, and a full set of seven RotoToms. My cymbal setup included 18" and 20" Paiste Sound Creation Chinas with 14" 404 hi-hats inside them; 18" and 20" Rude crashes, 14" Rude and 14" Sound Creation hi-hats, a Rude 16" on top of an 18" dark crash, and an 8" bell cymbal. On the Rhyme & Reason album, I started using Simmons and the LinnDrum as well as the aforementioned acoustic set. This led me to designing my own electronic drumset (a mock-up of which can be seen in the current video for the song "Give"). I am busy wiring and constructing this set now, and hopefully it will be ready to be used on the new Missing Persons tour.

PHIL EHART

Q. I think your drumming shows power, punch, and true dynamics. Could you please tell me what kind and type of sticks you use?

Bob Wilson
Canton, OH

A. Thanks a lot for the compliment! I use the Phil Ehart model (what else?) drumstick made by Ken Drinan of Bunken, Inc. I've also started wrapping my sticks with Powergrip, a new stick-gripping product that has just come out. The combination of Bunken and Powergrip works great for me!

Why Drummers Prefer LinnDrum[®] to Other Drum Machines

The Best Sounds

LinnDrum sounds are unquestionably the best around. They are *real* drum sounds, recorded in the studio and digitally stored on computer memory chips. There are all the standard kit sounds – even ride, hi hat, and crash cymbals – plus an array of percussion that includes congas, cabasa, tambourine, cowbell and handclaps. If that's not enough, there are more than one hundred optional "alternate" sound chips including more studio-quality drum and percussion sounds, sound effects, and even sounds of other drum machines. These alternate sounds are user-changeable. Drummers can also have their own drum sounds made into special custom chips (alternate sounds *and* custom sounds cost only \$40 to \$60).

More Useful Features

Perhaps the best thing about the LinnDrum from a drummer's standpoint is that it can be played live or programmed through five "trigger inputs" using any standard drum synth pads. Other drum machines boast this feature, but in reality cannot connect directly to pads without additional circuitry.

Creating drum patterns on the LinnDrum is much easier than programming other drum machines. That's because most of the LinnDrum's front panel controls are *single function*, not the confusing multi-function arrangement used by others. And LinnDrum is the only

drum machine with separate volume and pan controls for every drum.

Patterns can be created on the LinnDrum as a drummer plays them in real time or by a single step method. LinnDrum also has an "error correction" feature that ensures perfect time. This feature is fully adjustable and can even be defeated if desired. In this way, the LinnDrum can reflect your style precisely. It's up to you – you can get a dynamic natural feel, a hi-tech clock-like feel, or anything in between.

Why You Should Have a LinnDrum

IN THE STUDIO: Producers like the sound of a LinnDrum. And engineers appreciate the time saved in not having to mike a drum set. Many session drummers are being asked to bring a LinnDrum to the studio. Very often drummers who buy LinnDrums find themselves getting more studio work than ever before.

IN CONCERT: Nothing beats a

full drum kit in live performance. Now you can augment your regular kit with drum pads plugged into a LinnDrum for special sounds. **IN PRACTICE:** Not only can you use your LinnDrum to improve your playing, but you can do so in complete privacy by playing through headphones if you wish.

We've said very little here about LinnDrum's operation and features. If you'd like to know more about them, please call or write for a **free brochure and demo record**. We'll also send you the name of your nearest dealer, where you can see and hear for yourself why drummers prefer the LinnDrum to other drum machines.

Linn

LINN ELECTRONICS, INC.
Dept. D
18720 Oxnard Street
Tarzana, California 91356
(818) 708-8131



A big part of any successful interview is the preparation that's done before the actual interview takes place. It's during this stage that the interviewer gets a fix on the interviewee. But trying to size up Queen's Roger Taylor proved to be no easy task. As the drummer for one of England's biggest rock bands of the '70s—to date, Queen has sold well over 50 million records—it was Taylor's view of his profession that caused me the most problems. Taylor, I sensed, didn't like to view himself as a drummer, even though that's what he's been since his childhood days. In addition, he sort of hinted that he didn't know much (or care to know much) about the technical elements of drumming, even though he's always been a highly respected and wonderfully proficient drummer. But the clincher was that Taylor, at least from what I'd heard from friends in the business, didn't even like to talk about the drums. Yet he consented to speak with *Modern Drummer*, of all magazines. A difficult interview? It sure seemed that way.

On the way over to the Manhattan hotel where Taylor and the rest of Queen were lodging, I conjured up a mental picture of Taylor dismissing my questions. If he didn't want to talk about drums or drumming, what then would he want to talk about? The assumption that most people who listen to rock either love Queen or hate it? Perhaps we'd discuss the problems Queen has had with the rock press over the years. There was always Freddie Mercury, the audacious and often brazen lead singer of the band. Maybe the interview would revolve around the joys of being a rock star? Who knew? Whatever the case, I braced myself for a long afternoon—or a short one, depending on how I looked at it.

As it turned out, Roger Taylor proved to be a most interesting subject. The things I had previously heard or read about him were, for the most part, on target. However, Taylor answered all my questions—even the detailed drum questions—and did so in such a warm, affable manner that it was impossible not to feel comfortable with him.

It's true, Taylor doesn't like to consider himself a drummer in the traditional sense of the term. And he doesn't especially like talking about the inner secrets of his instrument and the way he plays it. But he has his reasons, and those, I think, were what made the conversation so interesting.



ROGIER TAYLOR

by Robert Santelli

RS: You're a drummer who not only plays drums, but sings, writes songs and plays a very active role in the direction that Queen takes. Some drummers might think that's an awful lot of responsibility. Is it?

RT: No, I don't think so. I think drummers suffer from a misrepresentation of image too often. Traditionally, drummers have been regarded as the stupid ones in rock bands. It's a bit unfair, and because of it, being a drummer is a thankless task sometimes. There's responsibility involved in what I do, but it's nice to broaden one's horizon. These days it's funny, because I think of myself much more as a musician than a drummer.

RS: Why the change?

RT: Well, it's because I've been spending a lot of time in control rooms, I suppose. Also, half my job in Queen is drumming; the other half is singing. I started off as a drummer and then all these things like singing and writing sort of followed.

RS: How do you balance your singing and writing with drumming?

RT: Strangely enough, singing and drumming never bothered me, although I know of drummers who do have problems with the two. See, back when I was in school, the singing bit was forced on me one day when the lead singer in the band I was playing with suddenly picked up and left. We had to do the gig and I had to sing. That's basically how I became a vocalist.

RS: It sounds as if it was a very spontaneous thing.

RT: In a way, yes, it was. But before that I used to do some backup singing. I found singing and drumming much easier than I expected. Mind you, that was a long time ago. I never had a time problem, so that was a big plus. But physically speaking, it was very exhausting. I mean just playing drums itself is very demanding.

RS: Do you do anything in particular to keep in shape?

RT: I wish I did. I'm thinking of getting a bit of gym equipment to keep at home because I'm getting older. It's definitely time to start shaping up.

RS: How did you get involved with writing songs? Did you always write?

RT: No, I didn't. When we first started Queen and I first met Brian [May, Queen's guitarist], I wasn't really good enough on the guitar to write. You can't really write if you just play drums; you need something else, like the guitar. I enjoyed playing the instrument, and eventually I taught myself to write by watching and listening to other people. It wasn't easy at first, and in the beginning, the songs were far from great.

RS: How accomplished are you on guitar?

RT: Well, I really don't know how good I am on guitar. I know I have a good sense of rhythm. I wouldn't say I was accomplished on the instrument, but I'm not bad.

RS: How do you go about composing a song? Is there any personal methodology you use?

RT: These days I find it much easier to write melodically on keyboards because the piano is more geared, I think, for songwriting than any other instrument. The guitar is quite a difficult instrument, actually, when you're trying to compose melodically. You have to have all your chords together, and then you need to put something on top. With the keyboards, you can write the whole song right there. So what I've been doing is using a sequencer or something, and keyboards to write material.

RS: How many instruments do you play?

RT: Guitar, keyboards and drums. That's it really, although I do a lot of knob twiddling with electronics. I recently got a Simmons sequencer. Sequencers are quite good. I've been using a Simmons mixed in with my regular drumkit for quite some time now. The trouble with doing that is that you've got to treat them; you've got to put them through a lot of boxes to make the drums sound good.

RS: You wrote the single off Queen's latest LP, *The Works*, "Radio Ga Ga." It's quite an interesting song. Where did the idea to write it come from?

RT: I liked the title, and I wrote the lyrics afterward. It happened in that order, which is a bit strange. The song is a bit mixed up as far as what I wanted to say. It deals with how important radio used to be, historically speaking, before television, and how important it was to me as a kid. It was the first place I heard rock 'n' roll. I used to hear a lot of Doris Day, but a few times each day, I'd also hear a Bill Haley record or an Elvis Presley song. Today it seems that video, the visual side of rock 'n' roll, has become more important than the music itself—too

**"BEING A DRUMMER IS
A THANKLESS TASK
SOMETIMES."**

much so, really. I mean, music is supposed to be an experience for the ears more than the eyes.

RS: It's no secret that songwriters and bands are writing songs with videos in mind, more so than the actual musical ingredients.

RT: That's right. But it's wrong. It's upside down, isn't it? It's really a bit silly, not to mention ironic, because nowadays you have to make a big, expensive video to promote your single.

RS: Back to the album for a second. Besides "Radio Ga Ga," did you play a major role in the creation of any other songs?

RT: Well, all the members of Queen contribute in one way or another in the arrangement of songs.

RS: In 1981 you released a solo album, *Fun In Space*. From a drummer's point of view, what was the solo record experience like for you?

RT: That album was a bit of a rush job, actually. I thought I'd run out of nerve if I didn't move on it quickly. And I did it much too fast. I spent most of last year when we weren't making *The Works*, making another solo album. It's in a much different class than the first one. It's a much, much better record.

RS: In what ways? Can you be specific?

RT: Well, for one thing, I took a year in making it. I made sure the songs

were stronger and simply better. I threw out a lot of songs in the process. I also did two cover versions of other people's songs that I'm quite happy with. I did a version of "Racing In The Street" by Bruce Springsteen. I've always loved that song. I did it kind of mid-tempo, hopefully the way he would have done it, if he decided to do it mid-tempo. His version, of course, is very slow. The other cover tune is a very old Dylan protest song which I did sort of electronically. The song is "Masters Of War." Strangely enough, a lot of the lyrics hold up quite well today. This one is done slower than "Racing In The Street," but it's very electronic. I use a Linn on it. It works quite nicely.

RS: What prompted you to get into solo recording in the first place?

RT: Well, I felt I was getting more creative, and I wanted a bigger outlet for it than Queen gave me. I wanted, I suppose, to be more than just a member of the band.

RS: When you write a song, how do you decide if the song should be a Queen song or one that belongs on a



Photo by Linda Criss/Starfile



Photo by Linda Matlow/Pix Int'l.

solo album of yours?

RT: It depends on what we're doing at the time. If I get a song on paper and the others like it, it'll go to Queen.

RS: Have you ever agonized over, say, giving a song to Queen which you knew would have been perfect for a solo record?

RT: That sort of thing hasn't really affected me yet because I've only done the two solo albums thus far. My output has never been that big with Queen. I've never had more than a couple of songs appear on any one album. I try to keep the more personal songs for myself, I suppose. "Radio Ga Ga" would definitely have been on my own album if that was what I was doing at the time.

RS: You said before that you enjoy fooling with knobs and dials. Is this something new for you?

RT: We [Queen] got a studio in Switzerland, and I very much enjoy playing with all the new toys that are coming out. I'm certainly more up to date with all the new gadgets out on the market today than I ever was a few years ago. I'm also a lot more open-minded about them. For instance, when electronic drums first came out, I didn't really like them very much because I never liked the sound of the bass drum. But I've found that the *LinnDrum* is much better in this department, and I enjoy using it. One of the things I came to find out is that when people say you can't get a "human" sound out of the Linn, they're simply overstating the situation. Of course, there's some truth in it, but most drummers who still hold out against electronic drums are only doing so because they're fearful of losing their livelihood. It *is* a threat, because now the drums are really good, I mean you can even program in the slight timing discrepancies that come with nonelectronic drums. You can even push the beat or lay it back. It's all there, and you can do it quite easily. You can make it *sound* human, and because all this technology exists, you simply can't ignore it. One can't be retrogressive in this business. It's like the musician's union in England; the union took a ridiculous stand and tried to ban synthesizers. That's like standing in the way of an express train. You can't stop it.

RS: Is it conceivable for you to think that one day you'll be playing nothing but electronic drums?

RT: I think it's quite possible. I mean the solo album I've been working on has a hell of a lot of electronic drums on it. There's also a track on *The Works* in which we've illustrated that quite well, I think. It's called "Machines." Basically, it starts off where everything's electronic—electronic drums, everything. And what you have is the "human" rock band sort of crashing in. What you wind up with is a battle between the two.

RS: When you're composing songs, how do you set about constructing the drum tracks?

RT: Very often I start out electronically and then overlay the acoustic drums. Of course, every track is different, but usually I'll begin with a Linn with a Simmons sequencer on it. It doesn't always work, though.

Sometimes it's a disaster.

RS: Can you give me an example of a failure using this approach?

RT: Well, if you have one of those snappy tempos which is done with a box and then you put real drums on top of it, it could very well wind up sounding dreadful. Actually, it all comes down to miking. Today, it's not uncommon to over-mike drums. I mean, putting 15 mic's around the kit is absurd. All the best drum sounds I've ever got came from using four mic's or five.

RS: You mentioned before your interest in the activities in the recording studio control room. What brought on this interest? Was it just a matter of staying on top of your profession?

RT: Not necessarily. I just found that I was really getting good results on the board. And obviously, I've spent half my life in the last 12 years in control rooms, so I just got to know more about their potential. I couldn't help but take an interest in what goes on inside the control room. But I think recording studios are in the process of changing. Whether people like it or not, the control rooms will ultimately wind up three or four times bigger than what they are now, and the actual studio part will be three or four times smaller.

RS: Then surely you must advocate that young drummers coming up in the business learn as much about the recording process and what goes on in the control room as possible,

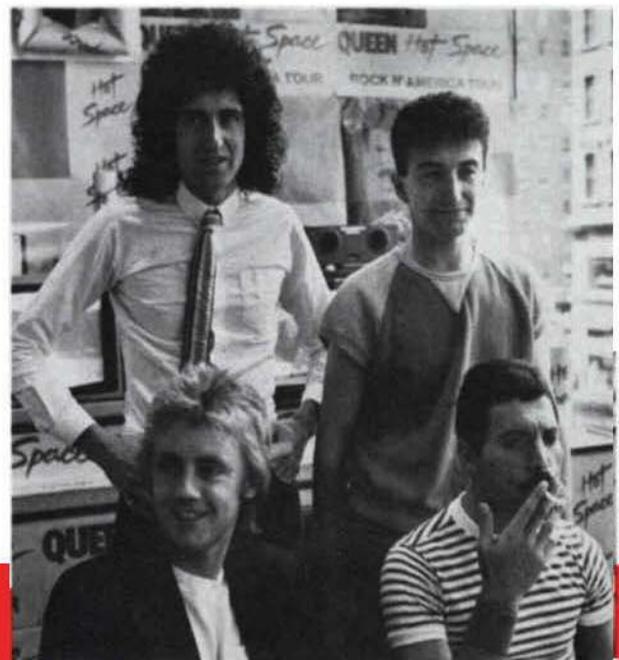


Photo by John Rocca/LGI

**"MOST DRUMMERS WHO STILL
HOLD OUT AGAINST
ELECTRONIC DRUMS ARE ONLY
DOING SO BECAUSE THEY'RE
FEARFUL OF LOSING THEIR
LIVELIHOOD."**

rather than sitting back and letting someone else in the band soak up all the knowledge.

RT: They're going to have to. Of course, it depends on how broad you want your knowledge to be. If you want to be a drummer and only play drums, fair enough. But I find that very narrow-minded. I could never just sit back and be the drummer, if you know what I mean. Young drummers really should learn the technical side of their profession. If you don't, you're going to miss out. And one owes it to oneself and one's talent to make the most of things.

RS: Why do you think England has been in the forefront when it comes to using electronics?

RT: I don't know. It's certainly true, but I don't know why. Perhaps the answer can be found in the attitude of some musicians there, or in the way kids are brought up there. Generations coming up are sort of force-fed popular music from the age of zero. But then again, I guess that's true of America as well. The English see the music business as a form of release because the standard of living in England is low—vastly lower than what it is in the United States. For instance, no one has air conditioning in England. In America you can't go anywhere in the summer without feeling it. Americans take air conditioning for granted. In England, it's almost unheard of.

RS: Queen began in 1971—some 13 years ago. What were

you doing just prior to the formation of the band?

RT: Freddie [Mercury] and I were trying to scrape a living. I was at college, but I wasn't attending very often. However, I was getting a grant and financing a shop where Freddie and I sold artwork. We sold his work and things friends of his did at the art college. That's how we kept the band going in the beginning.

RS: Were you an artist as well?

RT: Not really. I studied dentistry and then did a degree in biology. I never did get a degree in dentistry.

RS: Were you in any other bands with Freddie Mercury before Queen?

RT: No. I was in a band with Brian, though, and Freddie would sort of run around with us in those days. He had a couple of bands that he was in, but he's always had such a forceful personality that he forced himself to develop, because he wasn't such a good singer back then. He's a great singer now—immensely confident. I couldn't believe it. We had a jam session with Rod Stewart and Jeff Beck, and Freddie was about four times louder. He has marvelous projection. Anyway, Brian and I played together, like I said. It was a three-piece band called Smile. When it split up, Freddie, Brian and I decided to form a band in 1970. That's how Queen started.

RS: At the time, what drummers inspired you? Who were you listening to?

RT: I always liked John Bonham, although in England he wasn't that fashionable. But to me, he was the best rock drummer who ever lived. I'm sure lots of people tell you that when you interview them.

RS: More people say Bonham than any other rock drummer.





Drumming: Taylor-made

Roger Taylor's drumming is one of the major factors in Queen's success. His style can be characterized as straight and strong, yet musical and clever through Queen's intricate rock arrangements.

The examples below demonstrate Roger's work on some of Queen's major hits, along with an excerpt from his current solo album.

1. "Bohemian Rhapsody" (final sections)—Queen; *A Night At The Opera*, Elektra 7E-1053, recorded 1975.

♩ = 144

Open H.H. R. Cym.

H.H. T.T. S.D. F.T. B.D. H.H. w/foot

2. "We Are The Champions"—Queen; *News Of The World*, Elektra 6E-112, recorded 1977.

♩ = 69

3. "Bicycle Race"—Queen; *Jazz*, Elektra 6E-166, recorded 1978.

♩ = 169

4. "Another One Bites The Dust"—Queen; *The Game*, Elektra 5E-513, recorded 1980.

♩ = 116

5. "Radio Ga Ga"—Queen; *The Works*, Capitol ST-12322, recorded 1984.

♩ = 126

6. "A Man On Fire"—Roger Taylor; *Strange Frontier*, Capitol 4X1-12357, recorded 1984.

♩ = 156

RT: Well, it's true. There's no one able to touch him in the rock world. He was the innovator of a particular drum style. He had the best drum sound, and he was the fastest player. Simply stated, he was the best. Although he wasn't the easiest person to get on with, his influence was great. He'd do things with one bass drum that other drummers couldn't do with three. He was also the most powerful drummer I'd ever seen. Led Zeppelin was actually more popular in America than they were in England, you know. You had to be a drummer to realize how good John Bonham actually was. The average person on the street probably couldn't really know the difference between John Bonham and the next flash heavy metal merchant, or whatever.

RS: Why is that?

RT: The average person can't understand the subtleties of drumming or just how difficult some of the things he used to do were.

RS: At that time, how much of an influence did he have on you and your drum style?

RT: A lot. I think there are a bunch of drummers in bands today who are nothing but poor Bonham copies. There are so many, and they have nothing of their own style. It's just John Bonham's style, but unfortunately, they can't come close to his sound.

RS: How do drummers make sure that, when they're heavily influenced by other drummers, they don't wind up merely as imitators?

RT: Well, that's up to the individual, really. You have to develop your own style. If you're any good, you'll realize which bits work best for you. And I suppose the thing to do is develop them.

RS: What did you do to prevent becoming a John Bonham copy?

RT: Well, I didn't want to sound like him because I knew there was no point in sounding like someone else even back then in those days. This is true no matter how much you admire what they do. So I just tried to incorporate certain aspects of his style into my own.

RS: Anything in particular?

RT: Well, obviously the bass drum. I mean, he invented the whole school of playing the bass drum in a heavy manner. I learned so much just by listening to the first couple of Led Zeppelin albums.

RS: What are your feelings on Keith Moon?

RT: Well, Keith Moon was great. In the early days, he was absolutely brilliant. He had a totally unique style; he didn't owe anyone anything. The first time I saw him perform was with the Who in '64 or '65. It was just great. The Who was an outrageous band—real energy, real art. I loved them. I mean, to actually destroy your instruments—it was the most unheard of thing in music.

RS: When did you start playing the drums?

RT: [Pause] I can't remember exactly. Can you believe it? I'll guess and say nine or ten. I remember banging on my mother's saucepans with her knitting needles. Then,

continued on page 34

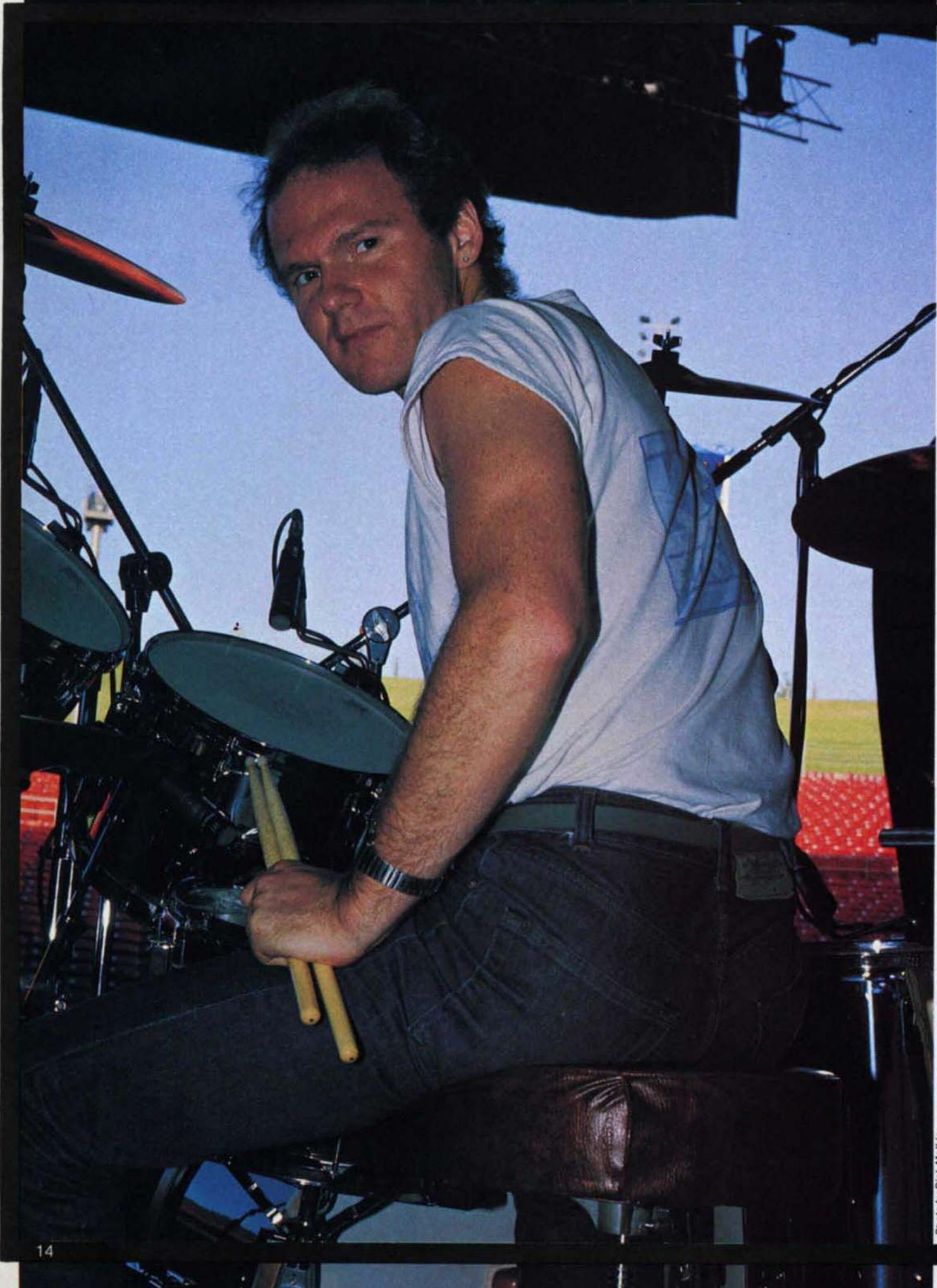


Photo by Rick Malkin

jerry

DRUMMER AT WORK

speiser

by Robyn Flans

Jerry Speiser comes from a land down under—Australia, to be exact. And he's in the group that helped make the land down under a desirable place to be and to be from. The group is Men At Work, and when they burst on the scene in 1982, Australia got a reputation for having much more than koala bears and kangaroos to offer.

Their first single, "Who Can It Be Now?" hit number one on October 30, 1982, a month before their debut album, *Business As Usual*, hit platinum status, eventually going triple platinum. It's been uphill from there. Their second LP, *Cargo*, went triple platinum in the U.S., reaching number three on the charts, as well as spawning three top-30 singles (two in the top ten): "It's A Mistake," "Overkill" and "Dr. Heckyll And Mr. Jive."

The band's infectious rhythms and almost discordant vocals make Men At Work's sound very identifiable, the signature for which Jerry Speiser is greatly responsible. With his eye on the future, Jerry has also ventured into the business domain, as well as developing production skills. But his first love remains playing drums.

We sat in his hotel suite for a couple of hours during the last U.S. tour discussing just that. Soft-spoken and polite, Jerry asked his friend and drum roadie, P.C., to be present, stressing the teamwork between the two of them, both making the afternoon a pleasant one indeed.

RF: Growing up in Australia, did you think that the kind of success Men At Work is experiencing was possible?

JS: I always thought there was the possibility of a band making it. Whether I was in it or not is another question. You can make it living in Australia, playing in the pubs. There's a guy by the name of Mike Rudd who's been in bands for the last 10 or 15 years. He's had albums out and he's making a living. The shame of it is that he didn't quite crack it, because he didn't have that hit single. Making it in this world is having a hit single. That's all it takes. The music scene in Australia is only just catching up with the rest of the world, but the talent has always been there. There's no shortage of talent, but the problem is organization over there.

RF: You were a science major in college.

JS: I studied science and majored in physics.

RF: That's a long way away from drumming.

JS: Yes and no. You understand the no, obviously, but I'll explain the yes part. Physics is more involved with conceptual science than mathematical science. There is a lot of mathematics in it, but physics employs mathematics merely as a tool to get from one point to the other. Then it is reinterpreted into things a layperson can understand. There is a lot of mathematics involved in playing the drums. We're talking about time and intervals, so it's very mathematical. Then you have things like tuning drums, which I spend a lot of time on, and you have the physics of acoustics, harmonics and all the tensions have to be right, which is one area where physics and music blend. There is a course in the university called "The Physics Of Music." Some people put it into one word and call it acoustics, although that's a bit more than music, because that's sound and reaction to other materials.

RF: But that's a long way away from your career as a drummer. What changed?

JS: Nothing changed. I've been playing drums since I was five years old.

RF: Were you ever planning a career in physics?

JS: I wasn't planning anything. I always had a dream to play in the best rock 'n' roll band in the world. I'm not saying Men At Work is, but maybe the next band I'm in will be. I'm really interested in lots and lots of things, though. When I was a kid, I wanted to be a professional basketball player, but there was pressure on me from the family to study. Physics really intrigued me. I loved physics and I could rave about it for hours. The knowledge I gained from studying physics and its conceptual ideas helps me through my whole life. It gives me an approach, a way of thinking, a way of analyzing, and logic. When you go into particle physics and atoms, that introduces vibration. As soon as you're talking about vibration, you're talking about signals flying between people—"vibes." I'm sensitive to vibes, and I consider that consistent within the physics framework. It really helps me in all those things. I like physics, but I always liked playing drums too.

RF: What made you make the commitment to music?

JS: I played in bands all the time when I was a teenager, and I played with a certain group of guys for about eight years. That's where I developed my musical knowledge, mostly. The four of us grew together and helped each other learn. While I was still studying in 1974, I did an album with these guys. That was the first time I ever saw a recording studio, and it just blew my mind.

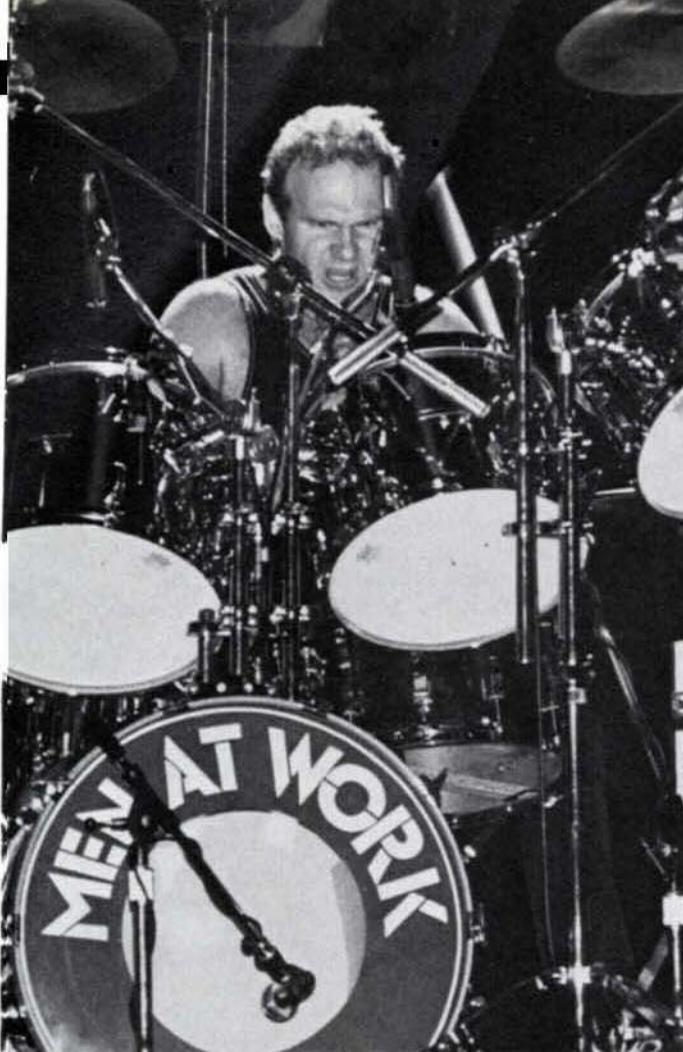
RF: Can you expound on that first recording experience, what it was like, and why it blew your mind?

JS: The first time you see a control room in a recording studio, it's like a little kid seeing the cockpit of a plane for the first time. There is just this mess of gauges, dials, buttons, knobs, wires and pretty colored lights. It's completely new, but you expect it to sort of come up with the goods. Hearing the result was just amazing.

RF: What were some of the difficulties you found during your first recording experiences?

JS: Tape is so sensitive to variation. You have to be incredibly consistent. Recording technique is something I'm not even sure about these days. Most engineers like you to play the same level from start to finish, and if there is any sort of dynamics involved, they do that in the mix. If you play inconsistently, it's very, very difficult to fix in the mix. That was one thing I had to learn. If you're going to hit the snare drum in a certain spot, you have to hit in that same place from the start of the song right to the end of the song. You can't hit it in the middle for a few bars and then hit it on the edge. You have to play with incredible consistency and be really tight. When we did rhythm tracks, we usually tried to put down as much as we could in the initial track. We wouldn't have keyboards, because that's really an overdub thing. We tried to get the bass, drums and at least one guitar, if not both, happening. That's how we did most of the tracks. The only thing that was kept from the initial rhythm tracks was the drums. Everything else was wiped and done as overdubs. What all this means is that the pressure is on the drummer in a sense. With everyone playing together, that's what is creating the feel of the song. You've got to have the other players in there to make that happen.

That band was a funny situation because the keyboard player had a recording contract. He was sort of Australia's answer to Mike Oldfield. I happened to run into him and he said, "Well, I've got this contract. Do you want to play on my album?" Of course we said yes. So we were transformed into a recording band. The



band sort of formed out of the recording and then we toured, which lasted about eight months. Then I got a day job. That was at the end of '75. In '76 I had different day jobs. I was still playing. I was always prepared to do anything—play jazz in clubs or anything. Towards the end of '76, I decided to go overseas. Then I came back to Melbourne in '77, went back to the university, finished there and I was beginning to take music more seriously. I started to take a music course at Melbourne State College, which is where I met Greg Ham, the sax player.

RF: You said before that you didn't care about recording contracts and I wondered if you just never considered musical success? Was it just a desire to play without any real goal?

JS: I always felt—and still do—that success comes from skill. As far as I was concerned, I still had a really long way to go to develop my skills enough to be worthy of that. All my life, I've never tried

to overstep myself. I have to stay within the realms of my ability and I am guilty of doing that in a very modest way. I'll be very sure before I do things. These days I'm not as much that way. I like to involve a little bit of risk, because without it, there is no development. If you play it safe all the time, you're not going to get anywhere. I like to be risky, but it's usually a calculated risk. If I've got a reputation, then I've got to be careful, so I can't afford to go out on a ledge. But I like things to be edgy. What I consider edgy, other people might think is really safe. It comes down to how critical you are. I might think I blew it and other people might think it was great or okay. That's the subjective outlook.

RF: You said you started playing drums at five years old.

JS: I started playing drums without even thinking about it. Our house is about a mile from the local primary school where my sister went. At that school, there was a group of drummers—about half-a-dozen snare drummers and one bass drummer. Every morning, as the kids were marching into school, they would play. We could hear them from our house. In the mornings I would be outside. I would pick up twigs or sticks out of the garden, and just sit on the concrete back porch and play along with them. I wanted drum lessons. When I started at school, every Wednesday after lunch they had drum practice in a little shed next to the football oval. There would be about 20 drummers in the shelter shed and one teacher. All the kids would stand up and play with their sticks on the wall. It was an amazing sound—20 or 30 kids playing marching tunes on the wooden walls. That was drum practice. Kids were only allowed to go to drum practice in about fourth grade. When I was in second grade, my mum went to the headmaster of the school and asked if I could participate in drum practice. I got in and that was when I first learned. Then I became the leader of the band in fifth grade and sixth grade.

I kept playing. I wanted a drum for my birthday and I was really looking forward to getting one. When birthdays came around, aunts and uncles always asked my parents what I would like. Obviously, mum said that I wanted a drum. From one of my aunts I got a toy drum, which was a tin can with six-inch drumsticks. I was devastated. Usually with birthdays and presents, I appreciate everything I get, but I was so disappointed.

RF: How old were you when you got your first real drum?

JS: Eight or nine. It was one drum with one little cymbal which came with a little record. I didn't have a real drumkit until I was a teenager. My mother bought it for me and supported me right from the start.

RF: Did they have a fit when you chose a career in drumming?

JS: Dad wasn't happy about the drums, and I wasn't allowed to practice when he was home. At that time, he thought everything that wasn't related to education was a distraction. One time in high school when the guys came to my house to pick me up to go to practice, my dad went outside and said, "Jerry isn't coming today. He's got better things to do with his time." I was inside crying my eyes out. So I didn't get a great deal of support from dad, although, in a funny way I did. My father is a music fanatic and he has an incredible collection of records, so he listened to music all the time. It really did influence me because my appreciation of music is a fine one. I tune into subtleties and such, and that's how I gained my initial training.

RF: How do they feel about you and your career now?

JS: They're as proud as punch of course. In the record shop, dad goes through the bins, and puts our album out in front.

RF: What kinds of music did you identify most with?

JS: When I was young, we played a couple of Beatles songs, of course. I also listened to a lot of the early blues things, like Mike Bloomfield, Eric Clapton and John Mayall, with a guitarist friend of mine.

RF: Were there particular drummers who influenced you?

JS: Phil Collins was probably my biggest influence. That was ten years ago. Another influence was Richie Hayward from Little Feat, which is one of my all-time favorite bands. One of my biggest ambitions is to be in a band with Bill Payne, who is my favorite





Photo by Debra Trebitz/LGI

keyboard player. Of course, there was Ringo Starr, who was a really imaginative drummer. I never thought he was that great technically, but he had a lot of imagination. I really like the drummer from the Average White Band. I also like Simon Phillips and, of course, Steve Gadd.

RF: What was your function in the rhythm section when Men At Work first formed?

JS: My basic job was to keep time and provide a rhythm that would enhance the feel of the song. The beat has to be there, but it has to gel with what else is going on. It has to be inconspicuous in a sense, but interesting if you want to zero in on it. It has to be inconspicuous, but not insignificant.

The five years before Men At Work was a time when I did the most concentrated listening and learning. What I learned then, I have really used in these last five years. I haven't put that much energy into developing my drumming in the last five years, and now I'm ready to sort of learn again. I'm in a fortunate situation now because I can learn those things and use them at the same time.

RF: What are you doing to develop those skills?

JS: I'm trying to be a lot more adventurous and more creative in my playing. Rather than doing the same things every night, I try to do a few different things every night, without blowing it or messing it up. I have to play within the framework of the feel and still be a team player, but I'm trying to make what I play a little bit more interesting to me and to the people listening. I take my practice kit wherever I go. If we're in a hotel for more than two or three days, I have it in my room. If we're doing a couple of weeks of one-nighters, it stays with the band equipment and P.C., my drum roadie,

sets it up every night for me. I come in a bit earlier and practice a bit. When we have time off, I'm going to have lessons from as many different people as I can.

RF: Some people would use the success to take it a bit easier.

JS: For me, it's an opportunity to learn. I'm a babe in the industry. My career is only just starting. Being a musician is only a part of my life. I want to go back to school and study different things. I would like to take an engineering course as well as study philosophy and music. I would like to do what Russ Kunkel does—play on other people's records and do tours. I have heaps of ideas about what I want to do. I want to produce albums and engineer as well. At the moment, I'm collecting bits and pieces of equipment to set up a studio. I sat through the *Cargo* album mix from start to finish and learned a lot. I became a part of the mixing team.

RF: Where did the name Men At Work come from?

JS: We saw it as a road sign and it was on the list of names of about half a dozen. That was the name that most people liked on most days.

RF: How did you get involved with the band?

JS: I met Colin at La Trobe University where we were both studying. We were eating lunch on a bench, just chatting. I said I was in a band and we were looking for a singer. He said he was a singer looking for a band. So I suggested that he audition for us and he said okay. We liked him, he liked us, we played a couple of gigs and the band broke up. I knew that I would play with him again in a band, though. He told me about this great guitarist he had met, Ronno [Ron Stryker]. Colin got Ronno to live in Melbourne. They

continued on page 62

**"IF YOU PLAY IT SAFE
ALL THE TIME, YOU'RE
NOT GOING TO GET
ANYWHERE."**



Photo by Ebel Roberts



Photo by Charles Stewart

LES DeMERLE

by Scott K. Fish

During this interview, Les DeMerle voiced slight annoyance and perplexity at reviewers who "always" refer to him and/or his music as being "eclectic." I believe that the commonly misunderstood definition of eclectic music is that it's weird, hard to categorize, or esoteric. But the proper definition of "eclectic" is: "Choosing or consisting of what appears to be the best from diverse sources." In that context, Les DeMerle's music is eclectic. He's certainly not playing music that is weird or esoteric.

Had he concentrated his skills on being just a jazz drummer, just a rock drummer or just a studio drummer, Les would have had an easier to define career and, perhaps, more attention than he now gets. But by being an exceptional all-around drummer, DeMerle is consistently throwing musical curveballs at listeners. His is the type of career that offers musical excitement to fans, and nightmares for music marketing people. Perhaps that's one reason why Les has become an expert in promoting and marketing his own records, clinics, concerts and books.

Les is a most versatile drummer. He has lightning-fast hands and feet. He can play the busiest drums at the fastest tempos with the articulation and precision of a diamond cutter. At the same time, he can lay back and groove simply on a medium tempo. And his ballad playing is second to no one. In the course of this interview, Les offers sound, practical advice to the most novice drummers, to the drummers who have it together musically and want to know how to get their careers off the ground, and to every type of drummer in between.

SF: Your career began in New York, then you moved to the West Coast, and now you're back in New York again. What prompted those moves?

LD: The first move to the West Coast came about because I was traveling with acts that were mostly based in L.A. I first went out there in around 1965. I was with a singer named Lenny Welch, who I showcased with in Caesars Palace. We went out with about three musicians from New York and played with the 17-piece house band. The vibe I got from them was so good. The drummers that they talked most about—that they were most impressed with—were East Coast drummers who were traveling with acts that would come into Vegas.

From this one showcase I did with Lenny Welch, I got a call to do an album with Wayne Newton, which was very unusual for me. By 1965, I had already established a jazz reputation in New York. I'd already been with Lionel Hampton by that time. I'd played with Joe Farrell, Walter Bishop, Jr., and a lot of the bebop musi-

cians. The fact that I went with Wayne Newton still blows people's minds! But it was my ticket—so to speak—to get out to the West Coast. Even then, Wayne had that Vegas charisma. He was one of the hot acts. It was nice. I started to work 30 weeks a year in Nevada with just him. I was still maintaining an apartment in New York.

I only did the gig for about a year. Musically it wasn't really very satisfying. It was strictly show-biz. But Wayne did give me a chance to stretch out; I had a solo in the show. I even had billing. For about six months, instead of putting the comedian's name on the marquee, he put, "With Les DeMerle On Drums." And I got along personally with Wayne very well.

The same night that I gave Newton notice, I was offered Ed Thigpen's job with George Rhodes's Orchestra, which was a way to get with Sammy Davis, Jr., because George was Sammy's conductor. Ed was going to move to Copenhagen. That gig's home base was in L.A. I'd just bought a beautiful Lotus Europa with the money I'd made with Wayne, so I just hopped in my car and drove to L.A. When I moved to the West Coast, things started happening and there was no reason to move back.

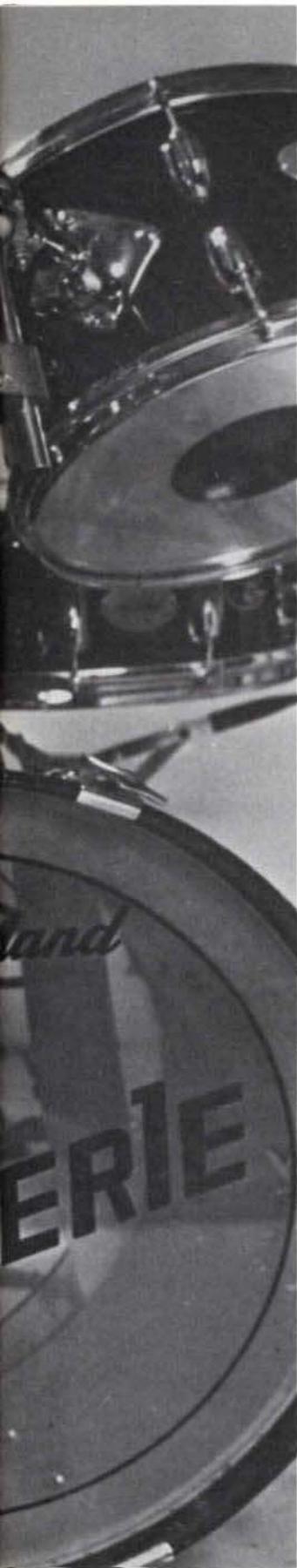
SF: While you were on the West Coast you opened up your own jazz club, The Cellar Theater.

LD: When I took the George Rhodes gig at the Coconut Grove, I got a house up in the hills. For three months, six nights a week, I drove the same route to work down Vermont Avenue. Even back then, I was in touch with Don Ellis, Milcho Leviev, Ralph Humphrey and all the players in the early Don Ellis band. We needed a place to play. My big help was Shelly Manne.

The very first Transfusion band started out there in 1970. Shelly had heard of me, and I had one album out as a leader at the time. He said, "I'll give you Monday nights at the Manne-Hole." We worked for union scale in his club for about eight weeks to break the band in. From Shelly's Manne-Hole, we got all of our reviews on the West Coast. Once we got those, that led to the jazz festivals, which was exactly what we needed. But we needed something more: a place to rehearse. I remembered all the workshops that were always going on in New York. On the West Coast there were more actors' workshops and artists' workshops, but there weren't really any music workshops at that time. This was before Dick Grove and P.I.T.

There was a little theater on First and Vermont that was for rent. I kept thinking, "It might be wild to check into this," so one day I called. It was a legitimate theater—like an off-Broadway theater. It sat 90 people. The rent was so low that I couldn't pass it up. It was kind of a run-down area in the beginning, but now it's

TRANSFUSER





afford to lose money. People like Carmine Appice and myself would do clinics for free there if we could afford to. We did one Latin clinic where we had Manola Badrena, Alex Acuna, Lee Pastora, myself and my regular group, which included Don Menza and Bobby Shew—all playing at the same time. I wrote a Latin piece called "Percussion Orgy."

But with the library of original tunes that I was writing for my band, a lot of them were built on odd-time signatures. I had this one tune called "A Mouth Full Of Sanctified Choke" based on a Bob Dylan concept that I had. It was a bar of seven and a bar of eight. In my first book, *Fusion One*, I wrote about two pages on that concept. I taped the tune in concert and then took all the rhythms off the tape. That was two pages in a drum book.

Then there was another tune called "January 13th" which was in 10/8, and I wrote another two pages on that tune. When I moved back to New York, Jerry Ricci bought the first volume from Bob Yeager, and then Jerry asked me to do a second book, so I wrote Volume Two. And Volume One was so popular that I revised it not too long ago and added 29 more pages to it.

Now I'm writing a beginner's book that I hope to have out soon, and I'm also writing a big band book that will show all the stock charts the way they'd be written, with no drum fills. On the second page, I wrote out the way I would interpret the chart.

SF: So what prompted the move back to

built up beautifully and the rent is like ten times what it was then.

I just took a shot at it. I had no idea about running a nightclub. I didn't even know that it was going to *be* a nightclub. I made the front room a drum studio where I taught. The back part was a theater, and I acquired a beer and wine license. A lot of times we just used it as a coffee house and there was no alcohol at all. Other times, it would be used for private parties. Louie Bellson used it several times for certain projects. Louie even used the stage to shoot the photos for one of his several poster campaigns.

When I moved to L.A. in 1970, I was really hot and very, very determined. Since then, I've been very determined too, but that was one of those three-year stretches

when I said, "I'm finally going to do my own thing. I don't care if I starve to death. I'm going to put a band together and do as much of my work as I can. I'm going to take all the money I have saved to open up a jazz club, so I'll have someplace to do it in. I'm going to write drum books and put out records of the music that I want to play. If I starve—cool. If I don't—cool."

It ended up being a happy medium. There were a lot of tough years, but there were a lot of rewarding years—even financially. And in playing jazz, that's not easy to do. But we mixed it up. Certain nights I had things at The Cellar Theater where friends like John Klemmer and Chick Corea would do concerts and get us out of the hole. Then we could do another series of three or four concerts where we could



Photo by Paul Johnson

New York?

LD: One of the main reasons was that the lease was up on that building. I was either going to have to buy it or go someplace else. I'd put so much time and energy into it over the years that I didn't want to try another thing like that in L.A. Also, over the years, I was on the road so much from L.A. that I was maintaining the chair with Harry James as well as my own projects. My clinics through the years have been developing. I'd never really gotten involved in the L.A. studio clique. So, without The Cellar Theater, there was really no need to be there. I'd been playing a lot in New York through the years anyway. It just felt like another change—another period.

SF: Did you want to get involved in the L.A. studios?

LD: Yes and no. You have to stay in L.A. to be active in the studio scene. That's one of the main things. The contractors call you. If you're not there, they don't call you back, unless you can really call your ticket. With a guy like Jeff Porcaro, they know that he's out on the road with Toto. He'll tell them what months he's available. I wasn't getting those kinds of calls. I was getting jingle calls, a few things with Jack Sperling, a few soundtracks to movies, dates with singers, and my own albums. But through the years I've always maintained being a *live* player. That's still what I really dig doing the best.

SF: That's your bread and butter?

LD: So to speak, yeah. Between playing live, keeping my own groups going, the Harry James gig—that mixture was always very rewarding, both financially and musically. The studios are a whole different thing that's hard to explain.

SF: It's intriguing that you can remain so active in concerts, in teaching, in clinics, seminars, recordings and in other areas of the music business, like owning and operating your own nightclub, and still grow on your instrument. How do you find the time to do all that?

LD: I have to *make* time for it. I openly admit that I'm totally dedicated to drumming and music. Never in my life have I had to do anything other than play drums to make a living. So many people have to do *other* things. Here's one of the reasons why I think I'm able to maintain my career: Right now we're doing this gig at the Sheraton in New Jersey. Something could go wrong next week and they might tell me that I'm off for a month. Okay. Then I can teach or do a clinic. Later this month I'm doing a clinic with Gary Burton at Berklee. Then I'm going to play two dates at a jazz club in Cambridge using all of the teachers at Berklee. In other words, I keep enough things going so that if one falls through, the other one happens.



Photo by Veryl Oakland

Right now in New York—and I'm very excited about this—I actually have *three* bands going at the same time. I've got the rhythm section with Dave Lalamma and Ron McClure. We call that group DeMerle and Company. Then I have the band that's appearing with me here tonight which is an offshoot of Transfusion. It's a little more commercial, in that it utilizes fusion and funk and all that. And I just started a brand new big band with 15 people. I hadn't done that since I left New York. I don't know why, but I never wanted to do that in L.A. As soon as I came back to New York, there were so many good players that I said, "I've got to get my big band book out." Now, I've got this big 15-piece band that's going to start working in the City. The players are so good and so busy that you could never take the band *out* of New York. But as long as we stay in New York we've got a *bad* band. It's all first-call players. I made about 16 phone calls and 15 guys said, "Yeah, I want to do it." That was very inspiring.

SF: What's the lure to do something like that?

LD: Well, the music is very, very strong. It's partially because *I'm* very excited about it and it's a different concept. It's like an R&B jazz band, and the band lines up in one big line. I don't set it up traditionally. The drums are on a riser and I give all the cues from the drums. But it's like all horn players in a row, right across the front of the stage. It's kind of like Wayne Cochran & The C.C. Riders.

We played a club out in Amityville

called Dakota Rose, and we're shooting to play places like The Red Parrot in the City. We're making that crossover to play the kind of places that James Brown can play. And we can play the jazz festivals too. But it's a real fun band and everybody gets a chance to stretch. The writing is by a trumpet player in L.A. named Darryl Leonard. He's doing a similar concept on the West Coast. Nobody was doing it here, so I figured I'd try it. Why not? The response has been great from musicians and critics alike.

SF: Do you find that jazz musicians are generally unwilling to make a long-term commitment to get a band off the ground?

LD: There are several different things that can happen. I've never really had co-op

continued on page 90



Photo by Charles Stewart

Equipment Highlights

NEW SOUNDS

If all musical instrument manufacturing companies were controlled by musicians, then every NAMM show would probably be like the one held in Chicago this past June—full of innovations and new instruments. But before some companies listen to the musicians, they first talk to their accountants about the economic forecast, and if the news is bad, well, the musicians will just have to wait. Judging by this year's show, the economic sun is shining and the companies feel free to give the musicians whatever they want.

And what is it that they want? Electronic drums, for one thing. If a product's success is judged by the number of imitators it spawns, then Simmons drums must surely be one of the great success stories of all time. Electronic drums seemed to be everywhere, from out-and-out Simmons "clones" (at a variety of price ranges) to viable alternatives to the Simmons version of what electronic drums should sound (and look) like.

In a sense, the electronic drum craze has emancipated drummers from the same basic tones and timbres they have been using for years. The common phrase used by almost everyone this year was "new sounds." (As a reference point, the common phrase a couple of years ago was "quality at a reasonable price.") One of the best examples of this focus on different sounds is the number of cymbal companies that now exist, and the variety of different models they are all offering. Even some of the drumstick manufacturers have come up with products that were created to generate different sounds.

This is not to say that "traditional values" are being forgotten. Improvements in heads, lugs, shells, hardware, and so on, were everywhere, and what's more, most companies were adding new products without abandoning previous models, giving consumers a wide selection of options to choose from. Of course, the people who play the instruments have always wanted these choices, but over the last few years the economy has not permitted the companies to manufacture too many different items, because the dealers refused to stock anything other than the most popular models.

Whether or not the current trend will continue will be determined by the overall economy, and by whether or not drummers will be eclectic in their purchases. If, after all of these new products have been around for a while, the players settle on using just a few of them, then the companies will be quick to discontinue the items that are not moving. But if this emphasis on "new sounds" continues, then every NAMM show may be as exciting as this one was.

CYMBALS

The emphasis on new sounds has certainly had an effect on the cymbal business. It wasn't that long ago that there were only two "serious" cymbal manufacturers: Zildjian and Paiste. But now there are several companies that are serious about their products, giving drummers the widest assortment of cymbal types in history.

At Zildjian alone, there are more choices than ever before. In just a few years, Zildjian has gone from one line of cymbals to four—A.'s, K.'s, *Amir* and *Impulse*. And within those different lines, there is a great deal of variety. At this year's show, Zildjian was featuring several new K.'s, including flat K. rides and K. *China Boy* cymbals. According to Zildjian Vice-President Jerry Hubeny, all of these new models are the result of the feedback Zildjian gets from its many endorsers. As Hubeny puts it, "I think drummers are experimenting more and more with different setups for different applications. We respond to this with our new product development through the Zildjian Sound Lab."

A similar thing is happening at Paiste. According to Paiste's Steve Ettleson, a lot of their endorsers are asking for cymbals that will meet the volume requirements of electronic drums, and the company has responded by enlarging their *Rude* line. Paiste has also expanded the *Sound Creation* series in response to drummers who wanted darker cymbals with more overtones. As an example of the number of different models Paiste makes, if one wanted, say, a 20" ride cymbal, there would be (appropriately enough) 20 different models to choose from among Paiste's various lines.

Sabian is also expanding. They've added a few models to their AA and HH lines, and have also added two new series: the low-priced B8 cymbals, which are imported from Germany, and the medium-priced B20 cymbals, which come from Italy. With the addition of these new lines, Sabian now feels that they have the complete market covered.

There were three new companies at the show. Profile USA cymbals come from the Meinl factory in Germany. According to a spokesman, they are aware of what's already on the market, and are striving to come up with new cymbal sounds to complement the new electronic drum sounds. At the opposite extreme was a Turkish company called Ziljiler, which claims that it was "formerly part of the largest and oldest cymbal company in Turkey." They are striving to duplicate the old K. Zildjian sound and look. And finally, Fred Beato introduced his "Turkish Sounds." When asked why the world needs another cymbal company, Fred responded, "There should always be room for the drummer to have choices, because each cymbal has its own characteristic." These days, drummers certainly do have a choice when it comes to cymbals.



BEATO



ZILJILKR—Shortly after the NAMM show, this company changed its name to the Istanbul Cymbal Co.

of NAMM '84

by Rick Mattingly



SABIAN—Harvey Mason and Roy Edmunds were on hand to discuss Sabian products.



PAISTE—Steve Ettleson showing off the latest *Sound Creation* cymbals.



ZILDJIAN—Bernard Purdie checked out the new additions to the K. Zildjian line.



PROFILE USA



CAMBER



Gina Schock and Eric Carr were seen discussing their preferences in cymbals at the Paiste booth.



AVANTI

ELECTRONICS

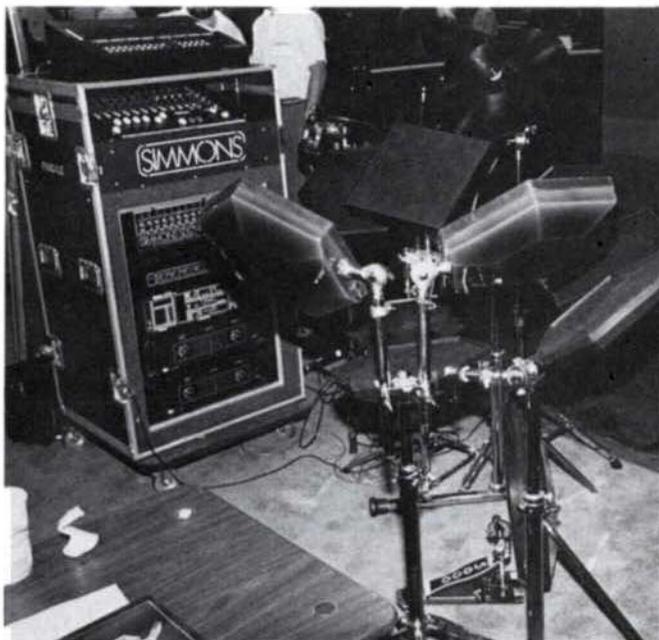
Other than "new sounds," the other word that was on everyone's lips was "Simmons." All of the various electronic drums were being compared to the corresponding Simmons model. In some ways, I was reminded of the '82 NAMM show; I kept hearing people say, "Simmons-type sounds at an affordable price."

Even some of the companies that you might think would be competing with Simmons were, instead, striving to prove how compatible they were with Simmons. The people at Linn were happy to demonstrate how to use Simmons pads to trigger a *LinnDrum*. Roy Burns and Randy May were delighted that people who were using Simmons toms were turning to *May-EA* and Aquarian miking systems for snare drum, bass drum and hi-hat miking, in order to match the volume of the Simmons toms.

In the hectic atmosphere of a NAMM show, it simply wasn't possible to make a fair, product-by-product comparison of all the different electronic drums. In some cases, the kit on display was only a prototype, and the company wasn't sure what the final version would look like or sell for. (Companies sometimes "test" a product that way at a trade show, just to make sure that there's enough interest to justify production.) Suffice to say that one can now buy a complete electronic drumkit for less than \$1,000, and individual pads for one- to two-hundred dollars. The quality ranges from not bad to quite good. Some companies are doing their best to copy Simmons; others are striving to establish their own identities. (You can basically tell which approach a company is taking just by looking at its product.) Judging by the amount of activity around the booths, Tama's system should do well, and so should the one marketed by Alden under the name Ultimate Percussion. E-Mu's *E-Drum* also showed promise.

As for drum computers, Linn is still the leader. As with electronic drumkits, there are now a variety of drum machines at a variety of prices. Perhaps the most promising new entry is the Ensonia *Procussion*. It has pretty decent sounds at a very low price, and could be an affordable way for young drummers to start learning how to handle drum computers.

The next few months will probably demonstrate whether electronic drums represent a novelty or a true revolution. At the moment, many dealers who have Simmons drums in stock are complaining that, although a lot of drummers are coming in to check out the Simmons, not too many people are actually buying them. No one is sure if it's because the Simmons are so expensive, or if it's because most drummers just view them as a curiosity. The various companies who have rushed electronic drumsets into production are obviously betting that it was just the price that prevented a lot of sales. Now that electronic drums are available at a variety of prices, we'll find out.



SIMMONS



ULTIMATE PERCUSSION



E-MU—Drummer Hans Bruniusson demonstrating the *E-Drum*.



Kenny Aronoff looking over Tama's new electronic drums.



GRETSCH BLACKHAWK



DYNACORD



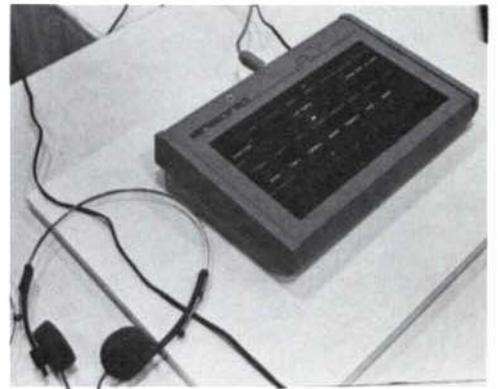
HITZ



TAMA



LINN



ENSONIA



AQUARIAN



MAY EA

DRUMS

Yes, electronic drums have arrived, but no, acoustic drums have not disappeared. Overall, the traditional drum companies are looking very strong, and there is a lot of growth taking place. For one thing, there were a couple of new companies in attendance. The one that created the most interest was Peavey. They've been known for years as a top name in amplification and sound reinforcement, so one might expect that, if they were going to get involved with drums, it would be with electronic drums. Not so. They debuted with an acoustic set featuring 6-ply maple toms and 8-ply bass drums. They stress that *every* part of the set is American made. Keep your eye on these drums; a company like Peavey isn't about to screw up its good name by putting out junk. The other new company was Emerald, who boasts that their drums are designed by drummers who know what they want. For a new company, they already have an impressive number of products.

As for the "old" companies, Gretsch continues to show signs of growth. In addition to their electronic drums, they also had a variety of new finishes, a couple of new snare drums, a new line of sticks, and improved hardware, called *Techware*. Another company whose vital signs looked good was Premier. They've gone through some management changes in the past year, but have emerged with a new sense of direction. Spokesman Tom Meyers is very optimistic about their future growth potential.

Pearl and Tama both had a number of new products. Pearl's new lug design makes it possible to change a drumhead without completely removing the tension rods, saving a great amount of time. They are also building up their marching percussion line. Tama, in addition to their electronic drums, had a new bass drum extension, a double bass drum pedal, and they are now offering custom finishes.

Yamaha, Sonor, Ludwig, Drum Workshop and Slingerland all seemed to be maintaining their respective reputations. Most of their new products tended to revolve around finishes and slight modifications of previous products. A couple of them indicated that they were watching the electronic drum area carefully, and that we may be seeing new products from them soon.

One lesson that the industry learned a few years ago has certainly not been forgotten: Drumsets must be available at all price ranges. Remo is certainly the leader in making drums affordable. This year, they've introduced *PTS* kits with power toms, and also expanded their line of *PTS* marching percussion for the benefit of schools that are having budget problems. Most of the major companies continue to offer a second-line kit, and there are also the companies, such as CB-700 and Trak, who specialize in economy-priced drums.

Finally, it was sort of sad to see the Rogers display. At one time, Rogers was one of the leading companies. But if the people at CBS are interested in Rogers, then they weren't doing anything to show it at this year's NAMM. They had three drumsets on display—two of which were budget-line imports—and the overall effect was that the drums were merely being used as decoration for the Fender guitars.



PEAVEY



EMERALD



PREMIER—Rod Morgenstein with his new Premier kit.



TAMA



GRETSCH



LUDWIG



SLINGERLAND



SONOR



PEARL



YAMAHA



TRAK



CB700

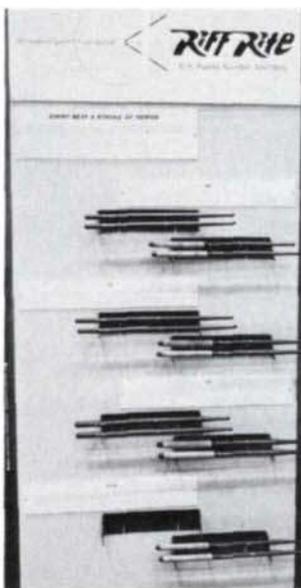
STICKS

It's sometimes hard to believe just how many different drumsticks there are. One would think that, by now, every possible size and shape already exists, but every year there are new models, and variations of old models. A couple of years ago, synthetic sticks were the big rage, with some people going so far as to say that wood sticks would become obsolete. Well, that certainly hasn't happened yet. What has happened is that synthetic sticks have blended into the overall picture, simply giving drummers even more options. At Riff-Rite, however, they still feel that synthetic sticks are in their infancy, and that graphite sticks will ultimately become dominant as wood prices continue to go up, and the cost of synthetics continues to go down. They also point out that synthetic sticks work very well on the hard surfaces of certain electronic drums.

Meanwhile, the traditional companies keep coming up with new models. Vic Firth has a new Harvey Mason signature stick that falls in between Vic's *Bolero* and *Combo* models. Several companies are experimenting with brushes. Pro-Mark has a brush with wooden beads attached to the wire strands, for extra power on accents and for use on a ride cymbal. Mike Balter had a similar idea; he combined a brush with a regular wood tip, so that both can strike at once. And over at Calato, they've introduced a wood-handle version of their *Blastics* brush.

For those who have trouble holding onto their sticks, both Kirkwood and Powertip sticks have grooves cut into their shafts. Resonant sticks solve the slippage problem with a gum-rubber grip surface. And drummer Phil Ehart was handing out samples of Powergrip tape, which is for drummers who want to wrap their own sticks with a nonslip covering.

Two other products worth noting are Fred Beato's *Tip Tops*—rubber sleeves which fit around the tip of a drumstick, making it quieter for practice, or useful for cymbal rolls and electronic drum surfaces—and RapisardaStar sticks, which feature tips that light up.



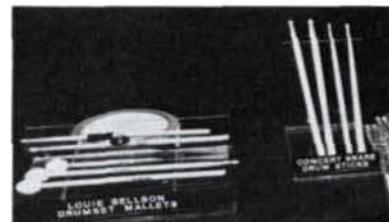
RIFF-RITE



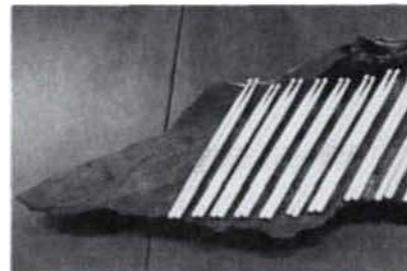
KIRKWOOD—Shown with Beato *Tip Tops*.



Olga and Vic Firth



MIKE BALTER



DEAN MARKLEY

AND...

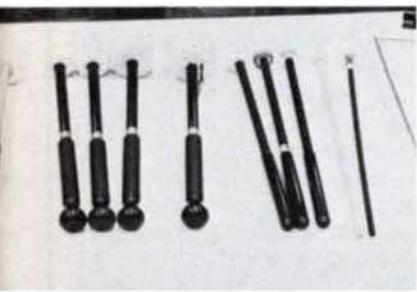
For those who prefer their "exotic" sounds to be acoustic, rather than electronic, companies such as Latin Percussion, Carroll Sound, Jopa and Gon Bops are still going strong. It's also encouraging to see that small companies who specialize can still exist in today's market. Notable examples are Sola, which makes snare drum shells, and Spectrasound, which features a variety of chime trees. A couple of new companies were added to the list this year. Noble & Cooley is making a snare drum in the tradition of old *Radio Kings*, while a company called Trapease is offering a unique hardware carrier.



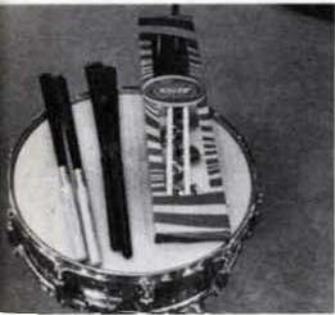
CARROLL SOUND



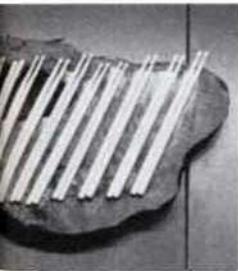
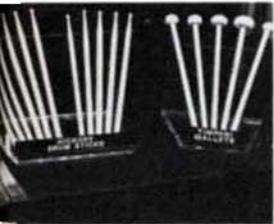
GON BOPS



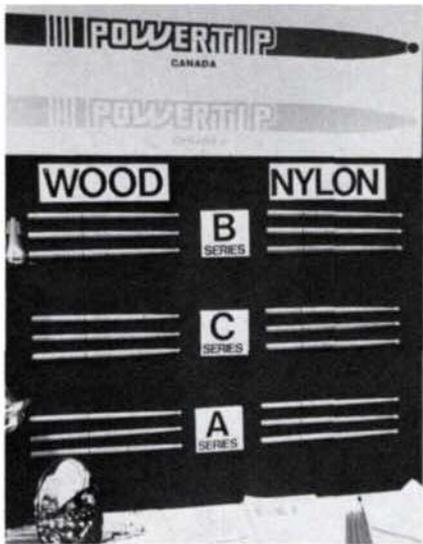
AMERICAN DRUM CO.



CALATO



ROLLERS USA



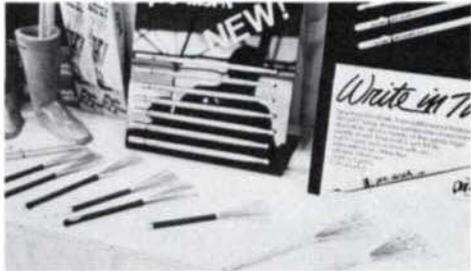
POWERTIP



Mike Shrieve, Kenny Aronoff and Denny Carmassi comparing notes on NAMM '84.



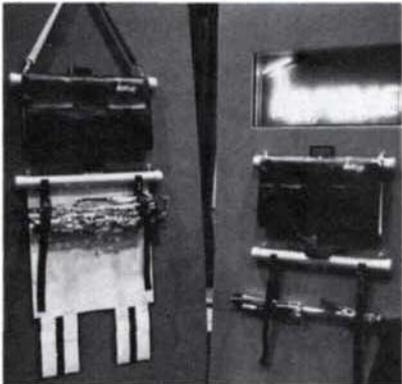
RESONANT



PRO-MARK



LATIN PERCUSSION



TRAPEASE



SOTA

C H A N G I N G



In the early '60s, drummers from both the "British invasion" (led by the Beatles' Ringo Starr) and the American surfscene (such as the Surfari's Ron Wilson) favored small, four-piece kits that were basically holdovers from the jazz sets of the '50s.



In the middle to late '60s, drummers like Keith Moon expanded the kit, often adding double bass drums and multiple toms, in an effort to compete with both the virtuosity and the volume of other band members performing on highly amplified instruments.

AS contemporary music has changed during the past 20-plus years, so have drums, drumsets and drum tuning. One need only listen to popular records from 1963, 1973, and 1983 to realize the drastic differences in the overall sounds of the drumsets. In this article, I will examine the various factors that influenced contemporary music in order to determine why and how drum sounds have changed over the years.

For the sake of comparison, I have included a description of a typical setup for each of the periods discussed, along with an overview of industry trends. The samples represent the basic kits preferred by the majority of drummers of the specified era. Naturally, considering the number of variables, there were exceptions; the examples are intended to illustrate the average rather than the exclusive setups of each period.

The Early '60s

The early '60s was a pivotal era for popular music. It was during this period that youth-oriented music came to dominate the charts. With this domination came an abundance of new artists whose influence would be strongly felt.

During the early '60s, several musical styles had an impact on the top-40 listings. Romantic pop was a big seller among teenage record buyers. Phil Spector, with his "wall of sound" productions, allowed the drummer to become more than just a time-keeper. Realizing the dramatic potential of powerful drum lines, Spector often featured thunderous accents and tom fills on the recordings he produced.

In 1960, Motown Records released their first national hit. By 1963, the Motown staff had perfected a blend of Gospel and pop that appealed to black and white listeners alike. "The Sound of Young America" wrapped strings, horns and background vocals around a hook-filled melody and a solid, catchy bottom. Straight snare drum beats punctuated the driving rhythms.

The "British invasion" was also instrumental in shaping the sounds of the early '60s. Groups such as The Beatles, The Rolling Stones and The Kinks virtually cast the mold for the guitar-bass-drums standard rock band lineup. Their music was simple and upbeat—just what the audience wanted.

Besides the three styles mentioned above, other musical forms emerged during this period. "Girl groups," folk, surf and soul bands also shared the spotlight. Dance novelties and instrumentals occasionally scored big on the charts. In 1963, the quality of a garage-band drummer was often measured by his or her ability to play the solo from "Wipe Out."

Despite the diversity of styles, there were a number of similarities between early '60s drummers. Each played with basically the same setup, but more importantly, each was playing in a new musical idiom. Today's young drummers may have grown up listening to the type of music they play.

The '60s drummer could not do that simply because the style of music did not exist prior to that point in time. In a sense, the '60s drummer was a musical pioneer.

As with any artistic renaissance the participants had to develop new techniques to accompany the new concepts. They had to adapt their styles to meet the demands of the new musical form.

Since most of the drummers had jazz roots, their tuning reflected that background. Heads on the toms and bass drum were tight and rarely dampened. That way, the drums were bouncy and resonant. The snare was tuned high and ringy to produce a crisp tone with plenty of attack. Steady time was often played with a stick on a ride cymbal, while closing the hi-hats on the backbeat. In an attempt to simulate the then-popular tambourine beat, some drummers attached *Ching Rings* to their hi-hat clutches.

Sample setup: 20" bass, 13" mounted tom, 14" or 16" floor tom, 5 1/2 x 14 snare.

As previously stated, the early '60s drummer was basically a converted jazz drummer. At that time, there was no physical difference between a rock and a jazz setup. In both cases, the drummer used a low-slung, compact kit, with a single ride cymbal either on a floor stand or mounted on the bass drum. In addition to the ride, there would be one or two other large (18" to 20") cymbals for crash and crash-ride duties.

What about heads? Although a couple of drum companies were producing their own heads, the overwhelming favorite was the *Weather King* by Remo. Plastic heads had been introduced in 1957 to replace the erratic calfskin models. By the early '60s the vast majority of players had made the switch to reliable plastic. Today there are dozens of plastic head types, but back in "the old days" drummers generally used the equivalent of today's medium-weight *Ambassador* head.

Middle To Late '60s

By the mid-'60s, rock music had formed a social conscience. Sugary love songs had given way to more thought-provoking material. The turbulence of the times was mirrored in the content of the music.

Along with the new life-style came a different approach to listening. Prior to that time, an album was little more than a hit song surrounded by several weaker efforts. But the newer artists were writing tunes specifically geared for the stereo LP market. Songwriters felt that their messages could not be properly conveyed within the limitations of the 2 1/2-minute single.

The introduction of stereo rock albums had a slight effect on the drum sound. In general, the tuning was still open, but a little more subdued than in the past. Light muffling was used to eliminate excessive ring.

The concert scene could be described in one word—LOUD. Electric guitar and bass players began blasting through large speakers powered by hundreds of watts of

Photo by Randy Bachman



Studio drummer Hal Blaine represents a transitional figure in both sound and setup. One of the first to use multiple toms and single-headed drums when recording the rock hits of the late '60s, his sound influenced the thinking of drummers, engineers and drum manufacturers over the next several years.

Photo by Brian Killigrew



In the early '70s, improved sound-system technology called for close, individual miking of drums and cymbals. Concert toms became popular with drummers such as Carl Palmer, because of the controlled sound they produced and the ease with which they could be miked. Drummers also became more aware of the visual impact created by elaborate setups and a theatrical approach to performing.



The mid-'70s saw the increased popularity of the "fat, wet sound." This required heavily dampened drums, generally with deep shells, and a variety of specialized heads. Don Henley's deep snare backbeat was characteristic of the mid-'70s drum sound.

SOUND UNDIS

by
Ernie
Santilli



In the late '70s, new wave drummers like Clem Burke of Blondie preferred a return to smaller kits, reminiscent of the early '60s, with the exception that the drums were generally larger.

Photo by Rick Malkin



While playing with Frank Zappa, Vinnie Colaiuta's set foreshadowed developing trends, combining the use of acoustic drums, RotoToms, electronic drums and drum machines. Stewart Copeland's kit typifies the use of traditional drums combined with accessories such as Octobans.



Photo by John W. Wright

electricity. Rock music became synonymous with high volume—especially for the blues and psychedelic groups.

Electric instrumentalists could boost their volume by adding an amp or turning a dial. Unfortunately, that was not the case for the drummers. They had to make some radical changes in order to avoid being drowned out by their band mates.

It became apparent that the small-sized drums were not suited for high-volume playing. Drummers began experimenting with larger drums to bridge the loudness gap. Since the manufacturers were not yet selling large kits, drummers improvised by utilizing field drums and oversized toms. Thick sticks and heavy cymbals became essential.

Eventually, as the bands started playing in larger halls, sound technicians placed microphones by the front of the bass drums and on overhead stands. That only partially solved the problem, because the drums sounded boomy as they came over the PA system. Further experimentation proved that the drums cut through the guitars better if the bottom heads were removed. Drummers started to sacrifice tone for volume.

During the latter part of the '60s the double-bass setup became the rage. Keith Moon, Mitch Mitchell and especially Ginger Baker showed the drum world that double bass drums had their place in rock music. Multiple tom sets were also being used with increased frequency. "In-A-Gadda-Da-Vida" by Iron Butterfly replaced "Wipe Out" as the drum solo song that every young hotshot learned.

Sample setup: one or two 22" bass drums, 13" and 14" mounted toms, 16" floor tom, 5 1/2 x 14 snare (often metal).

When the volume level of electric instruments soared, drummers countered with size and number. A specific rock style had developed in both technique and equipment. Since drummers were using more pieces, they had greater latitude in their musical interpretations. Rock drummers had come into their own as band members.

Utilizing a greater number of drums and cymbals, the drummer had the opportunity to be very creative. Rock's looser framework gave drummers the freedom to embellish the material with color and dynamic sweeps. The double bass drum kit offered a new challenge to a player's coordination and artistic ability.

Of course, the flashiest player in the universe is worthless in a setting where the drums cannot be heard. Unfortunately, that was often the case during live shows presented toward the end of the decade. It seemed as though every time the drummer found a way to milk more volume out of the drumset, the guitarist added another amplifier. Cutting holes in or removing bottom heads only partially solved the problem. Some players went so far as to replace their mounted toms with timbales for greater projection!

Early '70s

Two major developments shaped the

C
H
A
N
G
I
N
G

course of drumming in the early '70s: the trend toward single-headed concert toms and the improvement of PA systems. The mass marketing of concert toms represented the first large-scale change in drum production in many, many years.

Both musicians and concert-goers had tired of the sonic drone created by the bands of the late '60s. Thus, the music became more controlled, both stylistically and electronically. Due to the marked advancement in PA system technology, it was no longer necessary for a guitarist to haul out a wall of speakers. Sound technicians initiated the practice of miking each drum separately.

Although separate miking alleviated the volume problem, the technique was not without its drawbacks. The problem of overring still existed. Sound techs discovered that concert toms had a flatter sound if miked from inside. Snare and traditional tom heads were loosened to achieve a similar effect. Naturally, the change in head tension altered the stick response.

The early '70s was a transitional period in contemporary music. Some of the heroes died; some of the bands broke up. The Woodstock generation had matured and so did the music. Subtle changes in the business, such as the birth of FM rock stations, were to have a far-reaching effect throughout the decade.

Sample setup: 24" bass with hole cut in front head; 12", 13" and 14" concert toms, 16" floor tom, deep snare.

Taking a cue from the players, drum makers added concert toms to their line of merchandise. The concert tom represented the first major change in manufactured drum design since rims replaced tacks as tom head holders. It was also the first innovation directly related to rock music.

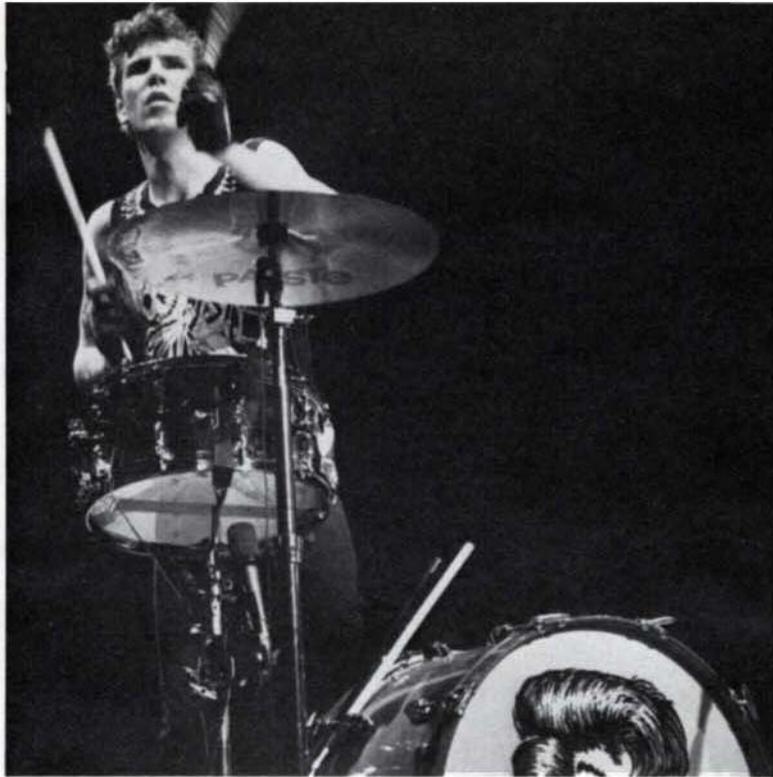
The concert tom improved projection and eliminated hardware. But the most important thing about it was its significance in the relationship of artists and manufacturers. The industry leaders had come to the realization that rock musicians were more than just a bunch of noisy kids. By marketing equipment specifically designed for rock, the manufacturers indicated that the contemporary stylists had gained credibility and respect.

Even though they were an improvement, concert toms were far from a cure-all. Tuning a single-headed tom could be tricky. Tensioning had to be just so. Some drummers were disillusioned with their inability to tune to a desired sound *and* feel. On a set like our sample, the 14" tom did not sound much different than the 12" tom at certain tension settings.

Another problem with concert toms was matching the tone to the rest of the set. For the sake of consistency on any set there must be an even articulation level. Simply put, a set in which one drum sounds like a timpani and another like a beach ball is not pleasing to the ear.

To balance an early '70s-style set, one had to match the tone of the snare, floor tom and bass to that of the concert toms. Originally, drummers improvised on the

continued on page 110



Today's wide variety of popular music styles allows for a wide variety of drum setups. Kits range from the extreme simplicity of Slim Jim Phantom's snare/bass/cymbal set to the complexity of Neil Peart's assembly of drums, percussion and electronics, which literally surrounds him on stage.



Photos by Dimo Safari

SOUND UNDIS

Chester Thompson



PAiSte[®]

CHESTER THOMPSON

PLACE COIN HERE IF
33 ¹/₃ RPM
STEREO
SOUNDSHEET SUR
841931XS

Chester's Paiste set-up for this recording:

- 14" 2002 Heavy Hi-Hats with 8 rivets in bottom cymbal
- 18" Sound Creation Short Crash
- 20" 2002 Medium
- 21" 602 Heavy
- 18" 2002 Crash
- 20" Rude China
- 2 octave set 2002 tuned discs
- Sound Creation Gong # 3
- 8-1/2" Roto Sound Disc

Engineered by Shep Lonsdale
Recorded at the Villa, April 24, 1984

© 1984 Chester Thompson Product of Eva-Tone, Made in U.S.A.

PAiSte®



MODERN DRUMMER
OCTOBER 1984



"My whole trip is that I want to do *everything*, and if the job calls for something out of the ordinary, then so much the better. Paiste makes that easy, in that if I want a certain type of sound, they have the cymbal that will give it to me.

"There are Paiste sounds that I've never heard any other cymbal create — distinctively different sounds.

"After playing professionally since the age of twelve, there's a certain thing I'm listening for. Paiste has clearly distinguishable types of cymbals, and they're consistent within those types. Not only that, but I find that they're more durable.

"My basic philosophy? Practice your butt off, learn your technique — then forget all that and play from your heart."

Chester Thompson, drummer for Frank Zappa, Weather Report, and now Genesis, has discovered the uniqueness of Paiste cymbals. Make the choice that he and other leading drummers of today are making. Paiste. The sound of distinction.

To find out more about our quality products, see your Paiste dealer. For a copy of the *Paiste Cymbal Manual* and *Profiles 3* book of bios and information about hundreds of the world's top drummers and percussionists, send \$3.00 to cover postage and handling to Paiste America, 460 Atlas Street, Brea, CA 92621.

PAiSte®

UP AND COMING



Midnight Oil's Rob

nating. Australians have had a lot of bad music dumped on them for years and years, so they know when something is good and when something is bad.

BW: Is there something unique about being a musician now in Australia?

RH: Yeah, for the Oils there is something very different, because our history goes back to the surf pubs of North Sydney, and that's a very Australian environment. I've been to quite a few places around the world now with the band, and there's nowhere similar in environment to that area. They were some of the hottest, most aggressive shows. You would have the male contingent in the audience all with their shirts off, their fists raised, sweat pouring down, beer flowing, and broken glass everywhere. It sounds like *hell* but it was *fantastic*. That's our background; that's our environment. Nowhere else I've been is like that. So obviously, our history and background are very distinctly Australian, and the songs that we write as a result are very Australian songs. It's very hard to describe to you what an Australian song is, but it basically means that we're not writing about things we know nothing about. We're writing about our environment. There have been other Australian bands which have decided to take the easy road to success by writing about American or European places, things or life-styles. Whereas, to be honest, we can't write about those things because we don't know anything about them, so we write about Australian subjects.

BW: Tell me about the recording of *10, 9, 8, 7, 6, 5, 4, 3, 2, 1*. Obviously, something was different about it, considering what a departure the album was from the previous records.

RH: We were looking for a producer who could be more creative in the studio. When it came time to record the *10-1* album, we decided that we should go for someone perhaps much younger and with some fresh ideas. Through a mutual friend, we met Nick Launay, who had already worked with some other Australian acts, like the Birthday Party. We went back to his place in Fulham, near London, and he played these tapes of the stuff he'd done. We were knocked out by his different sounds and approach. Jim was particularly impressed at that stage and said, "I think we should record with this guy, and we should record in a state-of-the-art stu-

A lot of attention has been paid to Australian bands in the last few years, and for good reason. What is not often mentioned is the abundance of excellent drummers who are responsible for the strong and danceable rhythms so characteristic of Australian rock. Such drummers as Jerry Speiser of Men At Work, John Farriss of INXS, and Rob Hirst of Midnight Oil may be changing that. Contrary to standard procedure, it is difficult to find a review of a Midnight Oil album or concert that does not mention Rob Hirst in glowing terms. What distinguishes Hirst upon first listening is the sheer forcefulness of his drumming. Yet repeated listenings reveal the fact that Hirst is also a surprisingly inventive and versatile drummer. Whether he's spraying the sonic terrain with heavy percussive artillery as on "Only The Strong" and "Somebody's Trying To Tell Me Something" or simply controlling the rhythm section in his distinctly economical but stylish way ("Power And The Passion," "Read About It," "Short Memory"), Hirst commands the listener's attention. On stage during one of Midnight Oil's incendiary performances, it is Hirst who is the co-star with 6'5" bald vocalist (and former lawyer) Peter Garrett, not the guitarists as one might expect.

Hirst formed Midnight Oil along with guitarist/keyboards player Jim Moginie in Sydney in 1977, and over the next five years, the Oils (as they're called down under) made their way to the top the hard way—by touring the east coast of Australia incessantly and winning over tough Australian pub audiences. With the release of their fourth album, *10, 9, 8, 7, 6, 5, 4, 3, 2, 1*, in late 1982, Midnight Oil established dominance of the Australian rock scene. The album's convincing blend of primal power rock, psychedelia, quasi-folk tex-

tures, pop acumen, and the astonishing production of Englishman Nick Launay wielded an impressive commercial clout: The album stayed in the Top Ten for over six months and was still in the Top 40 as well over a year later, having gone quadruple platinum. *10-1* was released late last year in the U.S. by Columbia Records to critical acclaim and received heavy air play on college and alternative radio stations across the country.

Midnight Oil is perhaps most notable from a drummer's point of view for being the only band in recent memory to feature a drum solo as the centerpiece of a song, as they did on "Power And The Passion," their breakthrough song in Australia and their first single in the U.S. Part of the reason for this is that Hirst is not only one of Australia's finest drummers, but he is also a first-rate songwriter and lyricist as well.

I spoke with Hirst while the band was in Los Angeles during their first brief U.S. tour, and found him to be far more accessible than the band's semi-reclusive, anti-hype image in Australia would suggest. Hirst is friendly, articulate, and outspoken—but most of all, he is a team player, not the "star" drummer he seems to be at home, where he has won the "Best Drummer" honors in the leading rock magazine's Readers Poll for the last three years. As Hirst said to me, "I see myself as a part of Midnight Oil. I'm just a cog. I'm aw Oil, mate."

BW: What do you think are the advantages of living and working as a musician in Australia, as opposed to being English or American?

RH: I think there's a sense that, if you're in Australia, you're still working in a country that's just developing its music, its film, and its theater. There's a lot of excitement there. Also, Australians are very discrimi-

by Bill Wolfe

Hirst

dio—one with a great sound." Fortunately, Nick's studio, which he'd been using for all his other projects, the Town House Studio #2, was available, and it's known to have a great drum sound. So we went in there and recorded *10-1*. It was a difficult time for the band. We'd been in London for about four or five months, we'd used up all the money from our Australian touring, we didn't have a record company except in Australia, and we were really thrown back on our resources. We were taking a gamble with this producer who didn't have the background of someone like Glyn Johns [producer of Oil's 1981 album, *Place Without a Postcard*], but we thought that he'd be the guy. Although it was a painful album to make, it really tested the band's ability to adapt to a new environment. The result was the best-sounding record we've made.

BW: Nick Launay has a reputation as a drummer's producer/engineer. How did you enjoy working with him, and did he have an effect on your playing in any way?

RH: Nick was great with drum sounds. He opened up my eyes to a lot of drum ideas. For instance, we recorded the drums without cymbals initially because we found a great room for drums in Town House Studio #2, but it's a terrible room for cymbals; the cymbals just explode all over the top of the drum sound. Nick's miking consisted of putting microphones well up into the ceiling, well away from the band, to get the natural room sound. That's why you get that sound which other drummers have used, like XTC's drum sound on some of their later records and, of course, Phil Collins. So we recorded all the tracks without cymbals. However, I needed something to beat, so we wrapped up cymbals with blankets so I could still beat away on them without making a sound. When it comes to overdubbing cymbals, you realize that you don't need as many cymbals anyway, so you're more likely to use a variety of percussion instruments. That made things more interesting. Then we took cymbals into a much deader room and overdubbed them.

Also, Nick opened my eyes to Simmons drums. I was probably quite conservative in that respect. I was a bit reticent to use electronic drums, but we said, "Oh, let's get them in anyway." So he brought them in, set them up, and we started using them. I liked them straight away. I don't play

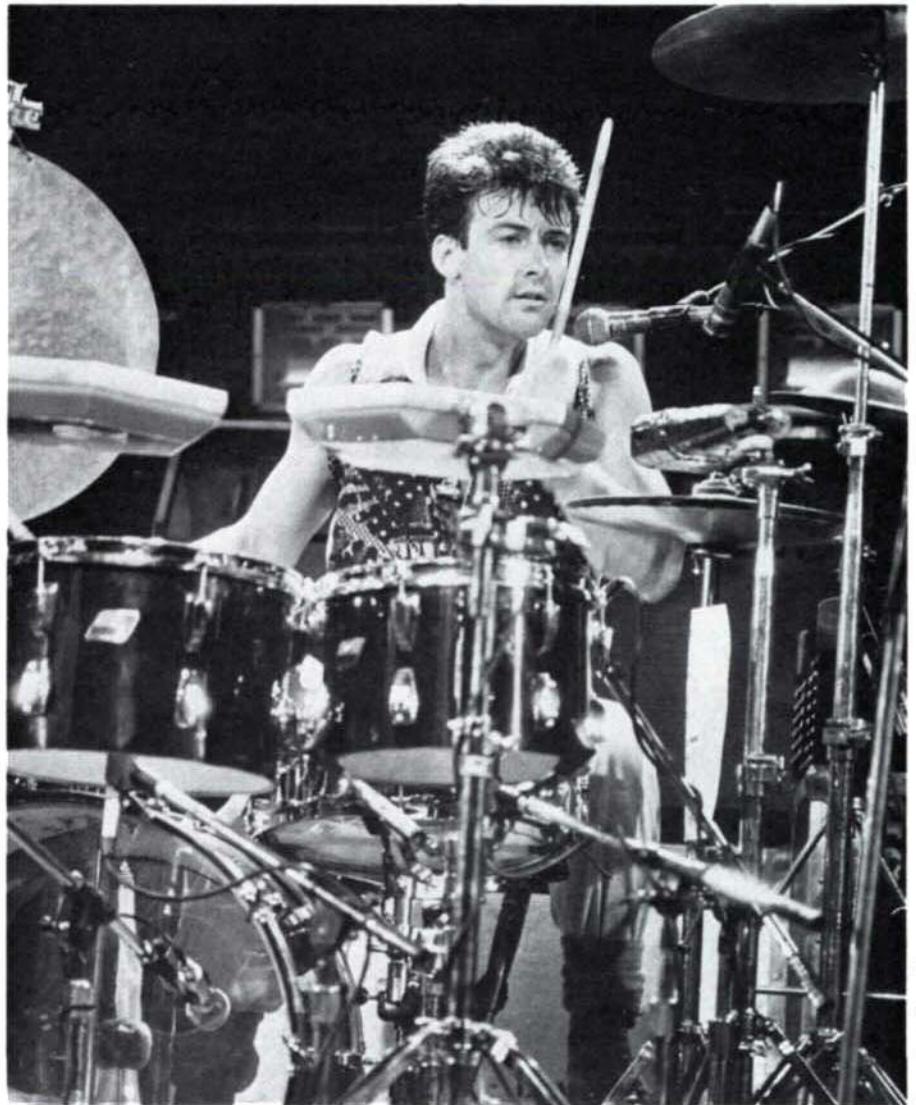


Photo by Jeffrey Mayer

them on top; I play them on the rim. I find them much "faster" than drums anyway. With normal drums, especially if you tune your toms low, it slows your playing down if you hit really hard, which I do. I like the idea of using Simmons as well, because they are a small company, and they work out of a small factory in St. Albans, north of London. I went up there and had a chat with them. They were very friendly. Although they've become quite popular, they were limiting their stock to what they could do without selling out to some enormous distribution company. I liked that attitude because it was very similar to the Oils' attitude. We never do any sponsorships for anyone. In fact, I don't like talking about brand names for drumkits or cymbals or anything like that because, as far as we're concerned, the fact that we use those instruments should be enough of an incentive to musicians if they like our sound. I'll always take the bass drum front head off if it has a name on it, and the guys

do the same with their amps. We've all been offered sponsorship deals, and they've all been rejected. It's all part of the band's thing of having control. Once you've let yourself be seen as associated with such-and-such company, it doesn't give you a chance to change companies if they cease to deliver the goods or you change your mind about sound. Also, you start losing control of your destiny: They start telling you to turn up for photo sessions. The band will never do a sponsorship for a tour with anyone, because that would associate us with a particular company. We would lose our credibility.

BW: Was there anything else unique about *10-1* from your standpoint? When I first heard it, I was struck by how much the band seemed to be experimenting, and by how successfully everything seemed to work.

RH: We hadn't used rhythm machines to play along with before. "Power And The Passion" was a song where we used a Linn



Tour Jackets

RED • BLUE • BLACK

100% NYLON SATIN FINISH / FLANNEL LINED
with WHITE drum kit on back @ \$49.50
WITHOUT drum kit @ \$44.50

Sweat Shirts

BLACK Muscle Sweat Shirt (Sleeveless)
with ATHLETIC GOLD Drum Kit @ \$12.50
BLACK Long Sleeve Sweat Shirt
with ATHLETIC GOLD Drum Kit on front
& "DRUMS" lettered down BOTH Sleeves @ \$16.50

Gig Bags

BLACK • BLUE • RED
18" Tube Shape Bag / with zipper & handle
with WHITE drum kit @ \$16.00

Case Stickers

Choice of RED or BLACK @ \$1.00



T-Shirts

RED • BLUE • GREEN • BROWN • BLACK
with ATHLETIC GOLD drum kit @ \$8.50
WHITE • YELLOW • GOLD • ORANGE • BLUE
with RED drum kit @ \$8.50

BLACK Muscle T-Shirt (Sleeveless)
with ATHLETIC GOLD Drum Kit @ \$7.50
BLACK Long Sleeve T-Shirt
with ATHLETIC GOLD Drum Kit on front
& "DRUMS" lettered down BOTH Sleeves @ \$12.50

Baseball Caps

RED • BLUE • BLACK

Year Round Solid Top / One Size Fits All
with WHITE drum Kit @ \$8.50

— Embroidered Patches —

SEW ON BACK POCKET OF JEANS
3" BLUE with RED drum kit
3" RED with BLUE drum kit
Any FOUR 3" patches @ \$5.50

SEW ON BACK OF SHIRTS & JACKETS
8" BLUE with RED drum kit @ \$7.50

CHEST SIZES:

S (34-36) M (38-40) L (42-44) X-L (46)

TO ORDER:

List: Item, Size, Color, & Quantity

U.S.A. ORDERS:

POSTAGE INCLUDED IN ABOVE PRICES

FOREIGN ORDERS:

Include \$2.50 per t-shirt & \$5.00 per
jacket for AIRMAIL POSTAGE

Send CHECK or MONEY ORDER IN USA FUNDS to:

Drum Wear • Box 9644

Panama City Beach • FL 32407

drum as a backing track. I thought it would be great to use for the purposes of that track, which was supposed to be—right from its inception—a dance track. But everyone came in and said, "Uh-oh, what are you using?" It was just a case of opening our eyes to the possibilities of what's available in the studio. We had been playing live for so long and working a great live act that we hadn't spent enough time in the studio. The only consideration that's important to us now is whether it's a valid musical contribution.

BW: Does the need for being visual affect your playing on stage?

RH: I've never thought of it that way, because that's the way I've always played. It's part of my personality; I've always played in a flamboyant way. People can listen to the records, but Midnight Oil is basically a live band. So we have things to look at.

BW: You have a very athletic approach to your drumming. Do you view drumming as something athletic that you stay in shape for?

RH: Yes, very much so. I simply cannot do the sort of drumming I want to do without keeping in shape. I play tennis, and I play squash, which is like racquetball in the United States, and I play a very violent variety of both! [laughs] I also go jogging and try to eat really well. We have the advantage in Sydney of a fantastic lifestyle and climate, which allows you to go swimming, surfing, and running on the beach to keep fit. It's an outdoor society.

BW: How would you describe the rhythm section of Midnight Oil?

RH: We don't have a "rhythm section," because a rhythm section is traditionally a bass player and a drummer who play together. I don't play with him and he doesn't play with me. I play parts which I think are appropriate to the song, and the band plays parts which they think are appropriate to the song. But the idea of a rhythm guitar/lead guitar/rhythm section sort of thing doesn't really have anything to do with our music. No one overplays or carries on unless the part needs that.

BW: You're one of the band's major songwriters and lyricists. Does being a drummer cause you to approach writing differently?

RH: Yes, I think it does. Since I don't have any fluency on a guitar, I have to think of another approach to songwriting other than sitting down with a guitar and writing songs. The way I do it is to work basically from a vocal melody point of view. In other words, I come up with a vocal melody and I'm constantly jotting down lyrics; wherever I am, I have my pad with me. Then I combine the two. I'll normally get a lyric that I like, a melody I like, and a rough arrangement. Then I'll go to Jim, and use Jim's prowess. Jim is the most complete musician in the Oils. He's the sort of musician who can pick up many

instruments and play them fluently after a short amount of time. He's the "musician" in the band, and he's great to work with. Also, because we probably go back the longest in the history of the Oils, we work together well. Some of the better-known Oil tracks have come from that liaison—songs like "Power And The Passion," "Read About It," "Short Memory," "Only The Strong" from *10-1*, "Don't Wanna Be The One" and "Armistice Day" off the *Postcard* album, "Run By Night" off the first album, and "No Reaction" off the *Head Injuries* album [1979]. All those sorts of songs are songs that we've gotten together. Then there's the other avenue where Peter will either come in on songs that I've written with Jim and add a lyrical contribution, or he will have another set of lyrics which he might work out with Jim and Martin. That's the normal way the songs are arrived at. Then, of course, Peter Gifford will add his contribution in the studio, as well as his playing. That avenue of songwriting is one that I very much enjoy. As a band, we work out a lot of the career aspects together as well, so there are a lot of things apart from playing our instruments that we do.

BW: What influences your writing the most?

RH: Anger. When I was at Sydney University, I was fortunate enough to be taught by an American tutor from New Jersey. She turned me on very much to American history and America, and it has fascinated me ever since then. I'd also done a lot of reading on Australian history. So that was a time when I started to become incredibly interested and often angry about the way Australia had been used as a dumping ground for this and that, and used as a puppet in the political and economic sphere of the world. That's the sort of thing I want to write about. I feel sometimes that I've even got a mission to write about these things and to use the position the band's got to get to people. I know Peter feels the same way about it. I don't want to ram things down people's throats or stand on a soapbox and proselytize, but simply to point out certain things which people can assess on their own. People do tend to take our music seriously. We're not telling them to live a certain life-style or anything. All we're doing is throwing out ideas that we're really concerned about and perhaps getting people to talk about them. Our subject matter is quite intense, as you can gather. And the reason it's intense is that the major songwriters—myself, Peter and Jim in the lyric department—have our own obsessions which basically can be divided into me—historical. Peter—political, and Jim—philosophical. And it's these obsessions and outlooks on life which shape the Oil lyrics.

BW: Your drum setup is very distinctive. You sit above your set, your toms are flat, and your cymbals are placed very high.

CAMBER III®

ACTION!

CAMBER III®

CAMBER III® continues its remarkable advancement. Now there are over forty sound colorations to choose from in a variety of alloys, from splash through crash including hi-hats and rides.

CAMBER III®

101 HORTON AVE., P.O. BOX 807, LYNBROOK, NY 11536

Please send me your free "Choosing a Cymbal" booklet.

MD-10-84

Name _____

Address _____

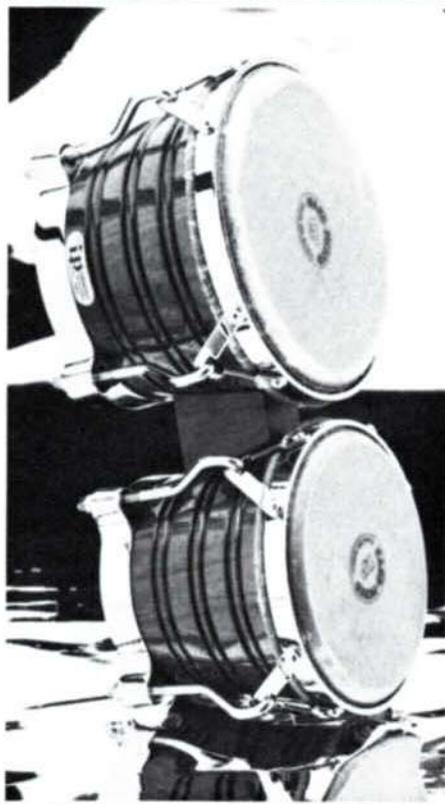
City _____

State _____ Zip _____

My favorite music store is _____

I currently own _____ drums (brand) and _____ cymbals (brand).

NOW AFFORDABLY
PRICED AT \$175



Generation II only from LP[®]

We use only the finest
hardwoods & hand-picked
heads to create this
percussion masterpiece.

Also available in

- Exotic Wood
- Spotlight Series

LOOK-A-LIKES,
MAYBE,
SOUND-A-LIKES,
NEVER!

Send for free catalog.

THE ORIGINATOR

LP[®]

LATIN PERCUSSION

Dept. MD, 160 Belmont Avenue
Garfield, NJ 07026

Could you tell me about that?

RH: I use flat toms and low toms because I use gravity to come down on them from a great height, so I can hit them harder. I use high cymbals and flat cymbals because I can give them a great wallop. And I use *big* cymbals as well. I went through a stage in which I used smaller cymbals that all cracked very quickly. So I've ended up using at least 20" and possibly 21" crash cymbals, which I can give a great big wallop to and which need to be hit hard to sound great. Since I've gone on to big cymbals. I've had no problem with the cracking. Also, I don't actually hit them directly. I side-swat them. I use thin sticks, which bend a hell of a lot, but I use grips so I can hold on to them. They're toweling grips used for squash rackets, which I wrap around my sticks so they don't fall out of my hands. I've also used the Simmons drums a bit differently. For instance, I've used the bass drum as a ride. I ride with my right hand rather than just using a floor tom. A lot of our stuff just belts away on the beat. So instead of using the Simmons bass drum, I swap that around, and I just belt away on that program. You get this "thud thud thud thud thud thud" sort of thing. I find that more natural.

BW: You have a very spare bass drum technique anyway.

RH: Yeah. I think that came from all those itchy-footed drummers who I started to despise in the '70s, all sort of flippity-floppitying with their bass drums. I decided I didn't really want to go that way. I prefer to play on top of the kit. Using the Simmons in that way sort of gets away from that problem. There are two things you've got to adapt to: You've got to adapt to your style, and you've got to adapt to the musicians you play with. Drummers can't be a law unto themselves. Otherwise, no one's going to get anywhere. The music isn't going to sound any good. After all, you're making music. No one wants to listen to a bloody drum solo. People want to hear great songs, great playing, and great interaction between members. It's up to the drummer as much as anyone else to make sure that happens.

BW: Do you use different kits live and in the studio, or the same one all the time?

RH: No, it can be quite different. Once you've got a basic drumkit, the most important thing is not the drumkit; it's the room that you use to record it in, and having a fantastic engineer who knows how to record drums. That's basically it. I've never heard a great drumkit sound that I liked recorded in a flat room. Even a really shoddy drumkit can sound fantastic if it's well miked in a great-sounding room. On *Place Without A Postcard* I think Glyn Johns really got a very good drum sound. But I think on *10-1*, with Nick Launay, we got a more abrasive sound—more the sort of drum sound I like.

BW: Tell me about your background.

How did you become interested in drums?

What kind of training did you have?

RH: I was interested in the Beatles before I was interested in drums. When I was just a whippersnapper, I went to a skating rink, and I heard "Love Me Do" by this new English group called the Beatles. I realized that my destiny was to play that cymbal break that Ringo does in "Love Me Do," and I fell in love with the band. Then I got a pair of drumsticks when I was seven and started playing along on the carpet. I was given the first Beatles EP with "Love Me Do" and "Please Please Me," and I just started belting along with Ringo, who was my hero at that stage. He was a great drummer, but a very underestimated and much maligned drummer.

I just kept on playing on the carpet. I graduated to chairs, then to knives and forks, and eventually, under great duress, my parents relented and bought me this green Star three-piece drumkit from a Sydney retailer for \$190. Actually, I remember I bought the drumkit to join a band along with Jim. I was about 15.

There was one period I missed out on telling you about. The school I went to was very old-fashioned, and they believed that young men should learn to be good army recruits. I was horrified at this idea, so the only way out of it I could think of was to join the band, because the band has this reputation of being incredibly slack. While everyone else was firing off 303's into the bush and acting like clowns, the band had a reputation for just lying around, drinking beer and having a great time. But actually, it did me some good, because they gave us the basic rudiments of drumming on this drummer's course.

BW: Speaking of your education, you were studying to be a lawyer as well, like Peter Garrett, weren't you?

RH: I was doing arts and law, which is a five-year combined course. I ended up hating the law when I was supposed to learn to love the law, but I became obsessed with the arts subjects I was doing, particularly history. So I did a final year in that. Then the band came along, which was a great relief, because I didn't have to go to law school anymore. I ended up doing a four-year honors course in history plus all those law subjects. Peter went the legal way.

BW: Getting back to drumming again, I'm curious as to who your favorite drummers are.

RH: I enjoy Australian bands primarily, because you can go out to a pub and see them all the time, and because Australian bands do have a freshness and a power sometimes lacking in a lot of the so-called "great" overseas acts that we get. There are a lot of great bands like the Divinyls, the Models, Machinations, INXS, and Cold Chisel. I think the guy with Do-Re-Mi, Dorland Bray, is good. He uses a very different kit, with a lot of woodblocks and cowbells and things. There's another Australian band called Matt Finish with a fan-



**Suddenly,
All Other
Cymbals
Become
Obsolete.**

Jan Uvena

JAN UVENA of ALCATRAZZ

"I've used them all and none compares to Avanti. Finally, Avanti gives me a personal sound all my own alive, powerful with strong accents when I want it. I won't play any other."

THE MOST IMPORTANT PART OF THE AVANTI WARRANTY



If the sound of any Avanti cymbal does not please the user for any reason we will replace it without charge anytime after 30 days and before 90 days from purchase date.

Avanti™

101 HORTON AVENUE
P.O. BOX 807A
LYNBROOK, N.Y. 11560

Please send the Avanti story, **FREE!**

Also send me your colorful 22" x 33" poster. I am enclosing _____

Name _____

Address _____

City _____ State _____ Zip _____

My favorite store is _____

LEARN DRUMS THE WAY STEVE SMITH DID. AT BERKLEE.



"The three years I spent at Berklee had a major influence on my life.

Boston is a cultural center where all the major jazz artists have performed and the best part was Berklee's great learning environment. This was a happening time with a lot of creative students around: Neil Stubenhaus, Jeff Berlin, Casey Scheurell, Tiger Okoshi, Jamie Glaser and many more. We would play together or just hang together for inspiration. We still keep in touch and collaborate to this day. The training I got and the musicians I met at Berklee helped me get my start in the professional world."

—Steve Smith

Steve Smith's band, Vital Information, features Berklee Alumni Tim Landers, Dean Brown, and Mike Stern on tour and on Columbia Records and Tapes

Berklee has helped produce thousands of professionals who now enjoy successful careers in all aspects of today's music business. For a current catalog, contact the Berklee Admissions Office. Call toll-free 1-800-421-0084 (9 a.m. to 5 p.m. EST). In Massachusetts call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. E6, 1140 Boylston Street, Boston, MA 02215.

Berklee
College of Music
Where careers in music begin.

tastic drummer named John Prior, who has so much feel and so much technical virtuosity together that it's amazing. I really like Jon Farriss from INXS as well; he's a great drummer. There are many, really. Steve Prestwich of Cold Chisel is also a great "feel" drummer.

BW: Which Midnight Oil tracks do you feel best represent your drumming?

RH: I think you'd probably have to listen to the first song on the first album, "Powderworks," and then listen to "Power And The Passion" off the *10-1* album; they're the two opposite extremes. "Scream In Blue" part one, where the drums are pushed right to the background and the other instruments keep the beat, is a style of drumming I really like. The opposite of that would be something like "Tin Legs And Tin Mines," where the choruses are actually propelled directly by the drum beat. "Only The Strong," "Read About It," and "Somebody's Trying To Tell Me Something" are the songs where perhaps my influence from great '60s drummers like Keith Moon is evident.

BW: Does the fact that you are a star of sorts in Australia, being the best-known drummer in the country's most popular band, have any effect on you?

RH: That doesn't have any influence on me at all. All I would like to have known about me is that I am a member of what I believe is a great Australian rock band. That whole star syndrome or being famous doesn't occur to most Australian musicians, who are more content to make sure that they can forge a *band* sound and a *band* identity. With Midnight Oil, we don't focus primarily on the songs. We focus primarily on the fact that we are a *band* with certain things that we want to say and with music that we like to make as a group. We do it as sincerely and as strongly as we possibly can, and hope people will respond to it.

BW: Nevertheless, many young drummers in Australia and perhaps even the U.S. now look up to you. Do you have any advice for them?

RH: The only thing I'll say about drumming, which I've come to know as an absolute truism, is be appropriate to the band and to the musicians, and involve yourself as much as possible in the other sides of the band. If you *can*, involve yourself in the songwriting, in the identity and in all the other creative aspects apart from the drumming in the band. Just speaking personally, I get enormous pleasure out of the whole band thing. The drumming is one side of it. I'm sort of like a fan on stage as well.

BW: That probably accounts for your impassioned performances.

RH: If you think that it's your last gig, (then you'll play to your limit, and that's what I think of every time. If I don't come back totally exhausted after the show, I know I haven't played as hard as I could have.



LA SESSION MEN Choose DW Pedals

A recent survey of the busiest Los Angeles studio drummers revealed that many rely on Drum Workshop's 5000 Series bass drum pedals as much as artists like Paul



Harvey Mason

McCartney, Michael Jackson and Lionel Richie rely on them to record their hits. Reports coming from other areas indicated that DW pedals are the choice of leading drummers all over the world.

Here's what the LA hit-makers are using: Vinnie Colaiuta, 5000CX; David Crigger, 5000CX;

Ralph Humphrey, 5000N; Jim Keltner, 5000 TURBO; Ricky Lawson, 5002+CX; Harvey Mason, 5002+CX; Jeff Porcaro, 5000CX; John Robinson, 5002; Carlos Vega, 5000CX.



John Robinson
(All Night Long)



Ricky Lawson
(Say, Say, Say)



Stan Lynch



Ndugu



DW 5000 TURBO

DW Introduces New Hihat

The NEW DW 5500 hihat is the only one on the market specially designed with rotating legs to accommodate close positioning of DW's Double Bass Drum Pedals. It features heavy-duty construction throughout and the action of the pedal is unbelievably smooth and responsive—just like the feel that DW bass drum pedals are famous for. As Drum Workshop president, Don Lombardi, said, "If you like our bass drum pedal then you'll love our new hihat."

DW 5500 Hihat shown with DW 5002+CX



Drummers On Tour With DW Pedals

Stan Lynch (Tom Petty), Ndugu (The Crusaders) and John Ferraro (Barry Manilow) are among the latest additions to the list of touring drummers who are playing the all-new DW 5000 TURBO... **ON THE ROAD:** Chad Wackerman (Frank Zappa), Omar Hakim (Weather Report), Doane Perry (Jethro Tull), Gerry Brown (Lionel Richie)... **BACK HOME AFTER BUSY SUMMER TOURS:** Chester Thompson (Santana), Kelly Keagy (Night Ranger)... **ODDS 'N' ENDS:** Dennis Chambers (P-Funk), Ray Calhoun and Ronnie Kaufman (The Gap Band) are now playing the DW 5002 Double Bass Drum Pedal. Frankie Banali (Quiet Riot) has a new record out, "Condition Critical"; DW production manager, John Good, has been on tour as the drum tech for Jonathan Moffett (The Jacksons).

Young Drummer Stirs Up Crowd At NAMM

Roli Garcia, Jr., an up and coming 9 year old drummer from Laredo, Texas, drew crowds of onlookers to the DW booth during the recent NAMM expo in Chicago.

His remarkable drumming demonstrations brought applause and cheers from convention attendees. "I use the 2000CX pedals because of their smooth chain-drive feel," the precocious percussionist said. "They make it easier for me to play my bass drum patterns slow or fast. I recommend the 2000's whether you're a beginner or a professional. They have the feel and quality of the 5000 series at an affordable price."

Roli's plans for the immediate future include a tour of Mexico and the western US and, of course, more of those 8 hour days in the practice room.



Roli Garcia, Jr.
performs at NAMM



DW 2000 CX

DW INFO NOW AVAILABLE

For the latest Drum Workshop catalog and a set of fact-sheets send \$2 along with your name, address and zip to cover postage and handling. Add another \$2 and receive DW's new Artist Poster.

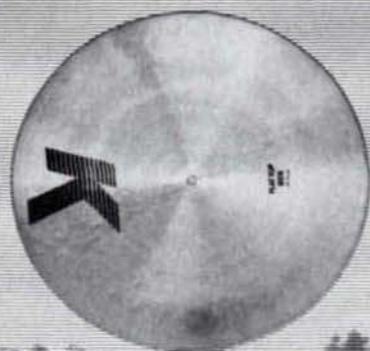
drums
dw

Drum Workshop
2697 Lavery Ct. #16
Newbury Park, CA 91320
(805) 499-6863

AT ZILDJIAN, THE SEARCH FOR NEW SOUNDS CONTINUES.



Impulse China Boy



K. Flat Top Ride

These days, drummers need new sounds more than ever. A renewed emphasis on rhythm in the modern melting pot of today's rock, pop, funk, reggae and latin music puts the drummer in the forefront of any musical situation.

Zildjian exists to create those new sounds for drummers. When we create a new cymbal, we see it as a musical instrument to be *played*, not just a sound effect. This makes Zildjian cymbals different from all other cymbals. And since cymbals are the most personalized means of expression for any drummer, Zildjian technicians and drummers are constantly exploring new frontiers of sound that take

advantage of new technologies and anticipate the newest directions in contemporary music.

The Zildjian Sound Lab is the focal point for all of our creative energies. It is the formal expression of our total commitment to new means of self expression for drummers and percussionists in every style of music.

Our capabilities allow us to offer you what no other cymbal manufacturer can: both cast and non-cast cymbals in a limitless variety of types, sizes, weights and styles.

Recent creations from our Sound Lab include an expanded K. Zildjian line designed for rock and funk



A. Paper Thin Crash



K. Splash



Amir Power Hats

music featuring new Heavy Rides with greater projection and a dryer tone, Flat Rides, odd-sized Crashes, Splashes and China Boys. Our revolutionary new Amir and Impulse Power Hats (patented design) provide the tone and projection to cut through today's amplified music. Our new A. Zildjian Paper Thin Crashes produce an exceptionally fast response with a full-bodied tone that blends well into any cymbal set-up.

Even though Zildjian has over three hundred years of history in the art of cymbal making, our primary dedication is to the future of music. The development of new sounds has always been the lifeblood of our

company, but the wide diversity of acoustic and electronic music nowadays has created an opportunity for us to combine our unparalleled artistry in cymbal making with new ideas.

Because cymbals are such a critically important part of your music, this is also a new opportunity for you to profit from this explosion of new sounds. We invite you to explore our latest cymbal innovations at your Zildjian dealer so you can share the future with us. For more information about Zildjian cymbals, please write to: Avedis Zildjian Company, Longwater Drive, Norwell, MA 02061 USA.

Zildjian[®]
SOUND LAB

The Professional Show Percussionist

Would you like to be the percussionist who is called when a touring Broadway show comes to town? How about backing up the name artists who pass through town for conventions or one-nighters at local theaters? It won't happen overnight, but if you're ready when the opportunity arises, you may be off to a career that is exciting, challenging and always changing. Having done a lot of shows over the years, I find them to be both interesting and very satisfying. They surely don't get boring, since new music and new acts keep the work refreshing, rather than making it tedious. Let's talk about how you can go about preparing to do this sort of work.

Developing The Skills

It's not enough just to play snare drum, triangle and cymbals. As a matter of fact, very few shows ever require you to play snare drum by itself. What we're talking about are *all* the percussion instruments.

In order to develop the techniques for playing all the instruments, you *must* find a good teacher. You'll need one who can show you the right techniques on mallets and timpani, as well as snare drum and drumset. Try to find a teacher who has some experience in the show field. Such a teacher's insights on shows and setups can really be helpful. I also suggest finding a good hand drum player to teach you congas and bongos. Most classical percussion teachers do not have hand drum backgrounds. Many shows use congas, and some conductors are very particular about what you play. Shows such as *The Wiz* and *A Chorus Line*, as well as most name artists, employ congas in their percussion books.

Get as much reading and playing experience as you can before putting your name around as a working show percussionist. You can never be too well prepared. Play in as many performance groups as you can and get into the musicals that your school puts on. This will give you practical, on-the-job training.

One of the major items which separate those who get the calls, from those who sit home, is *sight reading*. Developing your sight reading is the *single most important thing* you can do to prepare for the percussion business. Don't put this off. You must practice this every day. If you're not an excellent sight reader, it will soon become evident to everyone around you.

Let me give you a little scenario to illustrate my point. You get a call for a show. You leave with plenty of time to set up

before the 10:00 A.M. call. But the conductor hasn't arrived with the music yet, due to a delayed plane arrival. The conductor finally shows at 10:15, quickly hands out the music and says, "Okay, let's go." You open your book with barely enough time to tune your timpani, and you're reading an overture that you've *never* seen before. This is not an uncommon occurrence; in fact, it happens frequently. I'm not trying to scare anyone, but it's much easier to prepare for something when you know the ground rules in advance, rather than going in blind with no knowledge of the situation. Unlike school rehearsals where there is time to work out problems, in a rehearsal for a traveling show, it's assumed you can play everything correctly the first time. The rehearsal is only for tempos, breaks, cuts, and getting comfortable with the conductor.

It also wouldn't be a bad idea to see a few shows. It would illustrate very clearly what a show percussionist goes through. You will see and hear how frantic things can get down there. Zero right in on the sounds of the percussionist. Notice how quickly the sound changes from xylophone to timpani, or bells to chimes. There are times when you have to tune the timpani while you're playing another instrument. In many cases, you must change mallets very quickly to get from timpani to bells or chimes.

Working With Conductors

You must be prepared, and you must be quick to respond to unexpected situations. This amounts to carefully following the conductor. You must be able to react to whatever the conductor does. There may be a situation where a singer decides suddenly to do something different on a song (by design or mistake). The conductor will follow the singer, and is correct in doing so. Of course, the orchestra must go with the conductor. Here is where your musicianship is really tested. You must retain your composure while adjusting to a sudden change in something that has been locked in up to this point. It would seem that a percussionist has to have three eyes; one for the music, one for grabbing the correct mallet or heading for the next instrument, and one to watch the conductor.

Equipment And Setups

The mainstays of the show world are: xylophone, bells, timpani, vibraphone, chimes, and drumset. After this, the list

gets quite extensive and you could take just about anything down into the pit with you. Some of the possibilities are: suspended cymbal, triangle, marimba, crotales, conga drums, bongos, concert bass drum, snare drum, brake drum, various Latin instruments, bell tree, mark tree, temple blocks, assorted bird calls, and much more.

In some cities, companies rent all these instruments, while in others, you must have your own. In the long run, it's better to own your instruments, because the expense of renting can be quite high and you can't always be sure the instruments will be of professional quality unless you know the company. An important consideration here is that you already *know* your own instruments. You must know exactly how they will respond. A rented xylophone could have a cracked bar right in the area where you play most often; yours will not. Knowing that your timpani is in tune and the manner in which the pedal on your vibraphone will respond are things you cannot count on with borrowed or rented equipment. You want the instrument you play on to produce the best possible sound.

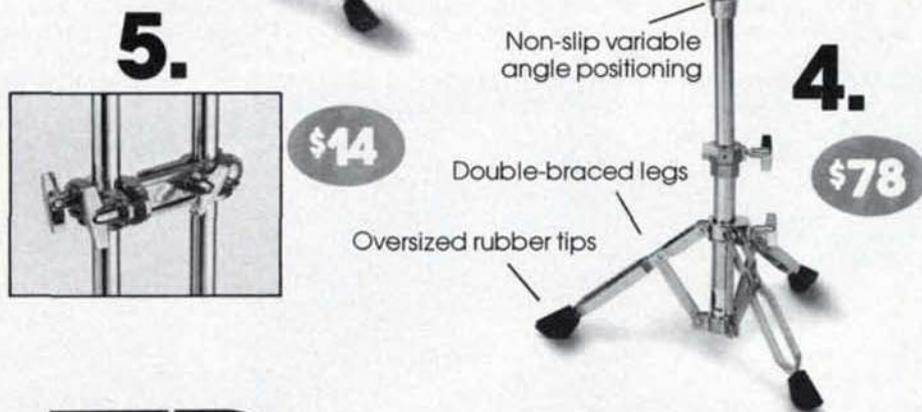
Perhaps you're asking, "How can I afford all that?" Start small! Get a bell tree; pick up a triangle; look in the newspapers for a used set of congas; buy different mallets. You'll need xylophone mallets (soft and hard), bell mallets (soft, hard and brass), chime mallets, vibe mallets (two or three sets ranging from soft to hard), timpani mallets (at least three pairs), triangle beaters (at least two pairs: small and large), and various pairs of drumsticks and brushes. It's also handy to have some double-ended mallets to help eliminate the changing of mallets. Always buy bell, xylophone, marimba, and vibraphone mallets in sets of four. That way you will always have a matched set and you won't be trying to combine different kinds of mallets to get a balanced four-mallet sound. You will *often* be required to play four-mallet parts.

You'll also need stands and holders (some of which you can build) to hold all the little instruments (triangle, tambourine, suspended cymbals, etc.) that go between the timpani, xylophone, vibraphone and other large instruments. Small collapsible cymbal stands, when modified slightly, can hold many of these small instruments quite easily. One thing you'll need right away is a stand for your bells. It's most convenient to have the bells above and just to the right of the xylo-

Become a North star.



Stars aren't born overnight...and nobody knows that better than the working drummer. That's why more drummers on the long climb depend on North drum hardware for durability and value. North spotlights a full line of Standard and Deluxe stands, thrones and accessories...all built to withstand even the most aggressive styles of drumming. So, when you're looking for the best drum hardware value, go where the stars shine brightest... go North.



5. Clamp accessory for multiple cymbals or extra microphone

\$14

- 1 Model D-48 Combo Throne
- 2 Model C-22 Boom Cymbal Stand
- 3 Model H-32 Deluxe Hi Hat
- 4 Model S-15 Deluxe Snare Drum Stand
- 5 Model AT-800 Multi-clamp system

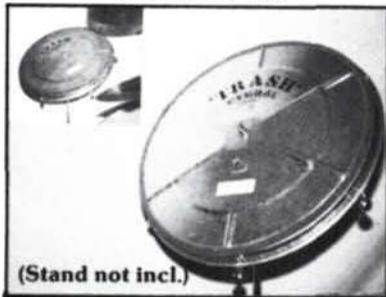


For further information and catalogs featuring the full line of North Percussion products, send \$1.00 for postage and handling to: North, 590-A Apollo Street, Brea, CA 92621

NORTH PERCUSSION

**NEW! What goes pow-
zingle!? A sizzling**

TRASH[®] CYMBAL!



- Great for "effects"!
- Unique sound & sight
- 18" - resists denting

Send check or m.o. for \$14.95
(Plus \$2.00 shipping) to:

DRUM VISION

P.O. Box 63

Allentown, PA 18105

**(We'll rush to you - satisfaction
guaranteed or full refund)**

phone or vibraphone, so you'll need a stand high enough to get it there. I also suggest wheels on this stand, because it can be quite inconvenient to be constantly moving while you're setting up. A height adjustment would also be a great addition. All of these items can be acquired at considerably less expense than a xylophone or a set of timpani. The stands will help in designing a setup that allows you to get to all the instruments comfortably.

You'll need a drumset of course, but your 13-piece, double-bass set won't make it here, unless you're playing *only* drum-

set. What you need is small, compact equipment. In many cases, all you need is a snare and bass. A 20" bass drum really helps, because it allows you to bring your equipment in closer on the sides, and to lower the traps on top. Sometimes you'll need tom-toms, but seldom more than two. *West Side Story* calls for four, but that's an exception. The key thing to remember when you have to play drumset and percussion together is that you must get everything in as close as possible. You must be able to play everything without getting up or reaching too far. Boom stands are really handy. They allow you to get cymbals in over the xylophone and bells or timpani. You can also use boom stands to get small items such as wood blocks in closer when you have many items to deal with. Incidentally, you will usually need two good, quick crash cymbals of different pitches, as well as a ride and hi-hat.

Many shows that I am called for carry their own drummer, so I do only percussion. For these shows, I use a certain group of instruments that work well in a strictly percussion setup. If xylophone is the main instrument, I use a large one, and I use bells with large bars so that I can get the very best tone. Also, these instruments are a little easier to play—and more fun.

Other shows require drumset as well as all the other percussion instruments (*Fiddler On The Roof, Nine, Shenandoah*). In this case, a large xylophone won't work. You need a 2 1/2- or 3-octave pit xylophone. Also, a set of bells with smaller bars (7/8" or 1") or a two-octave range is handy for getting the setup in close. (See photo 1.) Adding tom-toms to the setup takes away the possibility of putting the xylophone over the bass drum, where it's easiest to play. Here the xylophone works well over the bells. (See photo 2.)

The key thing is to be versatile and set up for the specific show as it comes. You'll find there will be many combinations of the same instruments. And don't neglect the drumset if you are more of a percussionist than a set player. Most summer stock and local production companies use

one percussionist to do everything. This sometimes includes combining the drumset and percussion parts and covering everything, even though the parts are intended for two players. This can take some careful juggling to decide what is most important and what you can actually play on a night-to-night basis.

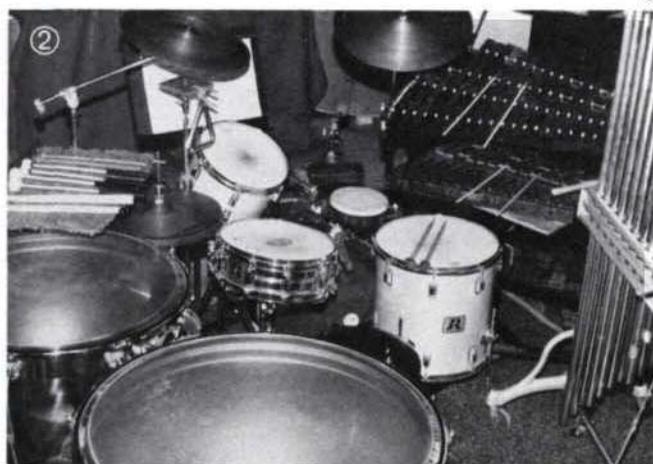
Being the first-call percussionist usually means being able to handle whatever the gig calls for. It could be a musical review playing percussion, a big band gig on drumset backing a singer, a ballet in strict classical style, or a Broadway musical playing drumset and percussion.

Some Final Thoughts

A great rule that I've always used, as well as taught, is "Don't get lost." Make sure you keep your place in the music at all costs. It's better to miss a few things and look ahead, than it is to try frantically to play something that's a bit too tough and lose your place in the process. The conductor might not notice a couple of missing triangle notes, but silence instead of a timpani solo at the end of a number will *really* be noticed. This little rule will get you through many situations looking good, where losing your cool and your place could make you look a lot worse than you really are.

As an aspiring professional, be aware that if you get a call for a show and can't handle it at the rehearsal, the conductor can replace you immediately, and the next call may be a long time coming. This doesn't happen often, but it could really cut short a budding career. Nothing worthwhile ever comes easy. The business can be tough, but if you have what it takes, it can also be very rewarding.

Pat Piffner is a drummer/percussionist who has performed everything from symphony and ballet to Broadway shows and big band jazz. He has backed such artists as Sammy Davis, Jr., Lena Home, Dionne Warwick, Robert Goulet, Andy Williams, Mickey Rooney, and Henry Mancini. His list of major shows include A Chorus Line, The Wiz, Sugar Babies and many others.

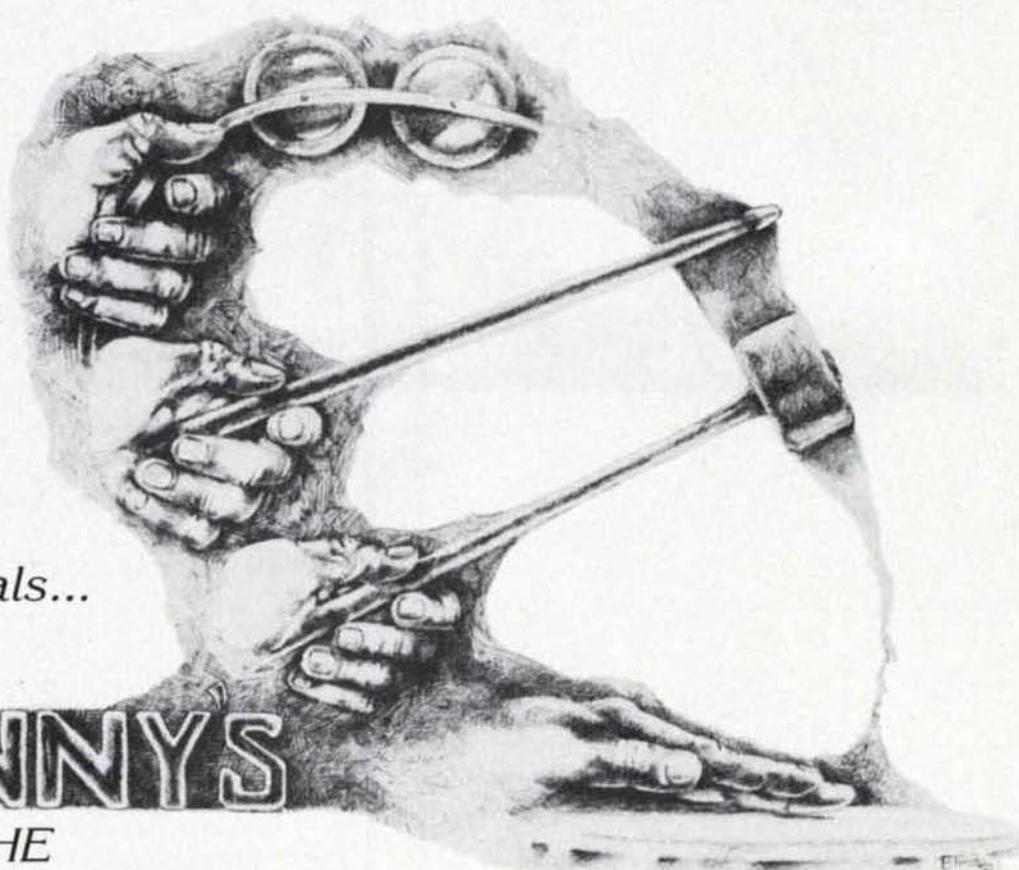


A drummer's hands...

His most prized possession

To insure the ultimate in creative achievement, a drummer must have at his fingertips the finest equipment available.

*Put your
percussion
needs
in
the hands
of the
Professionals...*



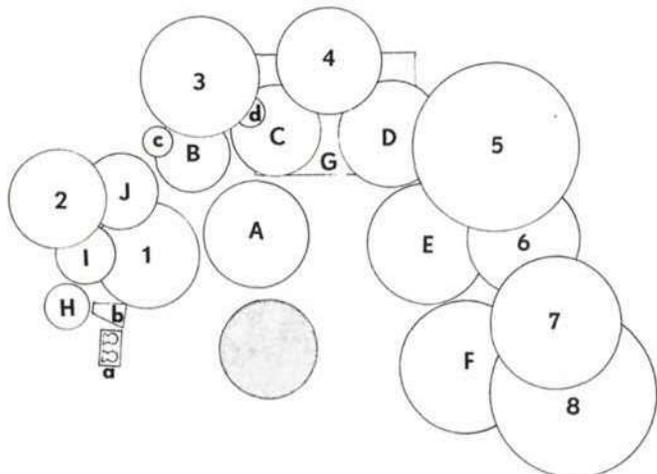
MANNYS

THE
PERCUSSION PEOPLE

**156 W. 48th St.
N.Y., N.Y. 10036
(212) 819-0577**

SETUP UPDATE

CHAD WACKERMAN



Drumset: Drum Workshop, 6-ply maple shells finished in deep red cherry stain.

Cymbals: Paiste.

- | | |
|---|---|
| A. 6 1/2x14 DW brass snare (or 6 1/2 x 14 wood snare) | 2. 13" 2002 crash |
| B. 9x10 tom | 3. 17" 2002 crash |
| C. 10 x 12 tom | 4. 14" Rude crash |
| D. 12 x 14 tom | 5. 22" 2002 medium ride |
| E. 17 x 16 tom | 6. 15" Rude hi-hats (closed) |
| F. 17 x 18 tom | 7. 18" 2002 crash |
| G. 16 x 22 bass drum | 8. 22" Sound Creation dark ride with 14" 404 hi-hat cymbal on top |
| H. 6" RotoTom | a. castanets |
| I. 8" RotoTom | b. cowbell |
| J. 10" RotoTom | c. Paiste Cup Chimes or |
| K. 14" 2002 heavy hi-hats | d. Wuhan Jing Cymbals |

Hardware: Drum Workshop hi-hat; DW 5002 double bass drum pedal with hard felt beaters; DW Inner Lock cymbal stands.

Heads: Remo coated Ambassador on snare batter (top), clear Ambassador snare side head on bottom. Coated Ambassadors on top of toms, Pinstripes on bottom. Bass drum gets coated Ambassadors on both sides; RotoToms get clear Ambassadors.

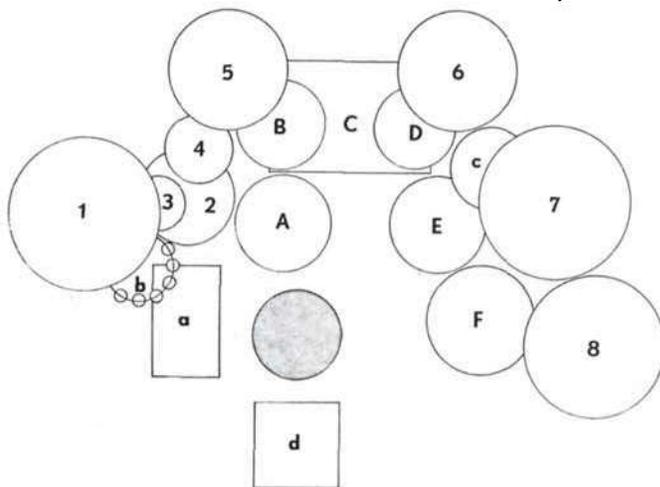
Sticks: Vic Firth 5B wood tip.

Special Items: All drums are miked with the May EA miking system. The bass drum has both a Shure SM-57 and an AKG D-12E. When on tour with Frank Zappa, I'm also using the Simmons SDS-7, with several Simmons pads substituting for some or all of my toms. My set tends to change a lot, depending on the application.

KENNY ARONOFF



Photo by Rick Malkin



Drumset: Tama Superstar, 6-ply birch, in custom black gloss finish; interiors Vibrafibed.

Cymbals: Zildjian.

- | | |
|---|---------------------------------|
| A. Tama Mastercraft 5 x 14 steel shell, or SOTA 5 x 14 African paduk wood shell with all Tama hardware. | 3. 8" splash |
| B. 9 x 13 or 11 x 13 tom | 4. 10" splash |
| C. 16 x 24 bass drum | 5. 18" med-thin crash |
| D. 8 x 12 or 10 x 12 tom | 6. 18" medium crash |
| E. 14 x 14 floor tom | 7. 22" ping ride |
| F. 16 x 16 floor tom | 8. 20" China Boy (high) |
| 1. 22" ChinaBoy (low) | a. accessory tray |
| 2. 14" New Beat hi-hats | b. mounted tambourine; headless |
| | c. brake drum |
| | d. fan |

Hardware: All Tama Titan stands, stool and hi-hat; Tama Pro-beat chain pedal with felt beater; rack and floor toms mounted on cymbal stands using RIMS mounting system.

Heads: Remo coated Emperor on snare batter (top) and clear Ambassador snare side on bottom; coated Ambassadors on top of all toms, clear Diplomats on bottom. No muffling on toms and snare. Bass drum batter head is coated Ambassador with 4" x 4" piece of foam taped to the head, just right of the beater impact point. Front head is created by using a cutout head, with just a 2" circle left on, holding a white fabric scrim for a "double-head" appearance but "single-head" sound. Inside bass drum is a piece of foam touching both heads, and held by a sandbag.

Sticks: Vic Firth 3A hickory, with wood tip.

Special Items: Brake drum, headed tambourine (played with hands) and unheaded, mounted tambourine (played with sticks); guiro.



From The Publishers Of **MODERN DRUMMER** Magazine

Introducing...

MODERN PERCUSSIONIST

In the vast world of percussion, the amount of **Information** involved is staggering! However, much of this information has been unavailable, until now . . .

After many requests from percussionists worldwide, Modern Drummer Publications is happy to announce the debut of **Modern Percussionist** Magazine, *the source of Information* for the serious percussionist. **MP** will focus on these areas:



Orchestral Percussion



Keyboard Percussion



Latin/Ethnic Drumming



Drum Corps



Every issue of **Modern Percussionist** will cover these areas with in-depth feature interviews on many of the leading people in their respective fields. Also, **MP's** column department is a never before offered opportunity to pick up firsthand information and invaluable advice from the respected authorities of the percussion world; artists such as **Vic Firth**, **Donald Knaack**, **Leigh Howard Stevens**, **Arthur Press**, **Montego Joe**, **Dave Samuels**, and a host of others will be writing *regularly* for the magazine.

A four-issue, yearly subscription to **Modern Percussionist** Magazine is \$6.95, which is well worth the price when you consider the wealth of information in each issue. Stay informed with *the source* . . . **Modern Percussionist.**

On Sale
NOV. 1st

For a full color catalog, please send \$2.00 for postage and handling to:
In U.S.A. Pearl International, Inc., Dept. DDCKM, P.O. Box 111240, Nashville, TN. 37222-1240
In Canada: Pearl Dep., 3331 Jacombs Road, Richmond, B.C. Canada V6V 1Z6

Pearl

All The Rock You Need.

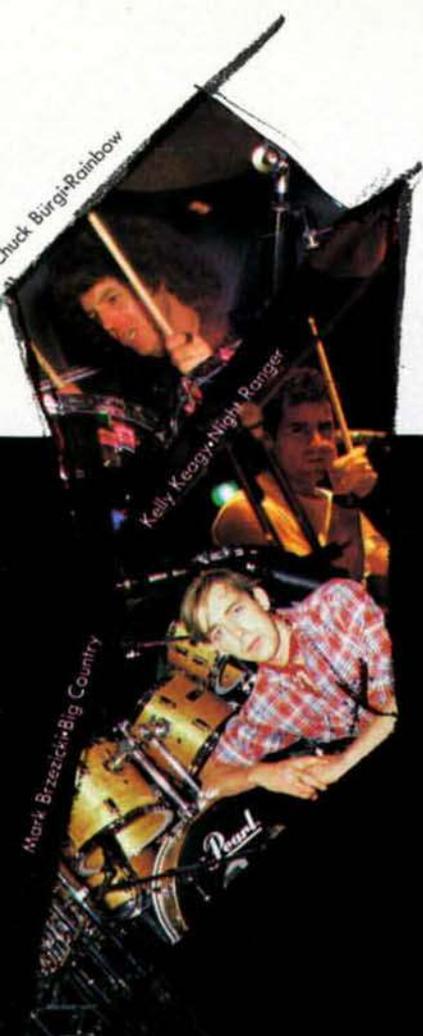
All music isn't ROCK . . . and all ROCK isn't HEAVY METAL! But Pearl's new DLX DX-7500 series is designed with built-in "POWER TO SPARE" to handle anything you're into! With Pearl's DLX DX series drums you look good, sound good, and have all the power needed to cut-through the high level volume of electronic sound equipment on stage. Just check these features!

- TOUR TESTED DURABILITY to insure years of service
- 2.3 mm THICK SUPER HOOPS for the ultimate in tuning capability and sound projection
- PIN STRIPE HEADS on top/clear on bottom for today's sounds
- "DEEP-FORCE" shells properly proportioned to the shell diameter
- a CHOICE of cosmetics from a high gloss buffed lacquer finish to brilliant covering materials

And, you ONLY get ALL the features with PEARL!

DLX/DX-7500 DEEP-FORCE SERIES

Don't get left behind, look at PEARL first . . .
All the other drum companies do !



Chuck Burgi-Rainbow

Kelly Keagy-High Contrast

Mark Brzezicki-Big Country

PEARL
DRUMS





found out that I was better at them. Plus, I enjoyed them more.

RS: Did the Beatles have a significant impact on you as a kid?

RT: No, not at all. When they first broke, you just couldn't get around them. Everything was the Beatles. But I was never crazy about their music until the release of *Revolver*. Then they got me. That album was just brilliant and it really affected me rather strongly. But before that I preferred the Who and the Yardbirds—real seminal British bands.

RS: With such early influences as the Who and Yardbirds, do you find it odd that you play in what many people consider a "commercialized art-rock band"?

RT: No, not really. It's difficult to step back and view the band the way other people view it. What's the public's mental image of the band? Do they see a string of album covers? I really don't know. I know I don't see Queen as an art-rock band. When I think of art rock, I think of Roxy Music.

RS: Queen has had it tough with the press, especially American press.

RT: Yeah, that's true.

RS: What do you think brought about the friction between the two? I recall some pretty abrasive articles in such magazines as *Rolling Stone* a few years back.

RT: I can't stand that magazine. They're so arrogant—and so are we! That, I suppose, is the problem. I mean, we are a fairly arrogant band. We have had our moments when we were overtly tasteless. But we were also accused of being a manufactured band, which is so untrue. We were just self-generated really. Nobody ever manufactured us. At one point, we

Taylor continued from page 13

my father found an ancient snare drum in a storage bin where he worked. It was an old brass and wood thing. I started with that. Then I got a real snare drum, and then a cymbal. You just didn't get a drumkit in those days. I wouldn't have known what to do with a whole kit even if I had one. The big moment for me was when my father re-did up a cheap set of old Ajax drums. It consisted of one tom-tom, one bass drum, one snare, and one minute Zildjian cymbal. It was about two years or so later that I got a hi-hat. Drums were something I naturally felt kind of good at. I found the guitar a lot more difficult to pick up. With drums, you either have time or you don't. If you don't have it, there's no chance that you'll ever be any good, really. You can't teach a person time. I found it very easy to pick up and play things like "Wipe Out." That was the thing to do at the time. But I've never been into the very technical sides of drumming.

RS: I assume you never took lessons?

RT: No, I never did. But I actually used to give them, believe it or not! [laughs] I couldn't even read.

RS: And you still can't read today?

RT: Very slowly, but not to play. I've always found it totally irrelevant. I just always felt that what came from within was what I ought to play. Every time I see Carmine Appice he's going on about all sorts of amazing things. He might as well be talking about cupcakes. No, I'm not really into the technical aspects of playing drums at all.

RS: Where did you go after getting your first kit?

RT: My friends and I started a band at school. We were terrible—really terrible. We didn't have any worthwhile equipment. It just sort of built up from school until, finally, the bad bands became good bands. I was always the leader of those bands, for some reason. I must have been a pushy one. We won a few band contests in the mid-'60s, which was kind of a breakthrough for me. Then, eventually, I started singing as well. My career just sort of went on from there.

RS: Why the drums?

RT: Well, I used to walk around my bedroom with a tennis racket pretending it was a guitar. But the drums were noisy and I

KENNY ELLIOTT
Formerly with **NATALIE COLE,**
LOU RAWLS, NANCY WILSON

Model No. 5 "pro"
45 MODELS AVAILABLE
FREE CATALOG



"Set-the-Pace" PEDAL PRACTICE PADS
Ralph C. Pace
Box 63, RE, North White Plains, NY 10603

Play With Style

IN A

MODERN DRUMMER T-SHIRT

An MD T-Shirt, with the MODERN DRUMMER logo on the chest, shows the world that you take your drumming seriously.

Also, the durable, light-weight cotton-blend material will stand up to the effort you put into your practice, rehearsals, and performances!



Enclose Check
Or Money
Order For Total
Amount
(No Cash)

Allow 4 to 6
Weeks For
Delivery

All Checks
Payable In
U.S.
Funds

The next time you get behind
your drums, be wearing an
MD T-Shirt!

CHECK SIZE	QUANTITY	DESCRIPTION	COST	TOTAL
SM <input type="checkbox"/>		MD T-SHIRT	\$7.00	
MED <input type="checkbox"/>		LG <input type="checkbox"/>		
		X-LG <input type="checkbox"/>		

CLIP OUT COUPON AND MAIL TO:
MODERN DRUMMER
 Products Division
 P.O. Box 469
 870 Pompton Ave.
 Cedar Grove, NJ
 07009

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____
 ZIP _____

were also accused of being fascists. That was during the time of "We Will Rock You." Some people said it was a cry of manipulation. -It was no more fascist than Ray Charles' "What'd I Say." One time *Rolling Stone* tried to write a political piece on us. I think the guy was deaf or his battery had run out. But it was very creepy. They have this very superior pseudo-intellectual approach to everything. They don't approach anything with their senses. They were very nasty, and I wrote them a very nasty letter back, which they did print.

RS: In terms of nonmusical decisions made within Queen—the business decisions, the organizational decisions, things like that—how much of a role do you play?

RT: Queen is very democratic. It all comes down to a vote. If it's three to one, the three win, unless the one says, "I object to this" or "I won't do this." Then we don't do it.

RS: The band has survived quite a long time under that system. That's unusual.

RT: Queen wouldn't be Queen if one of us left the band, or if we did things differently. The sense of unity has kept us strong. It's the same band today that it was when we started. I think that's good. I think that's important. There's an old saying: "The whole is more than the sum of its parts." That applies to Queen.

RS: When Queen goes into the recording studio to record an album, what's your role?

RT: I'm totally elastic. The whole thing is down to the song. "What does the song need?" is the main question. Whatever it needs, I'll do it. If it needs a heavy sound, we'll put the mic's in the right places, but we won't use too many of them. The size of my kit is important, too. Sometimes I just use a snare, bass drum and hi-hat. But other times I'll use a big kit with a lot of tom-toms. I try to remain flexible.

RS: So you don't have one particular or favorite set of drums that you usually use in the studio?

RT: No. I have kits I tend to use more than others. I have an amazing Gretsch kit in our studio over in Switzerland. It's got three toms, a snare and a bass drum. It's a great sounding kit. Some kits sound great; others don't.

RS: What kit do you use on stage?

RT: It changes all the time, but I use Ludwig because they've been sending them to me for quite some time. I have a single bass drum and a selection of toms from small to big. I've always tended to use very big drums, which is something I'm getting away from.

RS: Why's that?

RT: They're so difficult to mike. They tend to be somewhat unclear and less defined than smaller drums, I think. Stewart Copeland sort of proved the value of small drums. He gets a nice, snappy sound

out of those small drums. It's something I've always argued with Ludwig about. They made their drums wide, but they never made them deep. Today, virtually all the drums are as deep as they are wide. The depth of the drums is important. I also usually use a Simmons kit sprinkled around my kit. I use a couple of *RotoToms* as well. Instead of using them as toms, I use them as timbales because they seem to cut through real nice. As for cymbals, I use Zildjian and a few Paistes. I always change my cymbals around on each tour to sort of suit the mood.

RS: What's your philosophy when it comes to using cymbals?

RT: It seems to be very fashionable these days to say, "Oh, I didn't use any cymbals on this record." I love cymbals. I think they're great. They provide wonderful dynamics. Quite often I'll overdub very specific cymbals. Freddie Mercury has a cymbal fetish as well. Cymbals are very important; you have to know which ones to use in which places.

RS: On stage, it seems as if you play your drums extremely loud.

RT: I do in the studio as well, unless a song calls for something else, of course. I'm not, however, one of these telegraph pole merchants. I don't believe you need those massive sticks, because if you've got decent wrists, which I think any decent drummer should have, the snap comes from there. That's what makes it loud. Also, you've got to be able to do perfect rimshots. That's what makes the drums loud, not eight-foot long telegraph poles.

RS: On the song "We Will Rock You," your beat is loud and hard. What kind of sticks did you use on that song?

RT: Everybody thinks that's drums, but it's not. It's feet. We sat on a piano and used our feet on an old drum podium. It's rather hard to explain in words what we did, but what you hear isn't drums. We must have recorded it, I don't know, 15 times or so. We put all sorts of different repeats on it to make it sound big. There's a catch though. When we do "Rock You" live, I have to do it with drums, so everything is slightly delayed. Everything is to suit the song. To have just one way of working would result in the inability to change or adapt. A good drummer must be flexible. It's imperative.

RS: As in the case of successful studio drummers?

RT: Yeah, but at the same time those people are flexible, but only in terms of the material. What they tend to do is use exactly the same equipment all the time. Their kits have probably got tape on them which hasn't been removed for years. I'm not knocking them, but in an important way, they're *not* flexible. They're good at one particular thing because that's what they do all the time. They might be with

Kenny Rogers one week and Motorhead the next, but it's still the same for them.

RS: Have you ever done, or considered doing, session work?

RT: I used to do the odd session when the band was starting out just to bring in the extra cash. When I could get it, the session was usually just a percussion thing, you know, standing there and shaking something. But session work in England consists of a select group of musicians. It's very difficult to get into that inner circle. You have to be as good as Simon Phillips to crack it these days.

RS: Why is it like that? Are there so few gigs to go around?

RT: No. It's like a little mafia, I suppose. There are a few key people who handle most of the work. Hopefully, that side of the business—the Tin Pan Alley mentality—is dying. The new bands with synthesizers and all, don't really need session musicians to appear on their albums.

RS: Is there anything you can do to get the bright tones out of your drums when you need them, and the subtle, soft tones when you need them?

RT: Well, I don't like using thick drumheads. That I can tell you. As far as I'm concerned, you might as well be hitting a barrel of lard. Heads should be bright and responsive, and for that, you need a thin head. Some drummers use thick heads and just batter them. What's the point? That's not my approach at all, although I do play hard. I like to hear the sound of the drums. That's why I use the thin heads. But you've got to pay constant attention to tuning them. I have to retune constantly throughout a concert. After every song, I retune my snare drum. It's absolutely mind-blowing. When it's just right, it's just right. Amazingly, a lot of drummers don't tune their drums—or can't.

RS: How did you learn to tune your drums?

RT: I simply taught myself. I always remember what Keith Moon said years ago, because he was very good at this. The early Who records have great drum sounds on them. He used to say, "Just make the bottom skin a little tighter than the top skin." That's how you get that ringing sound. I hate hitting loose skins. Live, it all depends on what hall you're playing. Like at the Forum in L.A., it's easy to get a great drum sound. But, on the other hand, it's hard to get a great drum sound in Madison Square Garden in New York.

RS: How much do you play your drums when you're not on tour or in the studio?

RT: Well, years ago I used to play them a lot. But ever since we've really been successful, I almost never play them. I don't really practice, but I know I should. However, last year I did a little bit of work with Robert Plant. I had to practice for that because I had to learn the material. But

Protect Your MD's



Back issues of Modern Drummer are fast becoming collectors items. Protect your investment with these new, deluxe magazine files. A great, inexpensive way to keep your valuable issues neat, clean, and readily available for easy reference!

Each file holds 18 issues, looks like leather, and comes in vivid blue with MD's imprinted logo type and trademark in rich gold.

Just \$6.50 each, postpaid or, if you order three or more just \$5.85 each, post-paid.

Please send me _____ file cases. My remittance is enclosed.

Name _____

Address _____

City _____

State _____ Zip _____

Mail to:

**The Highsmith Company
PO Box 25-MD
Fort Atkinson, WI 53538**

that was the first time I actually sat down and practiced for a long, long time.

RS: Do you find it difficult to get back in the swing of things once you have to go back in the studio or on the road?

RT: Oh yeah. It's a horrible shock. I usually wind up saying, "Oh my God! I've forgotten how to do this!" But then it all comes back. You never lose the ability to play, but you forget arrangements and things like that.

RS: What about the quality of your drum playing?

RT: Oh that's affected too. I always need a few days of rehearsal before we get into

playing seriously. It always comes back, though. As for touring, the hardest thing is building up stamina. In the future, I plan to prepare myself physically for touring to make it a bit easier. But there are no exercises a drummer can do to get tuned up to perform except to play. You develop certain muscles when you play the drums, and no exercise seems to work them fully that I know of. This is especially true of the legs. Skiing and tennis are very bad for drummers; unfortunately, these are two activities I enjoy doing. But they work against the development of one's drumming muscles for one reason or another.

RS: What are your feelings toward touring?

RT: Sometimes I love it; sometimes I hate it because it's incredibly tedious. We usually have a good time on the road. That always helps.

RS: For a drummer like yourself who has achieved success, is it difficult for you to carry on that special sort of relationship, for lack of a better term, with your drumkit? In other words, is your drumkit your instrument or your business tool?

RT: I know Carmine Appice is just in love with drums to a much greater degree than I am or ever will be. As a kid, I just used to love my drums. Now, it's just more and more, a tool, to use your term. That's probably bad. But I must say, I also find it quite difficult to talk about drums, because what I know about them I probably learned quite a long time ago. I never did get kicks out of talking about, say, the latest foot pedals. I find it incredibly boring. I just know what I like, so I don't really think about it.

RS: But how you perceive your drums is really what I'd like to get from you.

RT: Well, sometimes I hate the sight of the damn things! [laughs] Other days I look at them sort of lovingly. I mean, I'm not Charlie Watts, who's still in love with his Gretsch kit after all these years. One of my problems is that I change kits too often. This makes me figure that my latest kit is just another kit—that's all. See, it all goes back to what I said early on. I don't really see myself as a drummer in the pure sense. My love of drums has been taken over by my love of music. In fact—talk about ironies—I collect guitars. When I was a kid, I always wanted a lovely drumkit. But I could never afford one. Now I have tons of money and they keep giving them to me. It's crazy. So I collect guitars. I have a reasonable collection of very old Fenders. I love Fender guitars. I actually get more pleasure out of looking at the guitars than I do the drums. I do, however, have a room full of drums at home. This is all probably sinful to say since this is a *Modern Drummer* interview, but it's true.

RS: Do you ever exert pressure on yourself to sound better than the night before, or set out to outdo your efforts in the studio, or are you beyond that sort of thing?

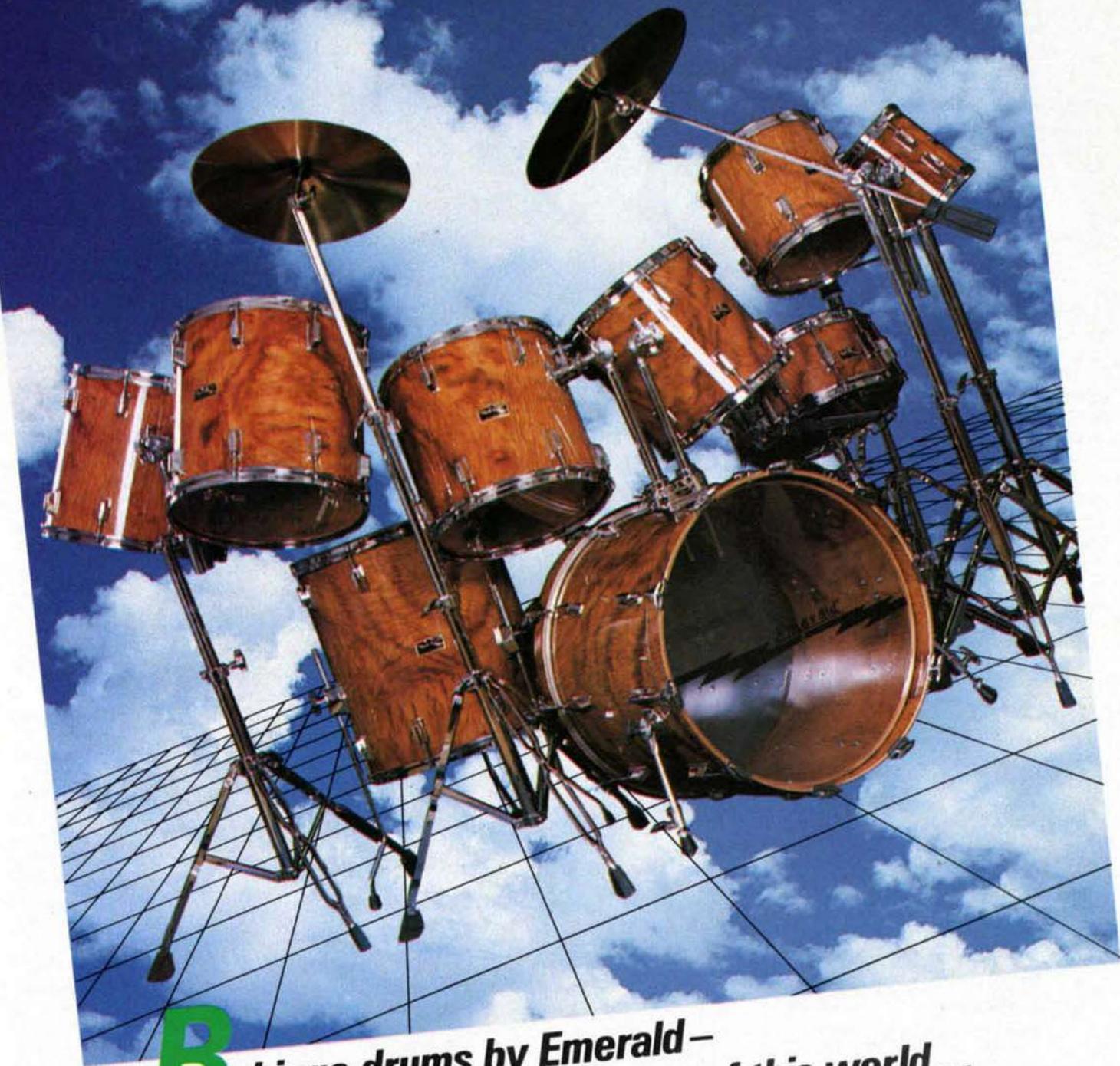
RT: I used to do that. But I think I've matured in that I concentrate on the overall sound of the band now. I know when I play well. On tour, I constantly have to play well. If I have a bad night, I feel terrible about it. But usually I can kick myself to get it together even when I'm not having a great night. But my main thing is to look at the effect the whole band is having on the audience. I'm really more concerned about that than anything else. That's the most important thing when you really get down to it.

Vic Firth and Harvey Mason - the perfect pair

On drumset, timpani, mallets or percussion, Harvey Mason is truly the consummate performer. And when it comes to drumsticks, no other maker can claim the design expertise and consistent quality of Vic Firth. So it's only natural that Harvey and Vic get together to make the perfect pair... the Harvey Mason Signature Model drumstick. Harvey's personal design... Vic's quality craftsmanship. In Stradivarius brown finished hickory with a small round tip and Harvey's signature in silver. Pitch paired for perfect balance and tone. Guaranteed straight and free from defects. At finer percussion shops and music dealers worldwide.

VIC FIRTH
Vic Firth Inc.
Box 10
Dover, MA 02030





Bubinga drums by Emerald –
The hand craftsmanship is out of this world...
and the price will blow your mind!

African Bubinga Drums by Emerald are currently on a concert tour by name band drummers. Why? Because only Emerald hand finishes each drum, hand turns every bearing edge and mirror checks for absolute perfect balance and tuning. Bubinga wood is imported from Africa to make a pure union of hand craftsmanship and precision percussion performance. Professional name band drummers are in business to provide musical excellence and to make money. They achieve both with Emerald. The Bubinga set shown, 9 piece all tunnel tom set is more than 50% less than the famous German brand. Why pay more? Pros play Emerald Drums because they are of the finest quality and the best value – not because we pay them to endorse us! Ask for the complete Emerald line of drums at your local dealer, or if not available write for dealer information. Any questions?
Call Emerald Musical Instruments at 818-700-9500.

Just a beat ahead...

Emerald

Emerald Musical Instruments, Inc.
PO Box 3275
Chatsworth, CA 91313
818-700-9500/700-9528

Creating Professionalism At Home

Unless you are a successful drummer, you probably do not have access to your own private studio in which to teach. Rental space is expensive and often in scarce supply. Landlords usually are quite hesitant to rent to musicians, because of the sound factor and a generally negative feeling toward musicians as a group. For these reasons, among others, teachers often convert a room in their homes or garages into a "studio." Teaching in one's own home involves special considerations, which must be intelligently dealt with if you are going to create a sense of professionalism in your home-based teaching practice.

In order to gain the proper perspective, let's first examine some of the advantages associated with a teacher who *does* have a studio in which to teach. It is very impressive to a prospective student if you have your own studio. Private studios flatter

students indirectly. Since most students tend to view things in terms of their own lesson time, it appears as though you have set aside a unique setting for their lessons. A few years ago, I took tennis lessons from a man who became fed up with the poor condition of the neighborhood tennis courts where he was accustomed to teaching. He finally decided to build one in his own backyard. However, he did not have sufficient room to build a full-length court—only 3/4 of a regular-sized court. But he was so committed to teaching tennis that he built the court anyway. I suppose you could accuse him of trying to make his life more convenient by having a court in his backyard. At the time, however, all I could think of was how much this man must love teaching tennis for him to spend all that money and tear up his backyard for a court that couldn't be used for anything other than a teaching facility. I realize that this is an extreme example, but to a lesser degree, paying a sizeable amount of money for studio rent could very easily elicit a similar feeling from music students. Finally, having one's own studio indicates a certain amount of economic success, which is often associated with the quality of teaching being provided.

Now, let's contrast the preceding situation with teaching in a converted room of one's house or garage. Initially, you have one serious problem to overcome that a "studio" teacher doesn't—credibility. If you are relatively unknown (in other words, not a famous drummer), you may be perceived by new students as less genuine, and for the most part, as teaching just to make a few extra bucks. Let's face it, a studio is more impressive—especially if it is linked to a music store or local college or university—than is a converted garage. My suggestion is to make an even greater effort to publicize your qualifications. For example, have a typed resume listing your experience as a player/teacher, or perhaps even a short autobiography telling about how you came to be a drummer, and make it available to prospective students.

People form impressions quickly based on what they see, so make doubly sure that your house reflects professionalism. A messy entryway full of weeds, or a dirty house is OUT! Your home need not look like something out of *House Beautiful*

magazine, but cleanliness is always in style. Being neat is important, because it immediately shows your students that you are respectful of their presence in your home.

If you have animals, by all means put them away where they will not be bothersome to your students. I took lessons for a short time at a very well-known percussionist's house; the minute I rang the door bell, his dog started barking and jumping all over me as I entered the door. I found this very offensive.

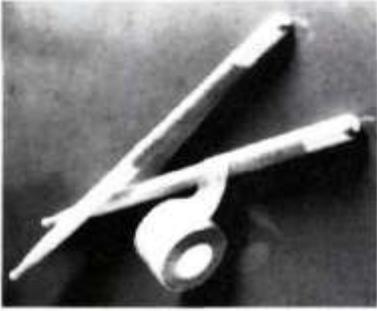
Unless you live alone, you will need the cooperation of your roommates or family members. Part of creating a professional environment at home means not having the TV too loud, and not being bothered by others for matters that are not urgent. If the phone rings, let someone else answer it. If you must answer the phone, tell the other party that you are teaching and that you'll have to return the call.

It is important to remember that your own appearance should be a major concern. It is easy to dress poorly if you are not planning to leave your house. I am not suggesting that you "dress up" to give a drum lesson, but as important as your home's appearance is, your appearance is even more important. Don't look like you just rolled out of bed five minutes before your student walked through your door. It should be apparent to your students that you are eagerly awaiting their arrival. Being ready to receive them is certainly a factor in expressing your enthusiasm and willingness to teach them what you know about playing the drums.

I have always found it helpful to decorate my converted teaching room with posters of famous drummers or advertisements of well-known percussion products, because they serve to spark a student's interest in drumming that much more. Very often, a young student will point at some drummer in a poster hanging on the wall and ask questions like, "Who's that? What kind of music does that drummer play? Can you recommend any albums?"

I realize that many of these suggestions will seem obvious to some of you, but these considerations, as well as others I might have failed to mention, are important if you want to create a professional environment in your home.

**IT'S ALL
WRAPPED UP.**

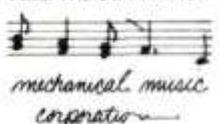


STICK HANDLER™

stick-control grip tape:

- Increases stick-control & ends slipping
- Allows you to create your own personal grip on each stick
- Is easily applied for your perfect handle
- Takes the place of sweaty, uncomfortable drumming gloves
- Comes in single rolls that each customize up to 100 sticks

FEEL THE DIFFERENCE



622 Hickory Drive • Buffalo Grove, IL 60090
312/459-6727



BEWARE OF COPIES.

Twenty-six years ago, Pro-Mark introduced a totally new concept in drumsticks. So extraordinary, our competitors tried to copy us. They're still trying.

Nobody else does what Pro-Mark does to make a drumstick. Nobody!

Only Pro-Mark makes sticks of Japanese White Oak, Golden Oak™ and American Hickory. Only Pro-Mark offers more than 80 different models. Only Pro-Mark stamps quality control numbers on each hand-made oak stick. Only Pro-Mark has a patented process to combat warpage.

A copy is not as good as the original. Stick with the original originals. Only Pro-Mark.

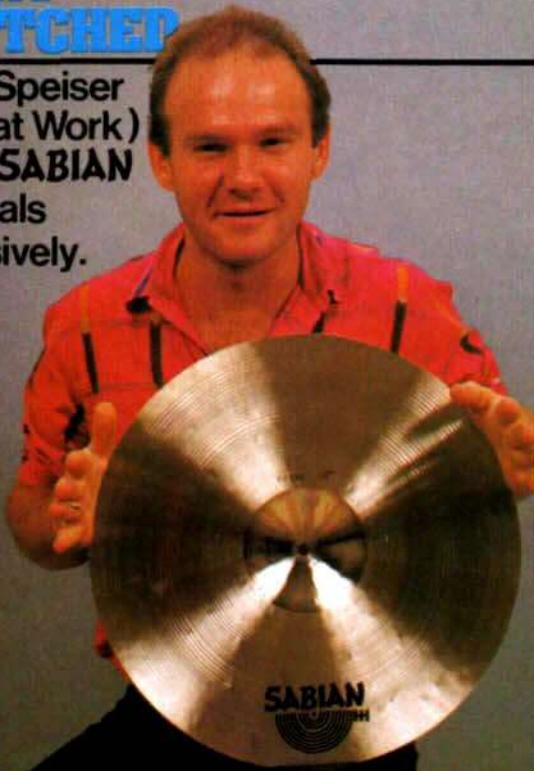
pro·mark
We help you sound your best!

Send for free catalogue today.
10706 Craighead Drive
Houston, TX 77025
(713) 666-2525



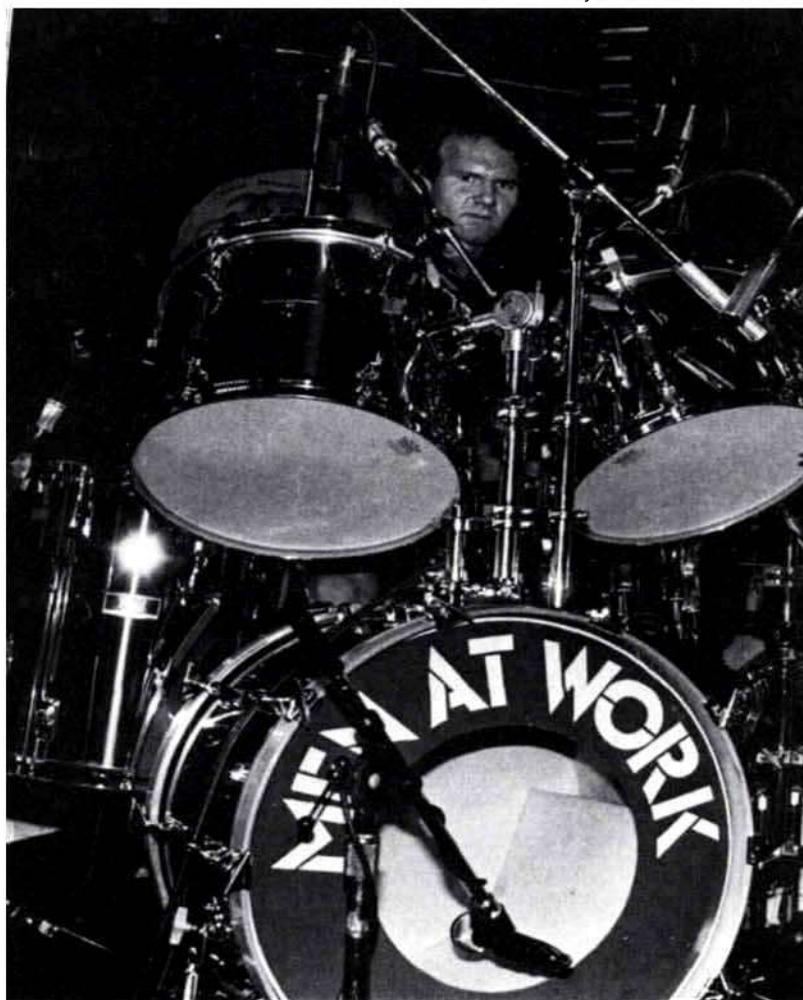
JERRY SWITCHED

Jerry Speiser (Men at Work) plays SABIAN Cymbals exclusively.



SABIAN

SABIAN LTD. 4800 SHEPPARD AVE. EAST #115
SCARBOROUGH, ONTARIO M1S 4N5, CANADA
TELEX 065-26227



RUDIMENTS?? WHO NEEDS 'EM?

Every "SERIOUS" drummer! That's who! Now for less than the cost of one private lesson, you can have rudimental knowledge that will last a lifetime! Knowledge that will develop stick control, dynamics, power, endurance and an endless playing vocabulary on your drum kit. Superstar or beginner you'll be amazed at the new found confidence the RU-MASTER™ series will make in your performance! Created by a professional of over 20 years, and a member of N.A.R.D. for over 17 years.

N.A.R.D.  APPROVED



This package contains a book of notations and a cassette, not only explaining each rudiment, but actual execution from open to close to open. You should hear what you're missing!

Send **\$13.95**, check or money order, post paid to:
RU MASTER Vol. 1 Box 15635
No. Hollywood, Ca. 91615-5635
Outside U.S. add \$2.00. Ca. Res. add 6 1/2% sales tax.

**DEALER INQUIRIES
INVITED**

Speiser continued from page 17

started playing in wine bars and clubs as an acoustic duo. Then they started getting into electrics, doing the same thing. I knew Colin was interested in getting a band together. Meanwhile I was playing with a group who was playing really amazing original music, and then 90% of that band became religious fanatics. The day that band broke up, I went to see Colin and asked if he wanted to try something. That became the nucleus of Men At Work. Greg sort of wandered in. Ron was a guitar player and he decided to play bass, which was fantastic because it enabled the band to start working.

RF: How much free rein do you have creatively? How much is the rhythmic feel implied before you sit down at the drums?

JS: There's a lot, but I also involve myself in the arrangement of the songs as well. We all do. It's really good like that because everybody throws in his two cents. "Down By The Sea" was created one day just by playing this feel. Everybody was there at the same time and created together. Then Colin went home that night and wrote the words.

RF: Are there any unusual tracks that you would like to talk about?

JS: The recording of "Down By The Sea" was quite amazing. That was the last song we recorded for the album. We started recording that about 11:00 at night and we didn't get it down until about 8:00 in the morning. No one was really on the planet when that was recorded. We had started at noon that day and it was the last one, so we thought we'd go for it. It's a six-minute song. In three minutes, when you're recording, so much can go wrong. When you've got to play and not make a mistake for six minutes, it's difficult.

RF: Is that track void of overdubs?

JS: It has overdubs, but I don't recall what portion of the original was kept.

RF: If you could suspend your modesty for a moment, can you recall any tracks where your input to the song really helped dictate the way it came out?

JS: Oh yeah. I can pick out bits and pieces of nearly every song on the albums that were my ideas. On "Be Good Johnny," there's a little build up which is just one example of one of my ideas. For me, I think one of my best performances on the *Cargo* album is "High Wire." When I'm rehearsing for an album, I go through this incredible, supercritical, analytical sort of process. We were working on "High Wire" for quite a while, and we got to the point where we really weren't sure if we wanted to do it or not. We killed it. We pulled it to bits so much that we lost it. And I said, "Let's play it like a Who song—just let it rip." That's how we did it and it really worked. There are lots of fills on that track. "Blue For You" is the first track I ever did with a click track. People say my tempo is pretty good, although I sometimes feel that it wanders all over the place, depending on who I'm playing with. Some players tend to push ahead and other players tend to pull back. I get caught in the middle somewhere, yet I'm still trying to make the thing sound coherent.

RF: How was it working with a click track?

JS: It was a nice little education. It's very difficult, but I enjoyed it. I selected different cymbals for just about every track. I spend a lot of time selecting my cymbals. A lot of it's got to do with the decay time of the cymbals—whether I want it to sort of drift away or just stop. And of course there's the clarity to consider.

RF: What cymbals do you play?

JS: I endorse Sabian. I also endorse Pearl drums and Calato sticks.

RF: How do you choose your cymbals?

JS: If I want a crash cymbal, I pick out every crash cymbal that's in the building and I listen to every one of them. Rather than saying that I want a 17" heavy cymbal, I just look for the cymbal that sounds the best. I don't care how heavy or thick it is, although there are restrictions. I can't have a cymbal that's too thin because I hit them pretty hard and I want them to last. I'm going through a process now where I might end up with 14" crash cymbals, but at the moment, for the purposes of this band and what I need, I'm using between 16" and 19". So I pick out all the cymbals of one category, say the 16" mediums, and put two on the stands. I hit each of them once and pick the one that sounds the best. Then I take one and hit it quickly two or three times, to make sure that I'm going to get an attack from each successive hit. Some cymbals sound like a mess by the second or third time you hit them. So I look for attack and definition from each successive hit. Then I take the inferior cymbal down, put up a different one, and compare those two.

When I do the one hit, I listen for tonality because some cymbals have overtones going on that I don't like. I also listen for rise time: Some cymbals are sort of up there from the start, while others come up and then explode. Then I listen to the decay time. If I'm doing an album, I like to have cymbals that have a long decay, as well as cymbals with a short decay. Depending on the song, I will choose accordingly. If it's a slow song, I like a slow decay so it hangs in there for a bit. But if I'm doing rock 'n' roll fast things, I need something that is going to decay quickly so when I hit it again, it's new again.

RF: What about your kit?

JS: I've got 8", 10", 12", 13", 14", and 16" tom-toms, all standard depths. And I have a 22" kick.

RF: The snare?

PC: Ludwig *Coliseum*.

RF: Heads?

JS: Remo *Ambassadors*, top and bottom. On the snare drum, I use a Ludwig *Rocker* on the top and an extra thin on the bottom. I use a wooden bass drum beater.



\$1388 INTRODUCTORY PRICE

11 PIECE DRUMSET
9-PLY HARDWOOD SHELLS
HEAVY DUTY HARDWARE
DOUBLE BRACED STANDS
CHROME SNARE w/ PARALLEL
ACTION STRAINER MECHANISM
FREE DRUM THRONE UNTIL AUG.31
SPECIAL 5pc. CYMBAL SET \$129 LIST
(415)550-8600



Rototoms • YAMAHA ROGERS LP Avedis Zildjian Co.

HUMES & BERG

LUDWIG

REGAL TIP
DRUM STICKS

GRETSCH

Typical
REGAL TIP
GENERATION

CS
DUPLIX

CB700

EVANS

SYNARE

DEAGAN

Pearl

MSPerc

SONOR

SYNDRUM

Slingerland

KAMA

dii DECATUR
DRUMS & PERCUSSION
INSTRUMENTS

Werco

Remo

CAMBER

PREMIER

DURALINE

KRUT

PAISE

PRO-MARK

D'ALEO'S
OF CALIFORNIA

SAUL GOODMAN

Per-Del

Playa Azul



456 N. ORANGE AVE. ORLANDO, FLA. 32801
(305) 843-2025 PAUL JAFFE Mgr.

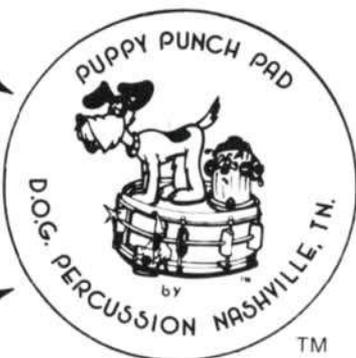
LARGEST AND MOST COMPLETE
DRUM AND PERCUSSION SHOP
IN THE SOUTH

- WE CARRY ALL MAJOR BRANDS
- CALL AND COMPARE OUR PRICES
- IMMEDIATE DELIVERY
- CASES AND SMALL PARTS
- COMPLETE PERCUSSION LIBRARY
- RENTALS
- VISA & MASTER CHARGE ACCEPTED

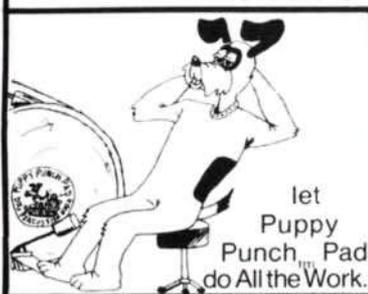
Gon Bops of California GOOD VIBES MALLETS Factory Imports Co.
ROSS MUSICAL INSTRUMENTS ISLAND MUSICAL SUPPLIES AFRICAN IMPORTS

D.O.G. PERCUSSION
Introduces
Puppy Punch™ Pad

- More Projection
- Longer Lasting
- Deeper Sound
- Better Definition
- Self Adhesive



Improves Any Bass Drum Sound
Studio or Live!



\$2.50 Each Pad

(TN Res. Add 19¢ S. Tax Per Pad)
Send Money Order. Check
Free Freight
No C.O.D.'s. No Cash Please
D.O.G. Percussion
111-19th Ave. So.
Nashville, TN 37203

Klic-Trac™

AT LAST...

Until now you've had trouble working with a metronome ... why ... because you can't hear it.

Well, AXE has solved the problem! We've developed a micro-size headphone metronome you wear on your belt, allowing you complete freedom of movement, and you hear the klics the way session players do in the studio ... thru headphones.

AXE's Klic-Trac is the perfect drummer's metronome, allowing you to use it even when playing a full set of drums ... plus you have full control of both tempo and volume, and it's compatible with all stereo headphones.

A clean, tight, precise sound, long battery life and hi-quality construction make Klic-Trac a valuable addition to any player's equipment.

AT LAST... A metronome that makes sense.

See AXE's Klic-Trac at your local dealer or for further information write,



ARTISTS X-POWENT ENGINEERING
P.O. Box 2331 • Dept. MD • Menlo Park, California 94025

RF: What about tuning?

JS: I try to tune the bottom heads to the same tone as the top heads. That way I get a really nice, clear tone. If the bottom head is tighter than the top head, it will tend to choke the sound. The drum won't resonate or it will make the note turn up. If the bottom head is looser than the top, you tend to have the opposite, where the note will go down. Some people like that. The most important thing to me is that the skins are tuned to themselves so that when I go around and tap at each lug, I get the same tone. In between choking it and it being too loose, there is an optimum tension where that drum is just going to explode. I love doing that sometimes. I go through the tuning feeling that the note is in there, sort of trying to get out. I don't use any damping on the toms. They're wide open. Because they're tuned as close to perfect as I can get them, they don't ring abnormally, they don't rattle, and they're nice and clean. I use the white, coated *Ambassadors* because I find that I can get the most tone out of a drum with those heads. They have a really nice attack—a real crack—and the resonance is good. I tried *Pinstripes*, and the clear ones with the black or silver dot. I find they've got a nice tone, but they don't have the same attack and they have a plastic sound.

When it comes to tuning the drums, I've found that there seems to be an optimum tension where the drum will resonate the most. This is where my physics background comes in. I know through nature that everything tends towards a stability, and if you somehow bring tension into it, it's a waste of energy. So I try to bring things to the point of least stress and the least amount of energy involved. I just let everything work the way it should. I get each drum to that point where it explodes. Then I listen to the intervals between the drums and get them sitting nicely, so I can virtually play my drums like a glockenspiel.

RF: Do you tune to your ears or to a note?

JS: What I found was that my first rack tom, the 13" tom, seemed to be around an A. Now that I've gone through the experimental stage, rather than looking for the sound, I'll tune that to an A and tune the rest to that drum.

PC: It's a minor triad from A going up, with the 8" tom an octave above the rack tom. Going down it's A, C#, E, A. I don't know what the two bottom ones are. Whenever I tune them, it's whatever sounds right.

RF: Is there anything you can tell me about the opening of the song "Down Under"? There are parts that almost sound like timbales.

JS: It is drums with overdubbed bottles. We had a whole box of wine bottles, *Coke* bottles and beer bottles. We put water in them to tune them and overdubbed it. The start of the video shows me hitting bottles. I wasn't hitting them on top; I was hitting them on the side when we recorded it. But that's where the idea for the video came from.

RF: How do you reproduce that live?

JS: I don't; I just play it. That's just one of those subtle recording things that I don't even worry about.

RF: Some of your drums sound like certain tunings of Simmons drums. Each hit sounds very defined and there's no bleeding of other drums.

JS: I suppose Simmons really are trying electronically to create the sound of an acoustic drum. We're just going for sounds.

RF: How do you feel about electronic drums?

JS: I think the idea is fantastic. I'm really tempted to completely discard my acoustic drums and go electronic. I'm really glad to see they've come a long way from the *Syndrum*. What I sort of envisage is having a trigger instead of a complete Simmons setup. You see, what makes the Simmons sound is not the actual thing you're hitting, but the machine that the signal goes into. If you have a pickup that you can attach to an acoustic drum which is going to give you the same signal, you can have the same Simmons sound, but triggered by an acoustic drum. I reckon that would be fantastic. You could have a complete electronic sound, although you would actually be playing the acoustic drums. Then acoustic

THE ORIGINAL

POWERGRIP™

FOR DRUMSTICKS

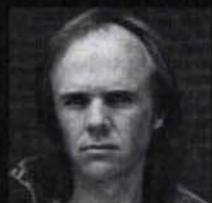
**FINALLY! THE PRODUCT THAT WILL REVOLUTIONIZE
THE FEEL OF DRUMSTICKS FOREVER!
THIS UNIQUE, SELF-ADHERING "STICK TAPE™" CREATES
AN UNBELIEVABLE GRIP THAT GREATLY INCREASES
POWER AND CONTROL.***

"GET A GRIP ON YOUR PLAYING"

These pros did:



Bryan Holmes
The Producers



Phil Ehart
Kansas



Joey Kramer
Aerosmith



Rod Morgenstein
Steve Morse Band



Bun E. Carlos
Cheap Trick



Kenny Aronoff
John Cougar Band



Larrie Londin
Nashville Studio
Steve Perry Album



Steve Thomas
Shooting Star



Ray Brinker
Maynard Ferguson
Band



Michael Shrieve

WARNING: Don't be deceived by imitations. POWERGRIP™ has been road tested by professionals all over the world. It's proven.

Dealer inquiries welcome.
P.O. Box 940295
Atlanta, GA 30340
(404) 938-5367

*Additional colors may be available for drum corps and marching bands.
POWERGRIP™ IS THE OFFICIAL GRIP OF THE USO's 1st AIRBORNE ROCK 'n ROLL DIVISION.

©1984 POWERGRIP, Inc. All Rights Reserved.



...the
POWER DRUM
REVOLUTION

15" and 16"
diameter shells,
10 1/2" deep.
Only
from the Leader.

Send \$2.00 for catalog



Phil Collins, World Class Drummer

Trust the leader
LATIN PERCUSSION
Dept MD1 • 160 Belmont Avenue • Garfield, NJ 07026

sounds could be mixed in with the electronic sound. The drummer would still be hearing the acoustic sound of the drums. The Simmons heads are made so that the sound of the stick hitting the pad is minimized and you can just hear the sound of the machine. I like where electronic drums are going, but I like them better when they're used as electronic drums and not trying to imitate acoustic drums, which was the problem when synthesizers first came on the scene. At first, synthesizers were used to try to synthesize an already known sound rather than to produce sounds and characteristics in their own right.

RF: Is there a kind of music you would like to play at some point?
JS: I want to play in a big band one day. I'm not a great listener of jazz, but I'd love to play it.

RF: People tend to categorize your music as new wave, but it's not.
JS: No. See, they call it new wave because they like the word "new." The word "new" is appropriate to our music because it's a new music in a way, although I don't think it's *that* new. I think it's a unique sound merely through the combination of the players in the band. What our music is, really, is melodic rock. Our music has a little bit of melody, and it has rhythm. Our songs can be about silly things, like "Heckyll And Jive," they can be about "Overkill" and not getting any sleep, or they can be about being paranoid about who's going to be knocking at your door. They're little stories, narratives, and not "I love you baby, ooh, yeah, yeah." They've got nice melodies and choruses that you can sing along to. They've got all the ingredients that make pop songs. I think the major thing is the melody. New wave, to me, is very, very boring.

RF: The vocals have almost a distinctive rhythmic feel. You seem to really play off the melody as opposed to just keeping time.

JS: I approach music in an improvisational sense where I like to bounce off other players. The feel is created either by the melody, the rhythm, or a combination of the two. Most of my fills are sort of inspired by the rest of the song.

RF: You design your own road cases as well.

PC: They're amazing. The two large cases sitting side by side are the size of a large couch and there are facilities to hold cymbals also. Everything is so well protected and they're easy to handle. You open the lid and there is a tray sitting on top that has all the hardware. That comes out and you put the stands together. You pull that out and all the toms are sitting in their own compartments.

JS: It's important to have a good drum roadie too. I think it's important for drummers to work with their roadies as a partnership—a sharing situation. P.C. can now tune my drums and get a monitor sound. He used to work as a sound engineer, so he understands sound. He can sit on my kit and get a kick sound, the snare, the toms and everything through the monitors. He does 90% of it and then I come in and fine tune it, but P.C. saves me hours. He changes the heads and tunes the toms. All I have to do is a little bit of fine tuning. It took a while to develop to that stage, but he can now tune drums and get monitor sounds better than most of the drummers. When it comes to monitors, what I have in my monitor is mainly the kick.

PC: That's the focal point. Sitting there and playing the kit acoustically, the thing you miss from what you're used to hearing from the drumkit is the kick because it's a little buried. It's the lowest part of the tonal spectrum and it's very difficult to hear some of the notes, so you need that power.

JS: When I'm doing a soundcheck, I'll get P.C. to turn up the hi-hat and I'll hit it. We'll work on the sound a bit, but once I've got the sound I want, I get him to turn it down so that I can't hear it. Then I get him to turn it up slowly, and as I'm hitting it, I get the monitor guy to switch it off. I hit it so I am hearing it acoustically and then I hear it amplified. I have it so the amplified sound is only slightly louder than the acoustic sound. I do the same thing with the snare drum. First he turns it up loud, and then we actually switch it on and off to make sure that the sound being amplified isn't coloring the overall sound. Then I get him to bring it to a level where I can just tell that it's on. I get a fantastic balanced sound where I am. I've got one monitor on either side. The keyboard player, Greg, is over to my right. I can hear the keyboards coming from him, so what I do is put the keyboards in my left monitor, and I bring it up loud enough so that I'm not hearing it from either the right or the left, but from the middle. I've heard some drummers' monitor systems where it's just all drums and everything is to the max. I try to get a studio sound within my little spot.

PC: It's a lot of work, but it pays off.

RF: The group's success occurred rather quickly. Is it difficult as a person and a musician when suddenly you have notoriety? Does it change your life?

JS: There was an article about Chad Wackerman who has played with Frank Zappa and he's 22 years old. It blows me right out when I hear about young musicians like that. I've been playing drums since I was a kid and I've been in lots of bands. This is really the first professional band I've been in. I went to the university. I also did heaps of different jobs: I was a postman, I unloaded bricks off trucks, I mixed concrete, I worked drills, I worked in a slaughterhouse, I drove trucks, and I set up marquees and circus tents. In my life, I've had a little bit of experience, so nothing has gone to my head. What notoriety means to me is having a career and a reputation, and the only thing that freaks me out is keeping that reputation. There's a responsibility to the people. Nothing frightens me. I mean, I can handle it and I can handle the publicity. It's not as intense for me as it is for Colin and Greg, though, who are really the focal points of the band. Colin can't walk ten yards down the street without being approached. For me, it hasn't become a problem. My being recognized and people acknowledging me is, in a way, a sign of respect. So it's my responsibility to appreciate that. They're the people who put me where I am. How has success affected me? It hasn't, I don't think. It's given me an opportunity to do what I want to do.



PHIL SWITCHED

Phil Collins,
international recording
artist, plays **SABIAN**
Cymbals exclusively.



SABIAN

CANADA

Send for a full
colour poster of
Phil Collins
(Include \$2.00 for postage
and handling)

SABIAN LTD., 4800 SHEPPARD AVE. EAST, #115, SCARBOROUGH, ONTARIO M1S 4N5, CANADA TELEX 065-26227

MASTE

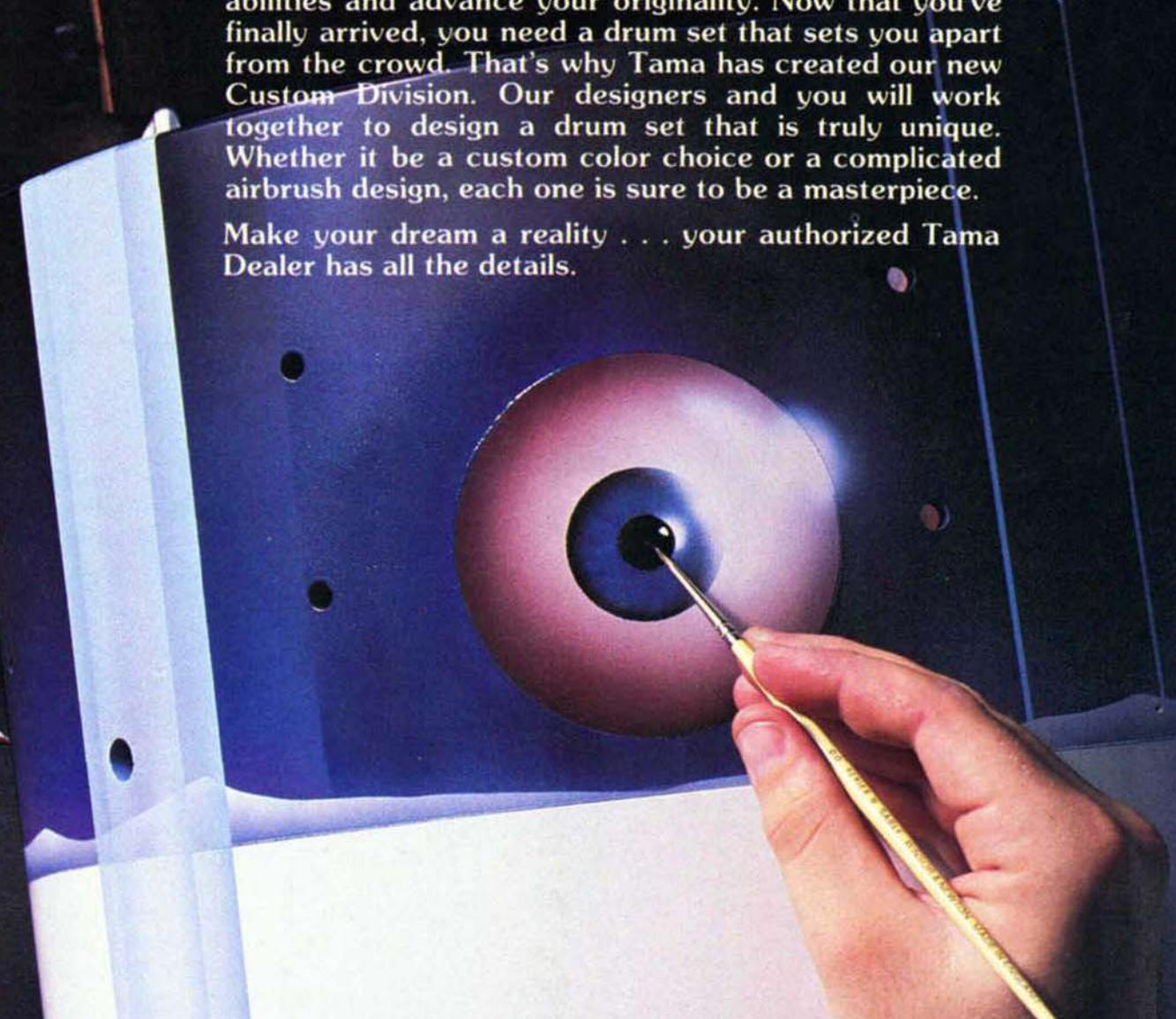


R P I E C E

As a modern percussionist, you've worked hard to express your own musical ideas, further your individual abilities and advance your originality. Now that you've finally arrived, you need a drum set that sets you apart from the crowd. That's why Tama has created our new Custom Division. Our designers and you will work together to design a drum set that is truly unique. Whether it be a custom color choice or a complicated airbrush design, each one is sure to be a masterpiece.

Make your dream a reality . . . your authorized Tama Dealer has all the details.

Pictured above is Lenny White's "Science Fantasy Set" in actual production.



TAMA

Custom designs and finishes by Brian Whalen for Tama drums.

For full color catalog send \$2.00 to Tama, dept. MD • P.O. Box 886, Bensalem, Pa. 19020 • 17421 "E" East Gale Ave., City of Industry, Ca. 91748
P.O. Box 2009, Idaho Falls, Id. 83403 • In Canada: 6969 Trans Canada Highway, Suite 105, St-Laurent, Quebec, Canada H4T1V8



MI
MUSICIANS INSTITUTE

EUROPE

Los Angeles and London have long been known as two of the music capitals of the world. These cities are responsible for some of the greatest music and musicians of our time. Access to these great musicians and their music make these places ideal locations for music training centers. With this in mind, MI is opening a sister school in London. This means serious guitar players, bass players and drummers now have an opportunity to study in London with a combination of some of America's and Europe's finest teachers and players.

MI Europe will offer the same fine program that it offers in Los Angeles, including its celebrated teaching staff, intense curriculum, multi-language video learning, accelerated learning concepts and most important, the high energy environment MI is noted for.

The charm and excitement of London as well as the economic and travel advantages of Europe, make studying at MI Europe a practical reality for both Europeans and Americans alike.

Classes will start in January of 1985. Send for a free brochure.

You're invited to attend a free orientation clinic in London, Oct. 13 & 14 with special guests Joe Porcaro, Ralph Humphrey and Steve Houghton. Call for details: 01-482-1539.

BIT

GIT

PIT

Musicians Institute
6757 Hollywood Boulevard
Hollywood, CA 90028
(213) 462-1384

Platform continued from page 4

got to be Alan White's on 90/25. His funky, progressive, driving, hard rock drumming is great! And nothing is the same. Every time I listen to the album, I enjoy it. As for *Synchronicity* and *1984*, they're sitting on my album rack gathering dust. I would like to say thanks to Alan White for a great recorded performance, and keep up the good work!

Joseph Senger
Baltimore, MD

GLOVE SUGGESTION

In your May '84 issue, Larrie Londin mentions using gloves while playing. I've been using them for several years, and have had the best luck with Ektelon racquetball gloves. They are synthetic leather, washable, and seem to be more durable than real leather, which I've used in the past. For best results, I wear them for at least 30 minutes before I play; the sweat makes them fit my hands and grip the sticks better.

Just thought I'd pass this information along.

Alan Reizner
Las Vegas, NV

HISEMAN RESPONDS

On reading Mr. S. Weislow's letter (*Reader's Platform*, September '84), I felt slightly disappointed that he had been unable to grasp the basic ideas I was trying to impart. Obviously I was not trying to get any message across to successful professional drummers who have all found their own routes to happiness one way or the other, but there are many drummers, some of whom I have come into contact with on tours and clinics, who seem to have basic problems that have nothing to do with the technical dimension. I wanted to try to make them see the instrument from a slightly different angle. With Mr. Weislow I obviously failed, but from the comments I have received on recent trips to Germany, Switzerland and Italy, my points seem generally to have been well received. Having re-read the article I will stand by every word. I would, however, like to make some additional observations.

When I talk about drumming not being a physical thing, don't let anybody underestimate the number of physical hours you have to sit at any instrument in order to achieve a good standard. Most of the great drummers I have met have done an awful lot of practicing. My point really is that this has to be taken for granted; but to produce any kind of individualistic voice on your instrument, you will inevitably have to develop *beyond* anything that the books can teach you, and in the end, the great things that you do will seldom be technically, but rather mentally based.

With this in mind, my clinic tours have shown me that young drummers are finding it increasingly difficult to relate the sounds of their naked instrument to what they wish to emulate from records, and to anyone with any artistic instinct, the

instrument must sound "right" and "in context." For me, if the instrument sounds bad or out of context, it is actually unplayable, and that's the problem many players can't identify, but which is hanging them up. It's a simple example of the mind standing in the way of physical execution.

I can't help feeling that in a modern world a basic wood and plastic drumkit is severely limited in anything but a very expensive recording environment. Since, in my view, there is nothing sacred about hitting plastic crudely stretched over a wooden shell, I am looking forward to the day when a set of pads can be produced which will enable several different digitally encoded sounds, together with varying types of echo, to be reproduced both live and in the studio. "That's no big deal," I hear you cry. "It's already available!" Well, it is true that drum machines of various kinds are flooding the shops, but no one has managed to produce anything like a touch-sensitive pad over a dynamic range that's conducive to live performance. Getting a pad to reflect the drummer's sense of touch is still some way off and will, no doubt, be expensive in its early days. But when that is really with us, I think the days of existing drumkits will be numbered. Since the acoustic environment at live concerts often makes existing drumkits sound pretty terrible, the ability to turn electronic kits up, turn them down and change radically the type of sound being produced, will enormously help the creative side of drumming.

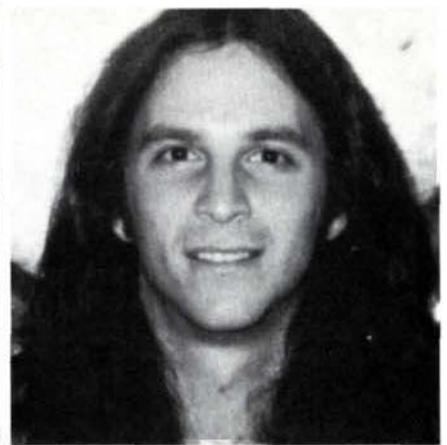
Finally, a word about cymbals. I have been a Paiste endorser since 1967 and have actively helped promotion and development of some of their cymbal types. But what was a beautiful sounding cymbal when I played a 5,000 seat open-air festival in Italy last week was quite a different proposition in a 500 seat club where I was in danger of knocking my head against a concrete ceiling when I stood up from the kit. As the interview indicated, the more years I play, the more I am becoming increasingly sensitive to the dreadful bashing and crashing that poor acoustics reduce my drumkit and cymbals to. I like to play with a lot of energy. I am looking forward to being able simply to turn down.

Jon Hiseman
Sutton, Surrey, England

ODD TIME & GROOVES

I would like to thank you for publishing the series by Rod Morgenstein, "An Approach For Playing In Odd Time—Parts 1 and 2." I found it to be very educating and helpful, and would like to see more of that type of thing. Also, the "Great Grooves," by James Morton, was inspiring in that it enables us drummers to expand our horizons in thinking and technique. I can already see an improvement in my personal playing and creative abilities.

Scott Adair
Chesterfield, MO



"It's the loudest bass drum head there is, and I can't break it."

Rod Morgenstein

DURALINE
Breakthroughs in drumming



CALL US TOLL FREE!

FOR A SUBSCRIPTION TO

MODERN DRUMMER

The International Magazine Exclusively For Drummers
DIAL
800-221-1988

NEW JERSEY RESIDENTS DIAL
201-778-1700

Monday thru Friday
8:30 AM-4:30 PM E.S.T.

by Michael Bettine

Photo by Paul Natkin



Style & Analysis

Bill Bruford

Bill Bruford is certainly one of the most popular drummers in rock. Having played, at one time or another, with most of the English progressive rock bands, he has been an influence on many an aspiring young drummer. While possessing excellent technique, he is better known for his highly unorthodox style. His trademarks are a unique rimshot snare sound, and a penchant for playing unexpected accents and fills.

Transcription #1 is taken from the opening section of "In The Dead Of Night" from the self-titled debut album of the band U.K. While it is in 7/4, Bill shifts the underlying beat around. The snare and bass drum are often grouped in a repeating five-beat pattern (two snare, bass, snare, bass). Even while the hi-hat maintains a steady off-beat pattern, Bill breaks this up by shifting the placement of the open hi-hat. The whole thing moves along briskly and cleanly; there are no unnecessary fills. This is a good example of the fact that it's not how many notes you play, but what notes you play.

Transcription #2 is from the violin solo in "Time To Kill," off the same album. Within the section, Bill uses a repeating two-bar phrase. The 9/8 time is subdivided into a 4-5-5-4 grouping over the two bars. The end of the phrase is picked up into the next one by two 16th notes on the snare or floor tom. This is another good example of rhythmic economy.

2
R. Cym Cr. Cym

Now we'll take a look at Bill's most recent work with King Crimson. The first three transcriptions are taken from *the Discipline* album. Example #3 is from "Heartbeat." In this two-bar phrase, Bill shifts the second snare beat to the & of 3. While a subtle change, it helps give the song an interesting feel.

3

Examples #4 and #5 are from "Frame By Frame." Bill plays the usual cymbal rhythm on a high-pitched *Octoban*. This use of toms instead of ride or hi-hat cymbals gives the rhythm section a strong, clean feeling. Example #4 is from the fast-paced intro section. Here Bill plays a repeating pattern where the bass drum and bass work together. By emphasizing beat 4 of measures two and four, and leaving out the first beat of measures one and three, this phrase has a very moving feeling that pulls it along from one measure to the next.

4

Oct S.D.
B.D.

1st time only

Example #5 is taken from the verse. This two-bar 7/8 pattern is underlined by the electronic hi-hat playing a one-measure pattern in 7/4.

5

Oct S.D.
B.D.

Finally, example #6 is taken from the middle vocal section of "The Howler," off the *Beat* album. This again shows Bill shifting rhythms, under the 15/8 beat. Measures one, two, three, six and ten are broken up into a 4-3-5-3 pattern. Measures four, seven, eight and nine use a 4-4-3 pattern. Measure five uses a 5-3-4-3 pattern. Again, the ride pattern is played on an *Octoban*.

6

Cr Cym
Oct S.D.
B.D.
H.H.
w/foot

Dynacord

D I G I T A L D R U M S



YOU'VE HEARD THE RUMORS.
REAL DRUM SOUNDS... DEVASTATING.

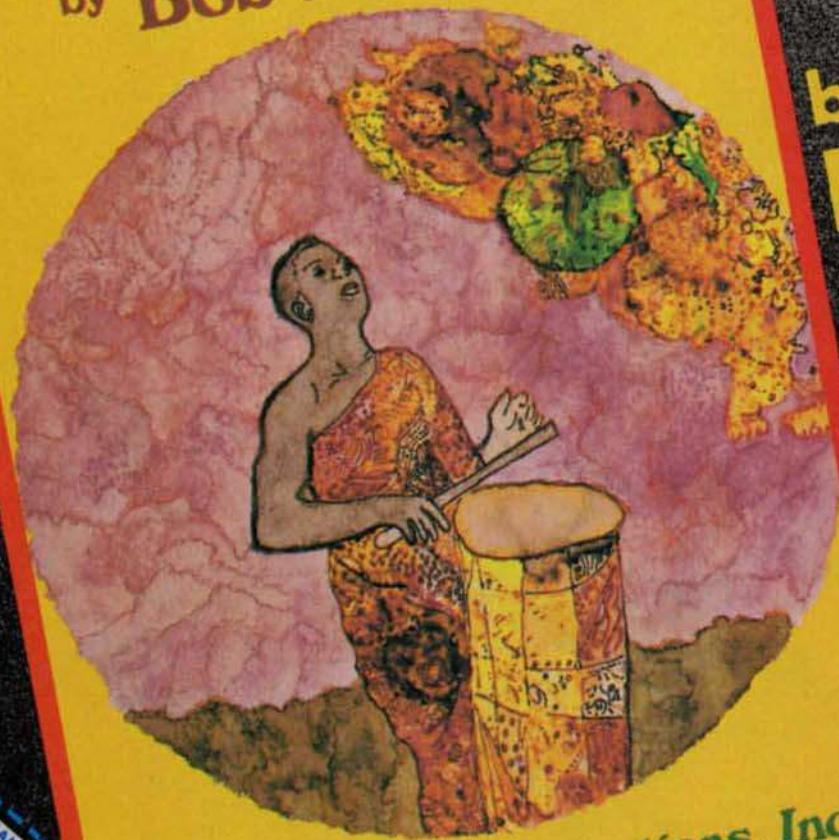
Europa
EUROPA TECHNOLOGY, INC.

1638 W. WASHINGTON BLVD. VENICE CA 90291 213-392-4985 TELEX:506162

CALL OR WRITE FOR MORE INFORMATION

New From MD's Book Division . . .

Drum Wisdom by Bob Moses



MODERN DRUMMER Publications, Inc.

Serious drumming students should take note. **DRUM WISDOM** is the one book you won't want to miss.

Drum Wisdom



by Bob Moses

Finally, a drum book that offers much more than page after page of dull exercises. **DRUM WISDOM** is a clear presentation of the unique and refreshing concepts developed by one of the most exceptional drummers of our time.

- Learn about Bob's ideas on . . .
- Thinking Musically
- Internal Hearing
- Playing Off Of Melodies
- And Vamps
- The 8/8 Concept
- Understanding Resolution Points
- Drumming & Movement
- The Non-Independent Style . . .
- and much more

Order your copy TODAY!!

QUANTITY	DESCRIPTION	COST
	DRUM WISDOM	\$6.50
	MASTER STUDIES	\$7.50
	THE BEST OF MD	\$9.95
	THE FIRST YEAR	\$7.50
	MODERN DRUMMER BOOK DIVISION	
	GRAND TOTAL	
	TOTAL	

MAIL TO: MODERN DRUMMER BOOK DIVISION
1000 Clifton Ave., Clifton, NJ 07013

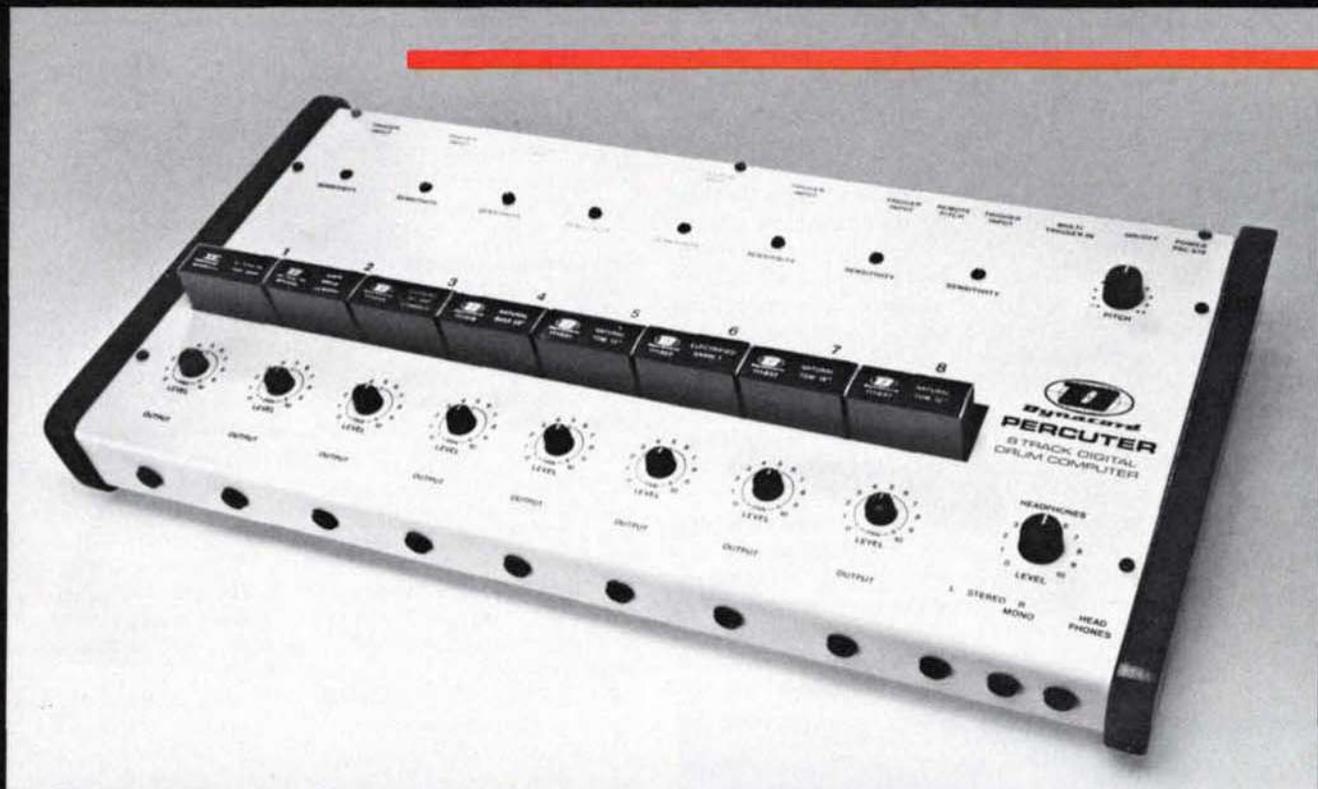
NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____

Enclose check or money order (no cash) payable to:
MODERN DRUMMER BOOK DIVISION
Payable in U.S. Funds
Includes postage and handling
Please allow 6 to 8 weeks for delivery
Items may be shipped separately
Dealer inquiries welcome

Dynacord

D I G I T A L D R U M S

... DEVASTATING



The Percuter

You want a 20" kick drum? A 22" kick drum? 24" kick? Electronic kick? A different electronic kick? You get the idea. You can choose **Rock Sounds**, **Fusion Sounds**, or **Electronic Sounds**, or **all of them**. Or choose from the extensive library of over 100 sounds and put together your own kit.

The Percuter is an eight-channel drum computer with **natural sounds** stored in digital memory. Each channel operates an EPROM cartridge which can be **easily interchanged**. All eight sounds can be driven dynamically by any kind of triggering: with pads, trigger microphones, sequencers, drum machines, or any other pulse source.

The Percuter offers today's most creative and versatile alternative for **live performance** or **studio application**. And there's more...

- 8-track Digital Drum Computer
- Natural and Electronic Sounds
- Interchangeable Voice Cartridges
- Dynamic Triggering
- Headphone Output
- Stereo and Individual Outputs

Europa
EUROPA TECHNOLOGY, INC.

1638 W. WASHINGTON BLVD. VENICE CA 90291 213-392-4985 TELEX:506162

CALL OR WRITE FOR MORE INFORMATION

PRINTED PAGE

POLY-CYMBAL TIME

by Peter Magadini

Publ: Belwin-Mills Publishing Corp.

25 Deshon Drive
Melville, NY 11747

Price: \$6.95

Pete Magadini is probably best known for his extensive, two-volume work entitled the *Musicians' Guide To Polyrythms*. These books demonstrate the study and/or use of polyrythms for any musical instrument. *Poly-Cymbal Time* covers polyrythms at the drumset between the four limbs. The author states that the polyrythms found in this book have been carefully selected for their musical compatibility when being played simultaneously against the basic time pulse. The book focuses on the following polyrythmic ratios: four against four, four against two, six against four, three against four, five against four, seven against four, four against three, and two against three. The book opens with an introductory section into these basic polyrythmic values and then moves them to the drumset. Ride cymbal, snare drum, bass drum, and hi-hat are broken up into polyrythmic subdivisions which increase in difficulty. The ride-cymbal rhythms are divided into three categories: the jazz triplet for use in swing playing, even 8ths for fusion, and 16ths.

The exercises are very clearly written out, which makes studying these involved patterns that much easier. Each section allows a certain amount of improvisation, which the author promotes. "Always be open to improvising on any theme or exercise." The final sections of the book contain exercises which include changing time signatures, poly-time signatures, and polyrythmic clusters—a culmination of many of the ideas presented throughout the work.

Poly-Cymbal Time contains so much valuable information that the student may not even realize all of the benefits involved in its study. The study of polyrythms should be a must for any serious drummer, and this work definitely offers a clear, understandable, and challenging approach to the subject.

William F. Miller

DRUM READER—BOOKS 1, 2, AND 3

by Sam Ulano

Publ: Sam Ulano

P.O. Box 1126

Radio City Station

New York, NY 10019

Price: \$2.00 per book

Sam Ulano has written three good, moderately priced books. The first covers basic reading in 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 3/8, 6/8, 5/8, 7/8, and 12/8 time signatures. In 4/4 time, Book One covers whole notes, quarter notes, half notes, and 8th notes, along with their rests. In 2/4 time, half notes, quarter notes, 8th notes, and 16th notes are explained. In the 3/4, 5/4, 6/4, and 7/4, whole notes, half notes, quarter notes, and 8th notes are played. In the 3/8, 6/8, 7/8, 9/8, and 12/8 sections, only the 8th note and rests are explained.

Book Two of the series deals with 4/4, 3/4, 2/4, 5/4, 6/4, 7/4, 3/8, 5/8, 6/8, 7/8, 9/8, and 12/8 time signatures. In the 4/4, 3/4, 5/4, 6/4, and 7/4 pages, the student will be playing quarter notes, 8th notes, and a great many triplets. The 3/8, 5/8, 6/8, 7/8, 9/8, and 12/8 pages cover variations of 8th notes and 16th notes. The book may be played hand-to-hand, right or left hand only, or both hands in unison.

Book Three of the *Drum Reader* series explains 8th note and 16th note combinations in 4/4, 3/4, 2/4, 5/4, 6/4, and 7/4. In the 3/8, 5/8, 6/8, 7/8, 9/8, and 12/8 pages, Mr. Ulano works with 8th notes, 16th notes, and 16th note triplets. There is a page of examples showing the parallels between 3/4 and 3/8, 5/4 and 5/8, 6/4 and 6/8, and 7/4 and 7/8, all of which are in three-note groupings.

The entire *Drum Reader* series contains 12 books. Books One, Two, and Three are available on audio cassette. The price of the cassette is unknown to me at this writing. On the cassettes, Mr. Ulano explains and plays through the books. The books and cassettes are designed to work in conjunction with "Duet Against A Cassette," also written by Ulano.

Books One, Two, and Three of the *Drum Reader* series are good and very moderately priced, but I feel it would have been more beneficial to combine the three into one—each book is 16 pages in length. The advantages to these beginning books, as opposed to others, is the coverage of many different time signatures.

Joe Buerger

DRUM READER—DUET AGAINST A CASSETTE

by Sam Ulano

Publ: Sam Ulano

P.O. Box 1126

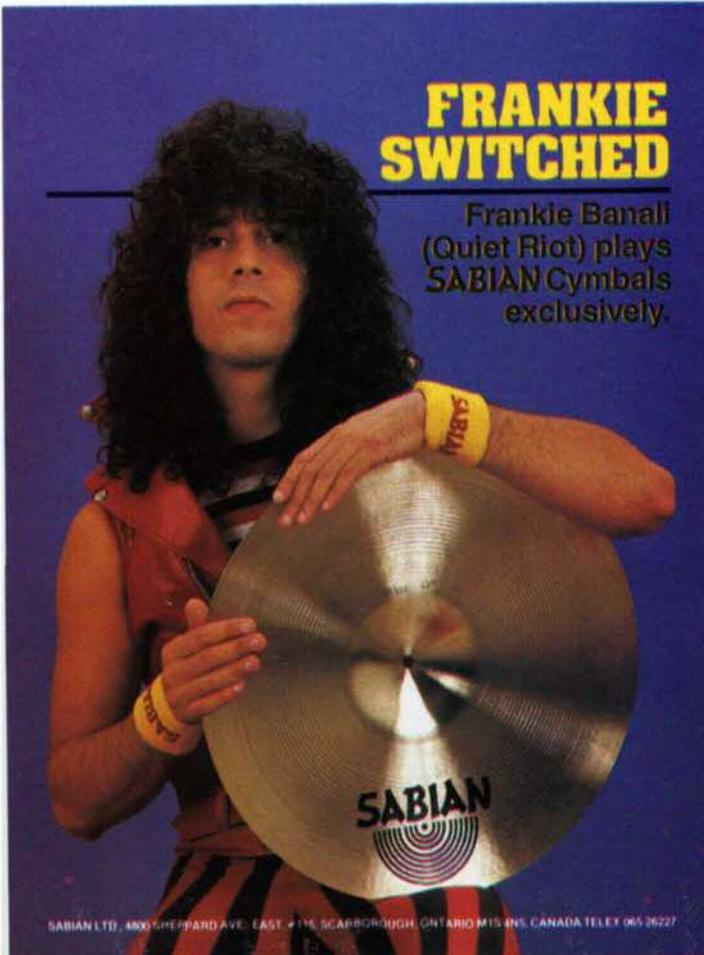
Radio City Station

New York, NY 10019

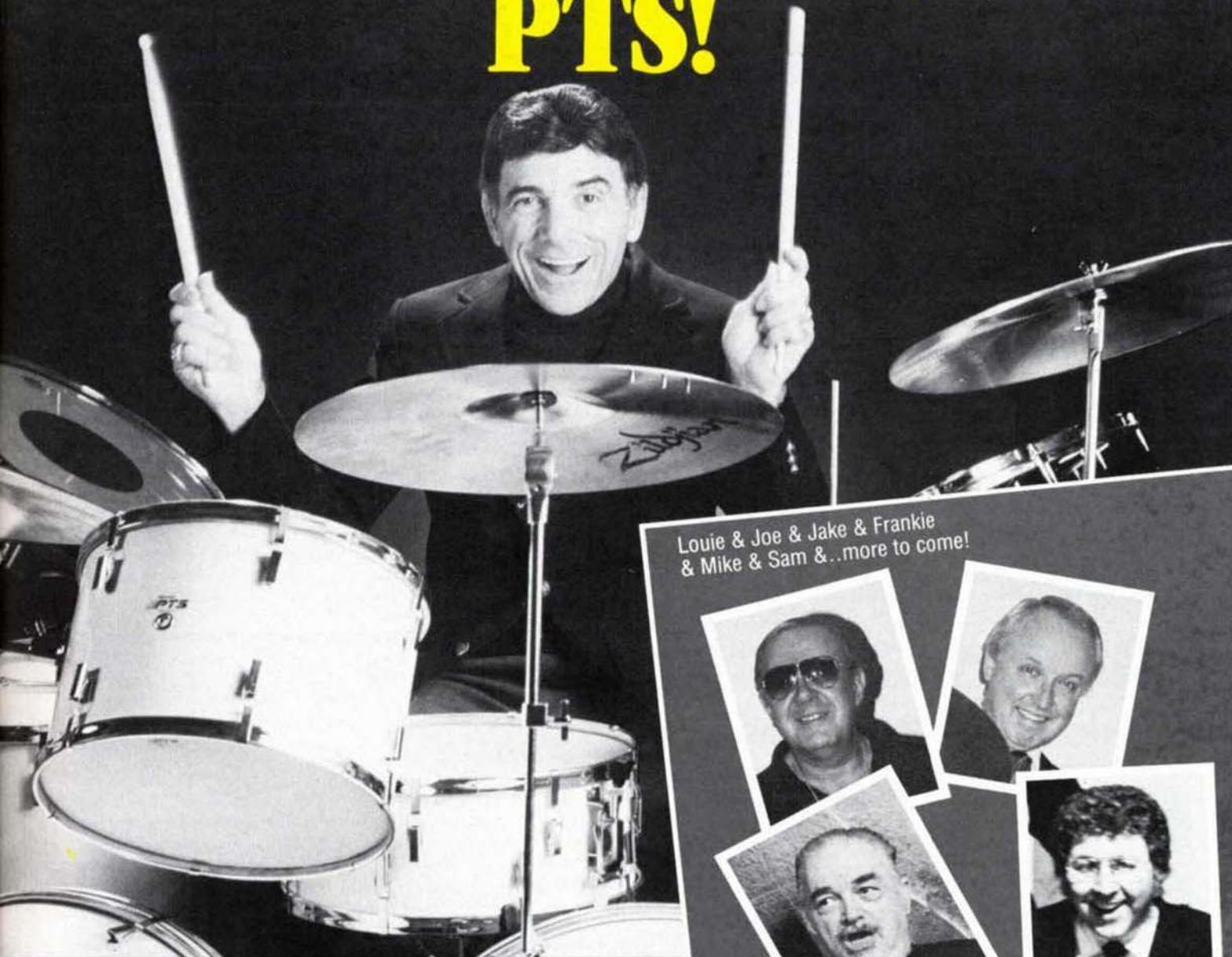
Price: \$3.00

This book is designed to work in conjunction with *Drum Reader Book One*. The material contained in this book can be played against the audio cassette of *Book One*, thus making it a duet. Students playing this book should be at the intermediate level.

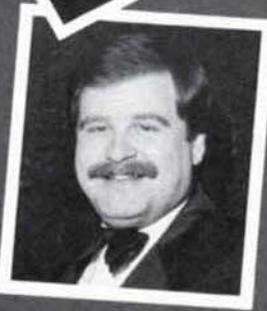
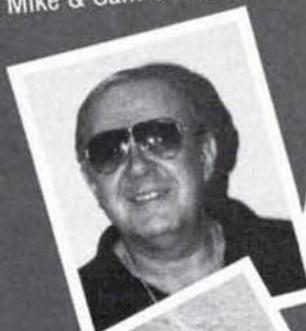
The material in the 4/4 section covers 8th notes, 16th notes, triplets, and various-length rolls, i.e., whole-note rolls, half-note rolls, quarter-note rolls, and 8th-note rolls. The 2/4 section covers the same note values, but adds 16ths. If students are not familiar with various-length rolls, they will definitely need the aid of private



Look who's playin' PTS!



Louie & Joe & Jake & Frankie
& Mike & Sam &...more to come!



CLOCKWISE FROM TOP:
LOUIE BELLSON
JOE MORELLO
(Jazz Artist / Teacher)
JAKE HANNA
(Jazz Artist / Teacher)
FRANKIE CAPP
(Jazz Artist / Bandleader)
MIKE BALTER
(Percussionist / Teacher)
SAM ULANO
(Instructor / Clinician)

Why would top pro's like these own and play a pre-tuned drumset? They may play and/or endorse conventional drumsets, too, but often they choose to play PTS—for one important reason. Sure, it's lightweight and easy-to-schlep around—a roadie's delight for touring, second gigs and practice. Sure, it sets up in a flash with little or no tuning, and they dig the ability to change heads or add Muff'ls™ in seconds. And sure, the price tag is downright un-believable! But there's only one reason why Louie or any of them would put their reputations on the line: **PTS performs!** Now available in a wide range of sizes and sets—and all *very* affordable.

REMO, INC. 12804 RAYMER ST.,
NORTH HOLLYWOOD, CA 91605

REMO USA

PTS. Affordable Pro Sound!

Send in this ad, \$3 and your size for \$8 value Remo/Pro-Mark T-Shirt. Dark brown only. Limit 1 per ad.

"ATTENTION DRUMMERS"

RID YOUR BASS DRUM OF UNSIGHTLY BLANKETS & FOAM



THE ORIGINAL MURRAY BASS DRUM MUFFLER Patent Pending

- * Enhances appearance of Bass Drum
- * Controls unwanted overtones in Bass Drum
- * Features adjustable Mike holder for miking purposes
- * Features adjustable Tracking System to hold Muffler in place

\$18.95

Plus \$3.00 shipping & handling
(Continental U.S.A.)

All others \$6.00 shipping & handling
(Surface)

Send check or money order & Bass Drum size to:

MURRAY BASS DRUM MUFFLER

633 WEST COLLEGE

JONESBORO, AR 72401 U.S.A.

instructors.

The 3/4, 5/4, 6/4, 7/4 sections cover 8th notes, triplets, 16ths, and half notes, along with various-length rolls. The 3/8, 6/8, 7/8, 9/8 and 12/8 sections cover 16th- and 32nd-note patterns. Various-length rolls are found in the 7/8 section.

This book plays very well against the audio cassette. The only problem I found with the cassette was being able to hear Mr. Ulano's practice pad above his counting. Even though this book plays well against the cassette, I feel the text could be improved in such areas as spelling and grammar. Sam Ulano's idea of having a student play a duet with a tape is unique. It does not necessitate the student finding a fellow drummer to work with.

Joe Buerger

A - Z OF ROCK DRUMMERS

by Harry Shapiro

Publ: Proteus Publishing Co., Inc.

733 Third Ave.

New York, NY 10017

Price: \$10.95

Harry Shapiro has written what could've been titled "The Encyclopedia of Rock Drummers." I'm sure somebody will find that *their* favorite drummer is missing, but in general, Mr. Shapiro has done a thorough job. Each drummer is covered biographically and most of the bios include references to recorded works. My only suggestion for improvement would've been for more objectivity in Mr. Shapiro's writing. Some of the descriptions of the drummers' styles, ability, body of recorded work and drumsets, tend to border on the "cutesy" side.

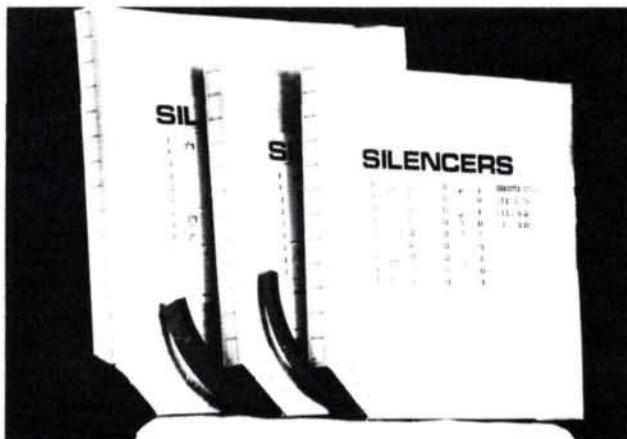
There are a number of fine photos included, both black & white and color, and many that are unfamiliar and interesting to look at.

A - Z Of Rock Drummers is a fun, informative book; an excellent primer for anyone who wants to expand their knowledge of the subject. Above all, Mr. Shapiro deserves credit for caring enough about drumming to write this book in the first place.

Scott K. Fish

SILENCERS™

HARMONIC MUTES FOR DRUMS



**Harmonic Distortion is a Problem in Acoustic Drums!
Silencers Cut Distortion and Offer Complete Flexibility,
so You Choose the Desired Amount of Muting.**

**Silencers Performance can't be Beat and the Price is
Why Drummers are Switching to Silencers**

For More Info: Contact Your Local Music Dealer, or

PETERSON PERCUSSION PRODUCTS CO.

P.O. Box 504

Worth, IL 60482

(312) 448-4739

INSIDE BUDDY RICH

by Jim Nesbitt in collaboration

with Buddy Rich

Publ: Kendor Music, Inc.

P.O. Box 278

Delevan, NY 14042

Price: \$9.50

If you've ever sat in absolute awe at a Buddy Rich performance, watching the man execute one incredible figure after another, and you didn't have the slightest idea of what he did or how he did it, you'll delight in Jim Nesbitt's *Inside Buddy Rich*. What our author has done is slow it all down, and then carefully and methodically analyze every move. The result is a fascinating and detailed study of the master technician's style and technique.

Inside Buddy Rich does a fine job of presenting a close-up look at Buddy's use of rolls, rimshots, cross-sticking, cymbal technique, and much more. And Nesbitt accomplishes it all through an assortment of musical examples and analysis. There's also a detailed diagram of Buddy's setup, a handful of very nice photographs, and a wide collection of complete solo transcriptions from tunes like, "Space Shuttle," "Sassy Strut," "Dancing Men," "Keep The Customer Satisfied," and "West Side Story," all of which are astonishingly accurate considering the difficulty involved in transcribing *anything* played by Buddy Rich.

A series of comments on a variety of subjects from the man himself also weave their way throughout the text in a sort of mini-interview format. It's an interesting and refreshing touch: ". . . If what you're doing up there is too much for people in the audience to comprehend . . . then you stop and say, OK, we'll see if you understand this, isn't this cute? Hey, here's a flip, how do you like that folks?" And, ". . . You reach a certain point in your success . . . and everybody thinks, 'well that's as far as I have to go, because I've got it.' Never realizing that you've never got it. You'll never get it if you live to be a hundred years old." It's comments like these which help to make Buddy's inimitable personality practically lift right off the pages of the book.

Jim Nesbitt has obviously done his homework here and Buddy

OCTOBER 1984

Rich freaks will have a field day with this one. "This book is meant to be a celebration of Buddy Rich," says our author in his introduction. "If it helps you learn anything from him, beautiful; you're celebrating too." We couldn't have said it better ourselves.

Mark Hurley

CONGA COME ALIVE!

by Jim Dinella

Publ: Brass Ring Enterprises

P.O. Box 1312

Toms River, NJ 08753

Price: \$5.95

This 60-page book begins with the technique of mounting and tuning a conga head, sitting position, historical information and general notes. The book then presents roll exercises which are played on different spots of the drumhead, producing a variety of pitches. The next four pages are dedicated to hand coordination studies and the methods of producing the "ring," "slap sound," and "heel-toe" technique.

The middle section of the book deals with specific rhythms, including slow rock, cha-cha, mambo, rhumba, bossa nova, meringue, calypso, samba, la bomba, Afro-Cuban 6/8, jazz, disco, funky beats and reggae. Sandwiched between the rhythms, the author includes exercises for the development of the "slide" or "moose call," bass sound, flams and elbow sounds.

The last section of the book starts with short fill exercises, using ruffs, and one-measure fills. There are four pages of rhythms for three conga drums (played by one person) and two 16-measure solos: one for two drums and the other for three drums. The book concludes with ensemble pieces written for quinto, conga, tumba, cowbell and shekere. There is a paragraph on miking and some travel tips, as well as a discography. Material about Latin-Afro instruments and playing techniques is not easily accessible. The drummer interested in these areas of percussion will find this book a welcome addition.

Glenn Weber

PARADIDDLE ROCK

by Joel Rothman

Publ: J.R. Publications

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

Price: \$5.95

Paradiddles may seem like an old subject that has been beaten to death (excuse the pun), but with the correct attitude a lot can be gained from their study. Rothman's approach to paradiddles is somewhat liberal by the way he exposes them for what they really are—combinations of singles and doubles. All of these combinations are formed into groups of four 16th-notes with different stickings, and then assigned a form title. For example, form A would be played (sticking-wise) RLRR (or LRLL), form B would be played RRLR (or LLRL), and so on. After a few exercises which familiarize the student with these basic forms, Rothman places these different forms into a rock feel and adds bass drum notes. This creates some interesting fills and solos for the drumset. The book goes on to combine the forms into four-bar solos, breaking them up between hands and feet. By adding two additional 16ths to the already existing forms, the author makes them double paradiddles for use in fills with triplets and playing time in triple meters.

I first questioned using this "form" approach, but I found that, once comfortable with them, I was thinking in groups of four and six notes instead of one right and two lefts (or whatever single/double combination). This would help anyone's speed and motion around the drums. Rothman could have applied the concepts more to the entire set, but with a little imagination, the patterns become very melodic. Some of these have a Latin feel to them, especially when adding different bass drum patterns.

Paradiddle Rock is better suited to the intermediate level student than to the beginning student. A basic foundation of paradiddles/rudiments is suggested before applying the concepts discussed in this work. Students will find this book to be an interesting and helpful way in which to improve their time and fills on drumset.

William F. Miller



RESONANT

Patented Drum Sticks

The most BEAUTIFUL and ATTRACTIVE drum stick on the market, and the ONLY drum sticks with "built-in COMFORT"

The patented GRIP feels GREAT and when you try new beats, you will find that you CAN play BETTER and FASTER than with standard wood sticks.

Available in Hickory in 2B, 5B, 5A, 7A, Jazz in Wood or Nylon tip, Rock/Roll Knockers also with grip: \$6.50 plus \$1.00 postage.

And Now! For the HARD Rock Drummer, Densiwood drum sticks in 2B & 5B, Wood or Nylon tip, and Rock has no tip, both ends butted. Densiwood sticks are heavier and longer lasting than Hickory and are VERY LOUD!

Introductory price: \$8.50 plus \$1.00 postage.

RESONANT DRUM STICKS

P.O. Box 11007

Torrance, CA 90510-1007

Dealers write or call

(213) 328-1354



center rolls music rolls music center music center rolls center rolls music

Percussion Keyboards
 Guitars Multitrack Lighting
 Sound Systems Amplifiers

703-533-9510

"Competitive Worldwide"

1065 West Broad Street
Falls Church, Virginia 22046

DRUM SOLOIST



Max Roach: "Speculate"

Transcribed by Kent Byron

Max Roach performed this solo on his album *Max*, originally released on the Cadet label, #623, but now available through the Chess Jazz Masters Series, #2ACMJ-405. The hi-hat is played on beats 2 and 4 of each measure, and the bass drum on beats 1, 2, 3, and 4 of each measure, except for the last eight bars, which are shown.

♩ = 184 ♪ = $\frac{3}{4}$

Cym
T
S O
F T
B D

The Signature Series by Sonor. Sheer drumming pleasure for ten years. And longer.

The Sonor Signature Series is the first and only drum set with a ten year limited warranty on materials and workmanship. We can offer this because there is nothing to equal the exceptional quality of Signature sound, design, and workmanship.

The Signature Sound.

The construction of the Signature Series drum shell is different than that of conventional drums. The 12-ply shells are formed tension free from selected woods. Tension free means that the single plies form a solid sound

unity, thus allowing the drum head an optimum of vibration. All Signature Series drums are available in two versions, giving the drummer a choice of two Signature Sounds: Heavy or Light. The Heavy version, with a thickness of 12 mms, produces a mellow and dry sound; the Light shells, not to be confused with Sonorlite, have a thickness of 7 mms and sound more responsive and direct. Both shells have extra deep dimensions, ensuring a perfectly balanced sound volume.

The Signature Finish.

Sonor has long been known as a specialist in finding and processing precious woods for drums. The wood selected for the Signature Series exceeded even our own expectations. Because of their structure and quality, we chose African Bubinga and Makassar Ebony from Indonesia. In keeping with the Sonor tradition, drum shells are veneered not only on the outside, but also on the inside. The Signature Series owes its exclusive, unmistakable

appearance to the exotic grain and natural wood character of Bubinga and Ebony.

The Signature Hardware

offers a maximum of stability combined with a functional design. Extra solid double struts, rugged steel chains for bass drum pedals and hi-hat stands, and instantly convertible rubber to metal feet are but a few of the outstanding features we offer.

The Signature Series was developed for the most discerning professionals. Made by perfectionists for perfectionists.

 **SONOR**[®]
The Drummer's Drum.

Send for our complete color catalog. Include \$ 3.00 for postage and handling.
Exclusive distributor for the U.S. and Canada: Charles Alden Music Co. Inc. · P.O.Box 231, Walpole, MA 02081 · Tel. (617) 668-5600
Outside the U.S. and Canada please contact: Sonor Percussion · P.O.Box 2020 · D-5920 Bad Berleburg-Aue · West Germany





A&A DRUM CENTER



UPSTATE NEW YORK'S ONLY
PERCUSSION SPECIALTY SHOP

**LUDWIG
PEARL
MUSSER
PREMIER
DEAGAN
GRETSCHE
SLINGERLAND
SONOR**

- Custom Refinishing
- Modifications
- Largest Selection
- Extensive Parts Inventory
- Latest Innovations
- Rentals
- Professional Instruction
- Repairs
- Accessories

We have the parts, equipment and expertise to professionally satisfy your percussion needs

423 Trenton Ave., N. Utica, NY 13502
1-315-724-5080
CALL OR WRITE TODAY!

**P
R
O
F
E
S
S
I
O
N
A
L
S
T
A
F
F**

**Send for
A&A DRUM
CENTER
TEE SHIRTS**
White, Red or Blue
\$6.95 ea.
HATS
Red or Blue \$6.95 ea.
**A&A DRUM
CENTER
1984 folder on
percussion
products,
repairs and parts.**
\$1.00
Tee Shirts/Hats/Folder
refundable on first order.
State Size/second color
choice.

TALK TO A PROFESSIONAL About Drums



Call the Sam Ash Professionals. They know their equipment and understand your needs. And you're dealing with the biggest in the business - a 60 year old company with a \$7 million dollar inventory. Why not get the best selection, the best price and the best advice from the Sam Ash Professionals?

ALL THE TOP BRANDS including Ludwig, Tama, Pearl, Slingerland, Gretsch, Sonor, Rogers, Samson, CB 700, Latin Percussion and Cosmic Percussion. Cymbals by Avedis Zildjian, K. Zildjian, Paiste, Sabian, Camber

PLUS ALL YOUR OTHER NEEDS—case, covers, stands, pedals, hands, sticks, drum machines

718-347-7757

ON LONG ISLAND: (516) 485-2122
TWX 510-222-1630 SAM ASH HEMP

Since 1924

Sam Ash
MUSIC STORES



124 Fulton Avenue, Hempstead, New York 11550

This system can be applied to 8th-note triplets by playing:

R.H.
or
R.F.

L.H.
or
L.F.

Here are examples of triplet patterns:

You can reverse all of these patterns by playing the hands' part with the feet and vice versa. The R's and L's will remain the same.

Practice playing these patterns with both hands on the snare. Then try breaking up the hands on the different sound sources in your kit. Try applying them as one-bar fills. Once you are familiar with them, try repeating and combining them as extended fills and solos. Experiment with your own patterns.

NEW RELEASE FROM:

music ink

double bass drumming

The Definitive Statement On Double Bass Drumming

Joe Franco

Contains beats, fills, solo ideas and concepts which can be used immediately. Written by Joe Franco, (CHILLIWACK, GOOD RATS) one of the most powerful yet articulate drummers in music today.

music ink

DEALER INQUIRIES INVITED

P.O. Box 704 • Farmingdale, NY 11735 • (516) 783-7188

SIMMONS

electronic drums

Introducing the Simmons digital sampler and EPROM blower, the SDS EPB.

It can accurately record a percussive sound and if desired, "blow" it into a chip of solid state memory called an EPROM.

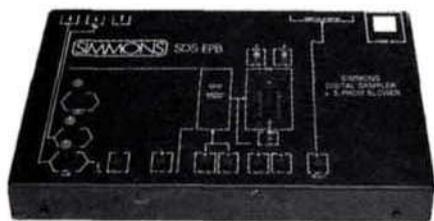
Hence owners of the revolutionary SDS 7 electronic drum kit can build up a library of personally sampled sounds to replace those installed in the factory.

The result is a truly creative percussion instrument, totally unique to you.

In the coming months, we will be giving some suggestions of places which provide a rich hunting ground for the "percussive sampler", but in the meantime, here's a good place to start.



Start Here



SIMMONS

Group Centre Inc

groups. I try to run my bands in a manner similar to Art Blakey's concept. I like to have one person in the band as a musical director. I can write and play a little bit of piano, and I look over all the charts. But when it comes down to it, I'm a drummer first. I try to find piano players as musical directors and I give them the credit. If I record, I'll give them production credits. Then they're involved, but it's still not a co-op group. For me, this is the best way to work.

One of the biggest problems is that a lot of jazz groups don't have work. I'm very lucky to have work almost *always*. I'll call someone like Don Menza and tell him that I'm coming to the West Coast. I'll tell him the dates I have, how much they pay, and ask if he can do them. We all have to make a living, so if Don has something more lucrative, then I'll call somebody else. But Don Menza gave up a week of *The John Davidson Show* to do my *On Fire* album. I do that too. A lot of times I'll say no to a commercial date and take a lesser paying jazz date if I want to play jazz. To me, that's soul music. It makes my heart feel good.

SF: After you've recorded an album with seasoned pros, is it frustrating not to be able to use the same players on your gigs?

LD: Yeah, but I get a big kick out of that in a way. The band on the *On Fire* album is Don Menza, Bobby Shew, Lanny Morgan, Jack Wilson and Bob Magnusson. I told

them to block two weeks' time, and I did all the business with the record company, which is unusual for a jazz record. We rehearsed a lot for it, and afterwards we booked a lot of work to promote the album with the same band all over California. It wasn't like just going in the studio and never seeing each other again. We even did a project where Don and Lanny were both on the same label as leaders. I proposed a thing to Herb Wong to call it the Palo Alto All-Stars, and I booked a couple of gigs like that using all our names. We got a nice run out of that album.

With my East Coast band, there's a certain joy that is even more fulfilling to me, in getting players who are lesser known. These musicians come in like they're really honored to work with me. There's a certain beautiful feeling about that. They're younger. They get written up. They use the press they get. They make contacts. Last night, Les Paul came in. You should have seen the looks on their faces when I said, "Come on over, guys, and meet Les Paul." These are young musicians, and they wouldn't normally have Les Paul come out to hear them on a gig. Joe Morello came by and sat in with my band. He played great. Something like that is so rewarding and great.

SF: I keep looking for that new generation of jazz groups with the longevity of the Modern Jazz Quartet or the Oscar Peterson Trio.

LD: I think the business today is so much more complex. With the trio of Oscar Peterson, Ray Brown and Ed Thigpen, each one contributed to that sound. There were the venues to play all the time and it was a first-class ticket. I'm sure Oscar had a nice agreement with them to keep them that long. It wasn't like so much of a fad then. Nowadays, if you look at groups like the Jeff Lorber Fusion or Spyro Gyra, these groups have a good, strong two years and then something else happens.

One of the strongest groups is Weather Report. And look how many personnel changes that band has been through over the years! But Wayne Shorter and Joe Zawinul have that concept, and they're the leaders.

SF: I hear a lot of jazz players making bitter remarks about how, if they only had the financial backing that the rock players had, they could really do something. But, for example, they're not willing to tour the U.S. with eight people in an Econoline van, 265 days a year for two years like the Allman Brothers did before they started getting recognition.

LD: One of my favorite *Modern Drummer* interviews was the one Roberto Petaccia did with Roland Vazquez. Roland was involved with my *Concerts By The Sea* album. He and I collaborated on a few charts. I still play a lot of his music, and we'll be doing something again. Roland had a great alternative for finding work for a band. In the late '70s, he outlined a grant idea through the National Endowment For The Arts. He got the grant and went up and down the whole coast, very comfortably, doing a college tour. So, you can do something like that for not a lot of money if the music is good. Roland's music was good and very challenging, so he could get good players. Then, the main thing is that you've got to shy away from musicians with attitudes.

You get a lot of good players in both rock and jazz who have attitudes that are not good for a band. I always hire people I really dig personally. Then they usually really hit it off with each other. It is a lot easier when you don't have any friction. In Harry James's band, for years, they never hired players like that. It was such an institution that, based on recommendations

All NEW and IMPROVED Aquarian Drumsticks are NOW BETTER THAN WOOD.

Now the same weight as premium wood drumsticks.

Rick Latham, outstanding Funk drummer, author and clinician says "I've been using X-10's for over two years. The NEW Formula X-10's are the best yet. I use them on the road and in the recording studio. No matter what the musical situation I can always get the sound I want with less effort than ever before. The sticks of the FUTURE are here now."



NOW at new low prices!

FORMULA™ X-10's, the precision and durable tools for contemporary drummers only \$26.95, suggested retail price (formerly \$29.95).

LITES™ with graphite, with the feel and durability of graphite only \$16.95, suggested retail price (formerly \$24.95).

If you are serious about your drumming you owe it to yourself to compare our **ALL NEW** drumsticks with any on the market . . . wood or otherwise.

AQUARIAN AQUARIAN ACCESSORIES CORP.
1140 N. Tustin Ave. • Anaheim, California 92807 • (714) 632-0230

Caruso Music

TRUSTED WORLDWIDE FOR OVER 50 YEARS!

EAMES	SLINGERLAND	NORTH
GRETSCH	SONOR	OM PERC.
LUDWIG	TAMA	MUSSER
PEARL	YAMAHA	DEAGAN
PREMIER	DRUM WORKSHOP	ZILDJIAN
ROGERS	GONBOPS	PAISTE
SIMMONS	LATIN PERC.	SABIAN

GREAT PRICES, WE SHIP EVERYWHERE
(203) 442-9600

20 Bank St. • New London, CT. 06320

from other players, Harry's manager would get on the phone and not take a lot of time in hiring musicians. I mean, it's hard anyway to get a 17-piece group to really feel like a family. But with my smaller groups, it's easy to feel like a family. When you have people who mutually admire each other, it comes out in the music.

One of the keys to success in a band is basic communication. If you've been around the block, you know how to act on stage. Another thing about Blakey's groups is that they've always been presented right in jazz. One of the reasons I'm so knocked out by Wynton Marsalis is because he really presents his music correctly. They dress well. They draw crowds. They play their music. They're not just jiving. They're not up there in skirts and wigs. They look like they're paid well.

Down here at the Sheraton we have an exclusive uniform: Slingerland T-shirts on Mondays and Wednesdays, and Zildjian T-shirts on Tuesdays and Thursdays. But the guys come in and they look *right*. Their shoes are shined. They know how to act. I don't have to worry about them saying dumb things to the management.

I hire a lot of players who have their own bands. I tell them right up front, "Look, on a gig like this, I know you'd like to work this room with your own band. But don't solicit on this gig. That's just not professional." If you have that understanding up front, you won't have any problems. And you say it in a nice way. But I remember hiring a guy one time. I walked into the men's room and he had his fliers all over the place for a gig he was playing down the block the following week.

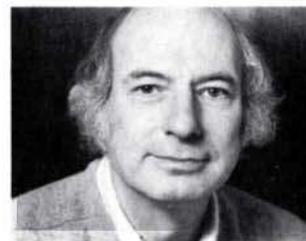
SF: Buddy Rich used the term "attitudinal playing" in a recent interview. Can you hazard a guess as to what he meant by that?

LD: I would think that he was saying that you should play with a good attitude. He hears everything. Just that alone is such a courtesy. Even though he's such a force, he's still one of the greatest sidemen in the world. I've heard him sitting in with trios playing as tasty as Marty Morrell did with Bill Evans.

SF: Do you ever listen to your first album, *Spectrum!* How do you feel about it in retrospect?

PRACTICE CAN BE DANGEROUS TO THE HEALTH OF YOUR DRUMMING TALENT!

I'm Stanley Spector and my students are among the most successful drummers throughout America and the Free World. But I would like to talk about you.



You say you have an idea you'd like to express. You say you're unable to accomplish it because you lack technique. You say you practice technique every day expecting that with effort and time it will help you to express that idea. Is such an expectation justified?

First, please tell me what you mean by an idea? I understand an idea to be an aspect of knowledge. Since knowledge is always of the past, an idea must also be of the past. If I'm happy with my drumming it is because I'm happy now in the present. I don't need an idea about either my drumming or my being happy. But if I'm not happy, I may think back to the past when I was happy about my drumming, and when I do that I do have an idea about my drumming and being happy with it. Unfortunately the idea can in no way help me to play the drums happily now. The more I attempt to practice and capture the ideas of past memories, the more I remain welded to the past.

Second, tell me what you mean by a technique? Yes, technique is the means of expressing an idea. But can technique ever be your technique? Is not technique either a copy of another drummer along with his idea, or is it something that is alleged to be a technique that you learn out of a method book? In either case it will be something you repeat endlessly. That being the case, is not technique itself always something of the past?

Do you remember your goal? Your goal was to produce a performance involving improvisation that is spontaneous, free, and totally in the present. But yet you are approaching it through practice, ideas, and techniques which are entirely and totally of the past. If you were not already so far down this path of confusion and frustration, the situation would be hilarious.

What many consider to be a solution to this uncertainty, puzzlement, and confusion is actually when you perform the past and pretend it is the present. When you are already up to your nostrils and

about to go down for the third time it is a small matter that your solution violates fact, reality, and logic. If you continue following such a path your practice and study is based upon nothing but pretence and ignorance.

Fear is the reason you have practiced yourself into such a corner. You are nobody today but want to be somebody tomorrow. You like music and drumming. Others have become somebody through it. Perhaps you too may become somebody through it. The inside information has always been: study long, practice hard and you'll eventually become somebody. The reason for practice is the fear that today you are nobody. And the amazing thing above all else is that you have or are now actually paying a private teacher or a college of music to perpetuate the confusion and the fear.

Practice, technique, and ideas are not things which you thought up or discovered by yourself. They have been imposed on you through conformity, cultural conditioning, and brainwashing. In fact, they are so cleverly imposed that you yourself eventually come to believe that practice, technique, and ideas are things that you actually did think up for your own good.

My home study course on cassettes is designed to help the drummer with natural ability to stay in contact with his talent, or to help him get back to it if he has been misdirected. Further, it will help the individual drummer to see through the cultural brainwashing, so he may free himself from it.

The most talented, creative, mature, and ambitious drummers throughout America and the Free World are learning an entirely new way and attitude in their daily study at the drum set. The astonishing news is that such an electrified study through our drum set home study course on cassettes is more personal than sitting in the same room with the conventional teacher. How can you qualify? Fill out the enclosed coupon.

Dear Mr. Spector:

I wish to receive your introductory package of a one hour instructional cassette, a 20 minute recording with proof of success, and an extensive 24 page discussion. Enclosed you will find my check money order for fifteen dollars (\$15) which covers all costs. (Drummers in foreign countries should add two dollars and fifty cents (\$2.50) for air mail postage.)

Please send payment to

STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street, Dept. MD-56
New York, N.Y. 10019

Satisfaction or money back within 30 days.

Name _____
Street _____
City _____ State _____ Zip _____
Country _____

Drummers within the Greater New York area wishing to qualify for drum set instruction at the school may call (212) 246-5661.

Intensive programs from two to ten weeks at a time are available in New York for drummers throughout America and abroad. (Subject to availability of time.) If you are considering such a possibility for the future, we would encourage you to establish an instructional relationship with us now through the home study course as the most appropriate way of qualifying for our instruction in New York.

DIAL-A-DRUM

presented by Chet Doboe

(516) 292-0838

Call today and listen to hot drum ideas and stimulating drum talk, all for the price of a phone call!

LD: I still really like that album. Now I have five albums out as a leader. There's not a note on one of them that I can honestly say I really didn't like. It's a good feeling. All of them are really honest and they're the best I could do at that time. Every one of them really features the drums; all of them are high energy. The *Spectrum* album was kind of a freak because it was way before its time. There's a tune on there called "Fusion Pro And Con" that they still play on some stations. They even used it as a theme on an NFL game. It's an atonal piece of music that Karl Milrock wrote for me. It's got five saxophones playing at one time, with a heavy backbeat on 6. If you only heard eight bars of it, it would sound like it was just done yesterday. The personnel included Lew Tabackin, Arnie Lawrence, Marvin Stamm, Joe Beck and Sam Brown—all great players.

SF: What do you think are some of the greatest drum records ever recorded?

LD: I've got so many favorite albums for drums. One of my favorites for the camaraderie and the back and forth playing is the *Rich Vs. Roach* album. That's one of the drum classics. There are several Art Blakey albums that I really dig. I love some of the things that Steve Gadd did on the CTI label, like the Chet Baker album *She Was Too Good To Me*. He was really swinging and playing great. I like certain things that Vinnie Colaiuta did with

Zappa. The things Joe Morello did with Dave Brubeck are phenomenal. I love all the Tony Williams things with Miles. I still listen to that whole '60s collection, from *Miles Smiles*, to *Four And More*, to *ESP*, to *Seven Steps To Heaven*. There are really so many.

SF: Fred Gruber told me that he once asked Buddy Rich what questions he would ask in an interview. And one of the questions Buddy asked Fred was "What's the greatest four-bar drum break ever recorded? Believe it or not, Fred knew what Buddy's answer was. I'll ask you the same question, and then I'll tell you what Buddy said.

LD: I would pick a four-bar break that Art Blakey does on the original recording of "Blues March." I'm not even sure what album that's on. The note placement on that gives me chills. Right where Art put the time is right where it should be. There's a live recording that Buddy did with Sammy Davis, Jr. Buddy plays a four-bar break on "Ding, Dong, The Witch Is Dead" that kills me too. But, as a favorite, I would say the Blakey one.

SF: Buddy said the greatest four-bar drum break was played by Shadow Wilson on a Count Basie record called "Queer Street." Now, let me ask you this: Are there any drummers you'd like to meet, including—if possible—drummers who are no longer with us?

LD: I'm 36 now, but I was already playing

on the road when I was 16. I still have all the enthusiasm, I love to play, and I'm dying to see what's going to happen from here. But, at the same time, I've always had a strong feeling for tradition, which is important in music. So when we talk about drummers, I think of nights like when I went to England and hung out with Alex Duthart, who came to a clinic and brought me a beautiful 100-year old bottle of scotch. We just told stories all night in a bar to the point where I was signing his drinks to my bill. We were having so much fun talking about drummers that I was signing the room number on my key upside down. In the morning I had no bills. Later on down the road, I realized that instead of signing 609, I had been signing 906 or something like that.

There's such a wide variety of drummers. I got to know Gene Krupa very well. I still listen to Sonny Greer, Chick Webb, Baby Dodds and all the guys up to Vinnie Colaiuta, Daniel Humair, Bob Moses, and Jack DeJohnette. One of the things I've dug about *MD* is the history articles that you've done, like "The History Of Rock Drumming." A lot of that I didn't know. It's really a turn-on to see those drummers get that kind of recognition. In so much of that music they never put the musicians' names on the records.

The music that Chick Webb and Baby Dodds played was so much simpler. It's really the same today, in a way. It was just where they put the time. And what made a Chick Webb so special? There was a certain magic and a certain fire that they could put to a band. And there was a certain amount of class that those early drummers had that I really respect, especially Sonny Greer.

Jack DeJohnette recorded a song called "Zoot Suit." It knocks me out when a guy like that can show the tradition through very modern music. That's the art form right there. That's sort of what I tried to do on the song "Ellingtonia" on my last album. We really tried to capture the real Ellington feel; yet it's modern in a way. More than anything, I love to keep the tradition. Like on this gig, I'll play a tune that's right out of the Basic tradition; then I'll do a Crusader's tune; then I'll do a song in an odd-time signature. And I get

Chet McCracken with Joe Walsh says:

**"FOR SOUND,
you can compare the Hi-Energy Mics
to any on the market today."**

**"FOR PRICE,
there IS no comparison."**



The Hi-Energy Miking System is un-like any other. Consider these features:

- **New Technology Condenser Microphone**
- **No phasing problems**
- **Handles an Incredible 161 dB SPL**
- **Eliminates boom stands and stage rumble**
- **More volume before feedback**
- **Shock mounted clamps set up fast and easy**
- **Natural, uncolored drum sound**
- **No need to drill holes in the drum shells**
- **Hot, clean signal at the board**

AQUARIAN AQUARIAN ACCESSORIES CORP.
1140 N. Tustin Ave. • Anaheim, California 92807 • (714) 632-0230

More REAL drum sound at a great price.

Call us and we'll prove it to you.

WE'RE THE BEST

One of the largest drum shops in the world

WE BEAT MAILORDER DEALS NATIONWIDE

The Drum Shop—Houston
1511 W. Alabama St.,
Houston, TX 77098
(713) 524-1577

put down a lot by critics. They call me "eclectic." There's not one review where the word eclectic is not in it.

SF: Eclectic is an '80s cop-out word. If you don't understand what a musician is doing, you say that it's eclectic.

LD: Right. Most of the people who are narrow-minded can't understand how you can play something funky like "Freedom Jazz Dance," and follow it with "Waltz For Debby" by Bill Evans. To me, that's the beauty of it.

SF: In 1984, why would it benefit a young drum student to become familiar with drummers like Baby Dodds, Papa Jo Jones and the other great players who were their contemporaries?

LD: In today's market—today's music—there are so many different influences. And it's not all going towards new wave and electronics. No matter what the popular way to go is, I notice that there's always some kind of a cycle which comes back to maybe a hit tune in the summertime with a New Orleans two-beat feel, or something from the '60s in the style of Brook Benton, Lloyd Price or someone like that. Because of that you're talking about *swing*. And when you're talking about swing, you should know what swing is really about.

I was fortunate to have worked with Harry James, and he taught me a lot about the swing era and idiom. If I say to half my students, "Play a Lunceford two," they don't know what that means. You have to research it. It's not easy to get the records or the history books, but it still is there and it's very important. And when the students hear it, they'll say, "Oh, that's like the beat on 'Hi-Heel Sneakers' years ago."

Wynton Marsalis is one of the greats in today's jazz. But it's like watching a history course when you see him. If you play the instrument, you should know how it was developed, who invented it, and who did what first. With the drumset, we're not talking about an instrument that's that old—maybe 100 years at the most. It's interesting to know all of those transitions and it's all on recordings up to the most contemporary players. You can see from articles by people like Paul Motian and Ed Blackwell that there are roots even in the most modern players.

I was just with Chad Wackerman



- #12 - AUGUST 1979
Billy Cobham, Elvin Jones, Jimmy Cobb.
- #13 - OCTOBER 1979
Gene Krupa Tribute Issue, Michael Shrieve.
- #17 - JUNE 1980
Carl Palmer, Derek Pellicci, Great Jazz Drummers—Part I.
- #18 - AUGUST 1980
Chet McCracken & Keith Knudsen, Ed Green.
- #22 - APRIL 1981
Hal Blaine, Gil Moore, P.L.T. Close-Up.
- #23 - MAY 1981
Jaimoe Johnson-Butch Trucks, Roger Hawkins, Buddy Harman, Paul T. Riddle.
- #25 - JULY 1981
Harvey Mason, Alan Gratzer, Bassists: On Drummers.
- #26 - AUGUST 1981
Billy Kreuzman, Mickey Hart, James Bradley, Jr.
- #27 - OCTOBER 1981
Shelly Manne, Tommy Aldridge.
- #28 - NOVEMBER 1981
Jim Keltner, Terry Bozzio, Ed Blackwell.
- #29 - DECEMBER 1981
Ringo Starr, Mitch Mitchell.
- #30 - FEBRUARY 1982
Philly Joe Jones, Stix Hooper.
- #31 - APRIL 1982
Max Weinberg, Narada Michael Walden, Danny Gottlieb.
- #32 - MAY 1982
Agnieszka Dunbar, Alex Acuna.
- #33 - JUNE 1982
Max Roach, Keith Moon, Vic Firth.
- #34 - JULY 1982
John Panozzo, Graham Lear, Martin Chambers.
- #35 - AUG / SEPT 1982
Charlie Watts, Ed Mann, David Dix.
- #36 - OCTOBER 1982
Stewart Copeland, Ed Thigpen, Drum Book Reference Guide.
- #37 - NOVEMBER 1982
Vinne Colaiuta, Barry Altschul, Liberry DeVitto.
- #38 - DECEMBER 1982
Elvin Jones, John Densmore, Miking & Recording Drums.
- #39 - JANUARY 1983
Peter Erskine, Chester Thompson, Jim Gordon.
- #40 - FEBRUARY 1983
Jeff Porcaro, Clem Burke, Billy Higgins.
- #41 - MARCH 1983
Kenney Jones, Kenny Clare, Ginger Baker.
- #43 - MAY 1983
Earl Palmer, Chad Wackerman, Eli Konikoff.
- #44 - JUNE 1983
Bill Bulford, Mike Clark, Mark Craney.
- #45 - JULY 1983
Steve Gadd, Myron Grombacher, Drumsticks: The Full Story.
- #46 - AUGUST 1983
Arto, Mark Herndon, Fran Christina.
- #47 - SEPTEMBER 1983
MBoom, Eric Carr, Denny Carmassi.
- #48 - OCTOBER 1983
Alex Van Halen, Phillip Wilson, Frank Beard.
- #49 - NOVEMBER 1983
Phil Collins, Joe LaBarbera, Inside Sabian.
- #50 - DECEMBER 1983
Carl Palmer, Simon Kirke, Guide to Drum Computers.

The complete music store in your mail box

Send \$1.00 for catalog applied to first order

DRUMS and more

Fire • Stage Effects • Disco Lights • Fog Machines • Stage Lighting designed for musicians

41 Shore Drive
Huntington Bay
New York, 11743

FREEKULT MUSIC

OCTOBER 1984

Yes, I've missed some copies! Please send me the issues checked off below. All back issues are \$3.75 each. My payment for \$ _____ is enclosed. 47

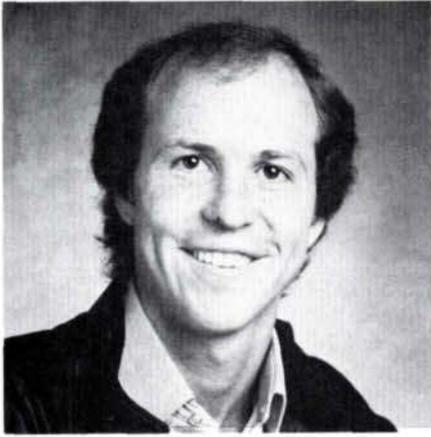
- 12
- 13
- 17
- 18
- 22
- 23
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 43
- 44
- 45
- 46
- 48
- 49
- 50

SEND TO: NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL TO: MODERN DRUMMER BACK ISSUE SERVICE
1000 CLIFTON AVE., CLIFTON, NJ 07013



“SuperHeads allow me to get that full ‘tuned down’ sound without losing separation or increasing snare buzz.”

Barry Keane
Gordon Lightfoot



11300 Rush St., So. El Monte, CA 91733

recently. He and I can talk about anybody. We can talk about Baby Dodds for an hour and Chad can talk about records that Baby was on. That's beautiful. I mean, Chad is only around 22 years old.

SF: Is the problem lack of motivation on the students' part, or is it because they don't learn the history from their teachers?

LD: Probably a combination. With the music we're talking about, the media isn't exposed to it. For years we've heard that it's America's only art form. Yet if we asked all the people in this restaurant what America's only art form is, they'll probably tell you it's an oil painting or something like that. They won't know that it's jazz, unfortunately.

But if you are intelligent and want to know all the styles—I'm not saying you want to be a jazz drummer, just that you want to know the styles—you can definitely spend some time researching and have it pretty well covered. I've got students who are very interested in it, and I think it helps their overall playing. A lot of drummers today are losing work because they can play rock—and I've noticed this a lot in Vegas since I've been back there with Wayne Newton—but most of them can't swing. They're losing the gigs because they don't have the roots.

SF: What about the criticism that it's impossible to play relaxed in odd-time signatures because you have to think too much?

LD: I disagree with that. It's either odd or even. One older style bass player said to me once, "Well, your heart beats in 4/4." I said, "How do you know that? It could be going in 5/4. It depends on where the accent is." A bar of seven beats can be counted 1-2-3,1-2,1-2. All you have to do is understand where the bass pattern is, and then just make it flow.

SF: What made you get into odd-time signatures?

LD: Don Ellis' band was a big influence in the very beginning. And I always dug Indian music too. I've gotten together several times with Allah Rakha, but I never really studied the hand drums. Our sessions were in reference to counting and subdivisions. It's beautiful and wild. He's incredible. Without drums, he could just sit here with his fingers on this tabletop and cook.

SF: I've always loved the fluidity of tablas. I wonder if that could somehow be duplicated on drumset.

LD: I think you could if you tuned a certain way. Tablas have such a different tuning, and the overtones have a lot to do with the way the notes go into each other, which develops harmonics. I saw a guy at a PAS convention do something with *RotoToms* set up very close. You could have a pattern going with your left hand against a right-hand pattern, and maybe even have *Roto-Toms* bass drums, as well as soft mallets instead of hard beaters.

SF: When you're sitting behind a drumset, how do you conceptualize all the drums and cymbals around you?

LD: Well, I use so many different sets now. I use a big 13-piece set for larger rooms and concerts. It's double bass drums—20" and 22"—and there's a lot of range in the set, from the 6" concert tom, all the way down to the 16" floor tom. In the lounges I use a basic five-piece jazz set. And I have a bigger set for big bands. The concept behind what I'm playing has a lot to do with the amount of drums and tuning.

I hear and see a blend of the cymbals and drums; I see a big percussion section. I also use some Latin percussion instruments. I have a concept similar to Louie Bellson. He always sees the drumset as an orchestra—something like the snare drum as the violins, the tom-toms as the cellos and the



Too often, brushwork has been ignored as much as possible by students and teachers alike. Naturally, this has resulted in some pretty bad brushwork in this day and age. Ed Thigpen has called upon his vast knowledge and written a book that should be included in every drummer's library, be he student or teacher, novice or professional. It's time someone wrote a definitive book on brushes and I believe that Ed Thigpen has done just that! Thank you, Ed!

Butch Miles

After speaking to Ed Thigpen and listening to the accompanying cassette tape, I've come to the conclusion that this book, «The Sound of Brushes», is an essential element in everyone's educational library. Put it in the section marked «Percussion, Traps, Contemporary». Try it! You'll like it!

Billy Cobham

I would like to endorse your book and feel that it is a great teaching aid I would use for students. Brushes are totally ignored by so many young drummers today that I feel your book is even more valuable and should be exposed. Good luck with it and I hope it's a «hit»!

Harvey Mason

Ed Thigpen's «Sound of Brushes» book is a must for every serious drummer who wants to become a well rounded musician in the music business.

Jack De Johnette

Concerning «Rhythm Analysis and Basic Co-ordination»: Thanks to Ed Thigpen for giving us a book with a definite approach towards developing the creative aspect of modern drumming.

Max Roach

Here is what a few master-drummer-percussionists have to say about «The Sound of Brushes».

After knowing Ed for 10, these many years, I can say with his experience, this book on The Sound of Brushes, I recommend. «Papa» Jo Jones

Ed Thigpen is the greatest, and «The Sound of Brushes» proves it!

Tony Williams

Truly a good book from one of the masters of the drums. I recommend this book of a lost art that is very important.

Billy Higgins

This is the most complete brush book written.

Jeff Hamilton

An articulate, progressive, well organized approach to brush playing. An absolute must for any serious drummer. Great Success!

Vic Firth

Send M.O. or Check in U.S. \$ 12,95 + 2,00 postage for The Sound of Brushes and \$ 4,95 + 1,00 postage for Rhythm Analysis and Basic Co-ordination to Donald Meade/Action-Reaction U.S.A. 617 East 83rd St., Chicago, ILL. 60619.

**NEW JERSEY
SCHOOL OF
PERCUSSION**

Glenn Weber — Director

Study drums through our unique correspondence course, which uses audio tapes with printed material and deals with theory, technique and performance areas.

Send for info:
**New Jersey
School of Percussion**
14 Northfield Ave.,
West Orange, N.J. 07052

bass drums as the basses. I'm not as exact about it; I almost like a looser approach. I'll set up my drums differently on purpose, just to play differently. But I do think of the drumset as a full-range instrument.

SF: Is it possible for drummers to become so technically exact and proficient that the naturalness of their playing suffers?

LD: If the music is super, super technical, then that might apply. But if you learn to master the music and relax with it, then there's no reason why it shouldn't swing. For years, Harry James used to tell me that it's not the notes, but the *rests* that count. In order for a band to really get a lilt and a groove, everybody has to contribute just a little bit, and be aware of what notes the other players are on. That's what makes it really happen. You could have a phenomenal drummer, but if there's a busy piano player and guitar player, the band's going to feel like a sinking ship. It's going to feel like lead.

SF: Would you discuss the different concepts in using sticks, brushes and mallets on the drumset?

LD: Well, technically, you have to adjust. I mostly use sticks in the course of a night, but I really do work a lot on brush technique. I have one or two tunes, at least, in every set where I use brushes. Sometimes the tempos are fast, and that's another technique. I also practice all the rudiments with brushes just to keep my stick technique up. That's a thing that Alan Dawson showed me. He's got variations on all the rudiments, and with the brushes it makes you work a little harder. I pass that on to my students. Then I use the combinations; a stick and a brush, a mallet and a brush, a mallet and a stick. I use everything—my hands, bending the cymbals. I really get off on all the combinations of sounds that you can pull out of a set. The mallets are the cleanest for tonality. You don't get the note of the stick hitting the head; you get a *pure* sound. I'm using the Cana-sonic heads and I can really get a timpani effect out of my whole set. I use a coated head on the snare because of the brushes.

SF: What are some of the common questions you're asked at clinics?

LD: One of the questions I'm asked a lot is, "How did you get your break?" That's a good question. You really have to be

interested in the music first. A lot of musicians will spend nine hours a day writing their resumes and an hour a day practicing. Do your musical homework first, have your credentials right, have a good tape, be on top of the auditions, show up on time, and look as good as you can. It's unbelievable; I hire many musicians to work as sidemen, and no matter how well they play, if they come to the gig dressed sloppily, it still bugs me. I come from the school where, if you take a Saturday night gig and you're going to hit at nine o'clock and be paid well, you should show up on time and look right. A lot of this has to do with the attitude of the playing.

SF: It drives me crazy when I hear jazz musicians say, "Well, you just don't make a lot of money playing jazz."

LD: That's not true. Tell Grover Washington, Jr., that. When I hear negative things about my music, I just have to live with it. I know musicians who want to get out of the business because of bad reviews, especially young players who are just starting out. They panic. But you can't please all the people all the time. You can only do your best. I groove on being flexible. It's fun. When you can play out on the instrument, and people aren't going to get on you about volume and taking chances, then do it. But if your gig is to do something more

Vic Firth and Steve Gadd
— the perfect pair —



Steve Gadd is recognized as one of today's greatest artists in rhythm. And when it comes to drumsticks, Vic Firth is far and away the leader in design expertise and consistent quality.

So it's only natural that Steve and Vic get together to make the perfect pair... the Steve Gadd Signature Model drumstick. Steve's personal design... Vic's quality craftsmanship. In jet black finished hickory with Steve's signature in gold. Pitch-paired for perfect balance and tone. Guaranteed straight and free of defects. At finer percussion shops and music dealers worldwide.

**VIC
FIRTH**

Vic Firth Inc.
Box 10
Dover, MA 02030

IN INDY
For Professional Products
And Professional Discounts
Stop By
McMAHON
DRUM STUDIO

Indianapolis, IN 46205
2020 E. 46th St. (317) 255-5200



"The only bass drum head on the market that requires no padding or pillows to dampen overtones."

Herman Jackson
B. B. King

DURALINE™
11300 Rush St., So. El Monte, CA 91733

traditional, then you do that.

SF: Does the tuning of your drums change from live gigs to studio work, and from live playing without mic's to live playing with mic's?

LD: In my style of playing, I go for the speed of the drum—the amount of action that it will give me back. So I don't go for a real dead tuning. I still mostly use traditional grip, and I depend a lot on the bounce and the rebound. Because of that, I might tune my drums a little tighter than a dead, rock tuning. But it's not like a bebop tuning—that real treble-y sound. It's somewhere in the middle. I tend to tune the tenor drums and the snare higher and tighter. Then I'll use the lower toms for the looser, Happier, funkier sound. For my fast work I use those immediate drums that are closest to me. And for slower fills I'll use the drums that are further from me.

SF: I've seen many young drummers trying to get a clean, crisp sound from a snare drum that's all muffled. Did it take you a while to get that sound out of a snare that's played wide open?

LD: No, because when I started playing, my teacher, Bob Livingston, tuned his snare that way. We didn't use any mufflers at all. That was before it was fashionable to mute the drums and put your laundry in the bass drum. I use a white, coated *Ambassador* on my snare batter usually, although I've been using a black Canasonic head for a while and I like it. It's a

double-thickness head, similar to a Duraline. And when playing it, I'm confident that I'm not going to go through it. I have to work a little harder at times because it's a different kind of tone quality, but it is still a projecting head. I use a Remo *Ambassador* snare head on the bottom of my snare.

SF: Give me a rundown on your cymbals and why you chose each of them.

LD: I've been using one basic setup for about eight or nine years now, although it varies depending on the job. I use a *Rock 21* ride—and all of these are hand picked by Lennie DiMuzio—a 22" swish, which I play upside down, a medium-thin 18" crash on my left, and an 18" medium-heavy on my right. My hi-hats are 14" *New Beats*. The bottom cymbal is heavy and the top cymbal is medium heavy. I also carry a flat ride for the jazz trio jobs, and a few extra rides of different timbres for different rooms and they're all *Rock 21* cymbals. All of my cymbals are A. Zildjians. I change them about every six months. Some I keep and some I give back.

SF: How do you feel about the "natural" player versus the "studied" player theories?

LD: There are a few natural musicians like Erroll Garner and Buddy Rich. But those kinds of talents come along once in a lifetime. As for the average person who doesn't want to take lessons—who just wants to go out and take the gig—today it's too competitive. There are too many great players who have studied, who know how to do it right, and who can tell you what they're doing. I definitely encourage education—and more than just drumming. In the '80s, it's going to be important to learn piano, harmony, theory and chord changes. The groups I really enjoy listening to—like Pat Metheny, Weather Report and Wynton Marsalis—all have drummers who have gone through either Berklee or Eastman.

SF: Have you done any work with electronic drums or drum machines?

LD: I've played the Simmons drums, but I really see no use for them in my music. I've heard the things that Phil Collins and other guys have done with them, but they only use them on one or two tunes, and then they use the acoustic drumset. That's



CANA-SONIC, the trouble free unit constructed fiberglass drumhead; superior in sound quality, durability, and appearance. Compare **CANA-SONIC** to any other drumhead and you will know why it is the most imitated head in the past decade.

Superdrummers Tommy Snyder, Aynsley Dunbar, Clem Burke, Mick Fleetwood, Ed Zyne, Cheech Iero, Nigel Olsson, John Endsley, Lorry Yednak, Tim Lienhard, Barrett Deems, Mark Droubay, Carl Ruocco, Les DeMerle and Ralph Johnson have all made the "CANA-SONIC COMPARISON".

For information contact:

Ancris Percussion Products
P.O. Box 661 Shelton, CT 06484

Tel: (203) 736-0969

In Canada:
Canwood Percussion
Box 615
Lloydminster,
Saskatchewan
S9V 0Y7

THE PERCUSSION CENTER
NEW LOGO - SAME SERVICE
That You've Come to Expect
Call or write
to be included on our mailing list
1701 N. Harrison • Fort Wayne, IN 46808
Phone (219) 424-1125

good, but I couldn't see playing all night on them, even though I know there are drummers who do that. And I haven't done any work at all with drum machines.

SF: How about some hints for effective drumming behind vocalists?

LD: The last thing you do is overplay. You use a lot of shading and dynamics. Let's say that on a basic chorus you play strong on the intro with some nice figures. Then you come down to a nice blend to where no one instrument is predominant. Between the snare, the ride cymbal, the bass drum and the hi-hat, you've got a nice blend—a cushion. That makes the whole band feel comfortable. I really like to exaggerate dynamics and most of the singers enjoy that. It's dramatic. I also use the exaggeration of dynamics in my groups all the time. It's amazing how many groups *don't* play dynamics. It's either loud or soft.

SF: When you're reading charts, how do you know when to use the snare, the toms—the right drum for the moment?

LD: I'll tell you how I teach that. Before you know how to play the & of any beat, you've got to have an idea of what to play before it. So, if you are a novice player, I'll usually show you how to drop a bomb on beat 1 for starters. You'll drop a bomb with the bass drum, maybe preceded by two grace notes on the snare drum. So, it's the two grace notes, bass drum on 1, and then the & of 1. Then I'll show you how to do that with the 2 beat, and the & of 2, and the same with 3 and 4. Then I'll mix it up so you'll be playing that for the & of 1 and the & of 3 and so forth, until you're playing that on every beat. I'll then graduate to more complex fills preceding the & of each beat, and have you work that around the drumset. For a while you'll be playing clichés, but at least you'll get the idea of how to set up the & of any beat, even in odd-time signatures. I might have you tie that in with listening to some Mel Lewis recordings of some simple, but perfect, fills. That's how I teach chart interpretation. Next, I'll throw the basic chart in front of you and see if you can improvise your own fills. By that time you'll know how many notes you can squeeze in to play an &. You can play flams, single notes, a fast group of single strokes—always staying within that

time and not overshooting the fill.

SF: When you play drums, both as an accompanist and as a soloist, is there any time when you're thinking more in rhythmic thoughts than melodic thoughts?

LD: Yeah. It's a combination of both, depending on the tunes. I like to think more in melodic terms when I'm playing four bars, eight bars, or choruses. I really enjoy playing choruses. But it's very important to know song forms.

I do something in my clinic that I always give Alan Dawson credit for. He sings the melody to "Green Dolphin Street" and simultaneously plays all these great things against the melody on drumset. I do the same thing, only I don't use tunes that are

that hard. I use "Milestones," which has short phrases.

SF: Is it important for drummers to know the song lyrics?

LD: Yeah, to a certain degree. I think it's more important for horn players to know lyrics. You can tell if horn players know the lyrics by the way they're phrasing. That would help drummers in their phrasing as well.

SF: Let's talk about rhythm sections in both jazz and rock. What makes for a blue-ribbon rhythm section?

LD: The most important thing is that everybody has good communication with everybody else. I'm not pushing Scientology or anything like that; I'm just saying

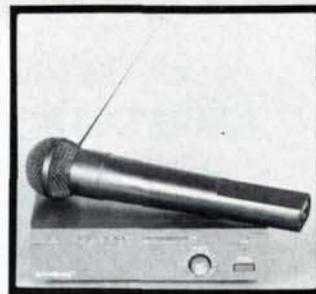
We Reduced the Price of Admission

Until now, Hi-Band wireless systems were limited by price to a small number of top acts. Now Samson's new **Concert Series** opens the door for everyone to have the freedom of wireless and the security of perfect Hi-Band reception.

We've borrowed from the technology of our famous Broadcast Series Hi-Band System to bring you clean, natural sound and 300 foot range even under adverse conditions, all at the unprecedented low price of **\$475**. This includes the same sleek transmitter used in our Broadcast Series, topped by a superior quality mic element plus the crystal controlled receiver. Also available with a Shure SM58 element for **\$575**. Up to 9 compatible channels.

If you've never experienced the freedom of wireless, or have used a 49 MHz system and are ready to step up to Hi-Band, visit your **Samson dealer NOW**.

"We Took The Worry Out Of Wireless"



SAMSON®

124 Fulton Avenue
Hempstead, New York 11550
(516) 489-2203 • Telex: 510 222 1630

IN CANADA: OMNIMEDIA CORP.
9653 COTE DE LIESSE
DORVAL, QUEBEC H9P 1A3
TELEPHONE (514) 636-9971

THOROUGHbred MUSIC'S
Percussion Unlimited

FLORIDA'S
LARGEST
INVENTORY



A. J. Altieri
Manager

(813) 237-5597

2204 E. Hillsborough Ave.
Tampa, Florida 33610

that, if you have the smallest qualm with a bass player or a drummer, you should talk about it. Otherwise it's like a disease that can spread through the band. I'm very lucky; I've always had good rapport with bass players. If you've got players with good technique, it's even more of a problem, because then you have cats who want to play busy. Then you have to talk to each other and say, "Well, if I'm going to get hot here, maybe you could support what I'm doing." If you're both hot all the time, it doesn't make it. A lot of drummers and bass players don't do that. I'm just talking about the bass and drums now because they're the most important. No matter how good the band is, if the drummer isn't making it, it ain't going to go anywhere. A band is only as good as its drummer, and the bass is second. You could have Jaco Pastorius in there, but if the drummer isn't making it, it ain't going to go nowhere. You're better off telling the drummer to go home and try to swing the band with the bass alone.

On this particular gig that I'm doing right now with Newton, there are three guitars, two pianos, Walfredo De Los Reyes is playing percussion, and we have a great bass player named Frank Fabio. He can cover any field and he makes it very easy for me. We talk all the time and we hang together; we're even going to work on other projects because of this meeting, and that's the way it should be. The drummer and bass have really got to be in unison.

SF: How do you function with both a piano player and a guitar player in a rhythm section?

LD: That's important. As much as the bass and drums have to be together, the relationship between a guitarist and a pianist is even more critical. First, they have to get it together harmonically, and then they have to be able to fit into the rhythm section. In my band, for years, I've used a guitar player. I've got a full guitar book. But unless the guitar player is very sensitive to the piano player . . . like once in L.A. I had Milcho Leviev on piano—a very, very busy piano player. Then I'd have a guitar player, when I could get one, like Robben Ford. Now in New York I use John Scofield and Dave Lalamma. Those guys know how to play together.

SF: Do you find it easier to play with just a guitar player or just a piano player?

LD: With a guitar, I think you tend to have a little more room because a guitarist is not constantly playing chords *and* notes; it's either single lines *or* the chords. But my preference would still be piano, bass and drums. It's a gas to play with just a trio, and it's kind of fun to hold back dynamically like that—get that trio volume level but still keep the intensity.

SF: I know you have strong thoughts about music versus the business.

LD: There are so many cats in the circle of working players who go through a negative trip, in every instrument, not only drums. In fact, most of the time, the drummer is

the most up member of the group. You're coming to music because you love music. I can remember the first time I ever saw a snare drum in a store window. I didn't think about how many dollars I was going to make playing it. I just wanted to play the drum and play music. If you can keep that attitude, no matter how successful or tough the times might be, that's the core of the inspiration you need to keep the growth process going.

I understand that if you don't work at all and you're constantly banging your head against the wall, that's tough. But the thing is, even if you're playing something that you don't like musically, you're still playing music and making a living. Today, that alone is an accomplishment. And I see so many people come to the gig with bad equipment and an attitude that says, "Aw, man—when is it going to be over?" It shouldn't be like that. They're making it harder on themselves when they think like that. There's all this good music being played out there today, and if you want to play it, there are ways to do it.

I hear my students say, "Well, we don't have anyplace to play." I tell them to find a place in their neighborhood that has a bar or a backroom, and tell the owner that they'll play for the door. Get musicians that you want to play with, and play the music you want to play. If the music is good, somehow people will hear about it and you'll attract an audience. You've got to take those kinds of shots. It seems to me that a lot of musicians want the glory, but they don't want to do the work.

I'll use Chick Corea and Chuck Mangione as examples. I remember getting fliers in the mail every week from little holes in the wall in New York and Rochester, where they were playing. I still have one of those fliers in my scrapbook for a band that included Chick Corea and Steve Gadd, playing at a place called The Other Side of The Tracks, for the door money—no admission charge. But they believed in what they did, and now they're able to sit back and pick and choose. But there are so many people who expect to do that overnight. You've got to work very hard to be able to do that. But if you keep looking at the music as the music, and the business as the business, it's a much healthier attitude

The
Chicago Pro Shop
**BILL CROWDEN'S
DRUMS LTD**
&
FRANK'S DRUM SHOP
218 S. WABASH
8th FLOOR
CHICAGO, ILL. 60604
1-312-427-8480

**LOOKING FOR
SIMMONS DRUMS?**
IN STOCK:
SDS-8
SDS-7
SDS-6 Sequencer
SDS-5 Parts & Accessories

**Thoroughbred Music's
Percussion Unlimited**
2204 E. Hillsborough Ave., Tampa, FL 33610
(813) 237-5597
Florida's Largest Music Store!

than, "How much money am I going to make on the gig?"

SF: Where are you teaching in the New York area?

LD: On Long Island, I'm teaching at the Long Island Drum Center in Little Neck and North Merrick. I'm also teaching in New York City between Drummers Collective and Drummers World, and in New Jersey at Joe Loria's.

SF: What's the greatest service you can offer a student?

LD: I have a lot of good success stories with my students. Most of them develop into being really good friends, because you develop a certain empathy with them. I use my drum books *only* as a reference point, and I teach such a wide variety of players. A lot of them have only taken two lessons and gotten great gigs, only on the strength of maybe getting their reading together. I work a lot with the four-way concept of coordination. I'd say that the best reward is just to develop a solid friendship that lasts through several years, and to see them get better jobs and play with better people. Some of them come to my gigs and I let them sit in. That gives me a big thrill.

SF: Do you find that often the students' self-images are holding them back more than their lack of facility?

LD: That happens. You get a lot of students who don't really have the confidence yet. That's very important, especially in the stage-band idiom. I was just at a college stage-band competition with about 40 bands from all over the Midwest. The bands that really came on were the ones who seemed to be confident about the drummer. No matter how great the sections are, it's the drummer's presence and confidence that has a lot to do with the way the band comes across.

SF: Can you teach that confidence?

LD: Yes. I might tape myself and a student trading fours, almost like a rhythm game. I might play something very polyrhythmically, purposely, to try to throw the student off. I might even stop the time completely. Then the student will sharpen up. I'll notice that the next set of fours is right in the pocket. Then I might play something really down the middle, like just a back-beat. Then the student will go a little abstract. There's a tension and release

thing happening. That, in its own way, is confidence. When I'm tightening up, the student is loosening, and vice versa. You get a kind of mature interplay going. That's what it should be like on the bandstand.

SF: Besides your own books, what other books do you use in your teaching practice?

LD: I use Pete Magadini's book and Gary Chaffee's books. I still use the Charlie Wilcoxon books, the Morris Goldenberg book, the Podemski books, and the Gardner books. I've also been using the new Morello book. Since I moved back here, Joe has developed into being a real good friend.

SF: Let me backtrack for a moment. I asked you about the greatest *service* a teacher gives a student. What about the greatest *disservice*?

LD: Honesty is the key service. There are a lot of drum teachers out there who I feel aren't really qualified. You can't jump into teaching too soon. Even at the beginner's level, you should really have a certain amount of knowledge, direction, your own style and be open-minded. There are a lot of teachers who are locked into a system, and they preach that one particular system. If it's a technical approach, that's fine. But on the bandstand it's a different thing. You have to get the *natural* quality out of the individual and deal with the way that person approaches the instrument.

If I get a student who has only one way of approaching a certain thing because a

previous teacher taught that for five years, it's like untying a bunch of knots to get the student to be loose again. There might be one way to do certain things, but to me, the most natural players—which is what we strive for—do it *several* ways. Let's use Buddy Rich as an example. I've seen him play a whole set with matched grip. He doesn't always do that, but that night he felt like playing matched grip. Maybe it was with the butt-end of the sticks. Certain teachers would say that you should *never* do something like that. Usually those people's students come in stiff. They are so scared, because they've been taught one regimented way for so long. The idea is to loosen it up.

SF: In closing, can you condense what it takes to become a successful drummer?

LD: There's really no secret. The best thing to do is to play the best you can and work as hard as you can. If you're persistent—which is very hard to do sometimes, but that's one of the things that has kept me going through the years—and you constantly try, then it will always come around to where the phone will ring and something will happen. It might take longer sometimes, but it always happens. As long as you're playing your best and doing the right thing, the good will come to you. If you have a negative attitude and you're always putting things down, it won't happen. And if it does happen under those circumstances, it won't last. That's basically my philosophy.



Exclusive Dual chamber with SOUND VENTS

• Twice the projection with the power to cut through.

• Heavy Duty construction.

\$14.95

Fla. residents add 5%

SUPER SHAKE COMPANY
2204 E Hillsborough Ave, Tampa, Fl 33610
813/237-5597
DEALER INQUIRIES WELCOME!

In A/B tests, this tiny condenser microphone equals any world-class professional microphone. Any size, any price.

Compare the Isomax II to any other microphone. Even though it measures only $\frac{5}{16}$ " x $\frac{5}{8}$ " and costs just \$189.95,* it equals any world-class microphone in signal purity.

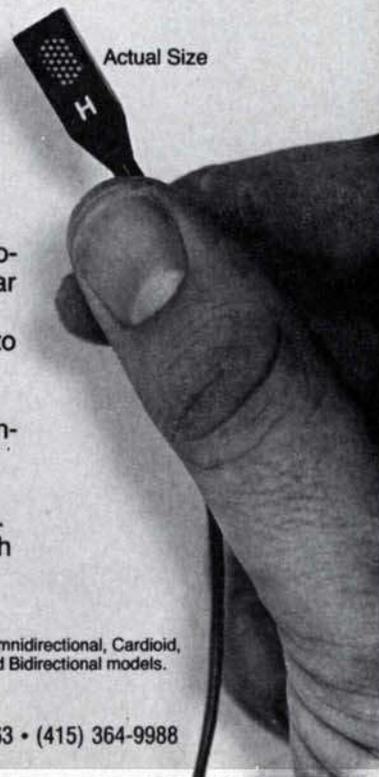
And Isomax goes where other microphones cannot: Under guitar strings near the bridge, inside drums, inside pianos, clipped to horns and woodwinds, taped to amplifiers (up to 150 dB sound level!). Isomax opens up a whole new world of miking techniques — far too many to mention here. We've prepared information sheets on this subject which we will be happy to send to you free upon request. We'll also send an Isomax brochure with complete specifications.

Call or write today.

* Pro net price for Omnidirectional, Cardioid, Hypercardioid, and Bidirectional models.



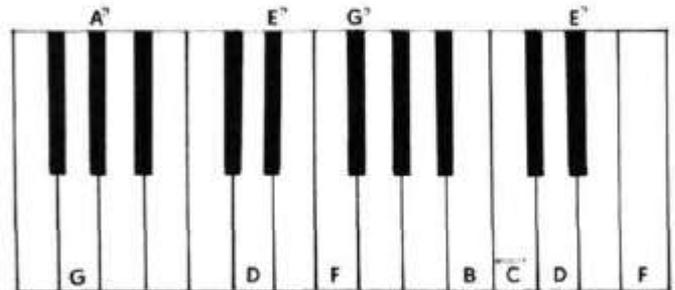
COUNTRYMAN ASSOCIATES INC.
417 Stanford Ave., Redwood City, CA 94063 • (415) 364-9988



Rhythm Section Figures

This month, I would like to work on acquiring a comprehensive view of a rhythm section ostinato or repeated figure. The first thing you will need to play is this pattern:

#1 $\text{♩} = 138$



After you've become comfortable with the above figure, go to your keyboard.

The right-hand part requires B & D, D & F, and C & Eb. Notice the consecutive minor thirds, as you play the right-hand rhythm from example #1.

#2 $\text{♩} = 138$

The left-hand part needs G, D, and F in the first bar and A, E, and Gb in the second, and uses the left-hand rhythm from example #1.

#3 $\text{♩} = 138$

After you can execute the left-hand part, work on performing with both hands simultaneously. Start slow, and gradually increase the tempo to half-note=138, working towards a perfect groove.

Can you figure out the harmonic analysis of this phrase? The information is pretty well spelled out if you can put the facts together. Between the right- and left-hand parts, the first measure spells out a G7 (G,B,D,F) and the second measure spells out an A7 (A, C, Eb,Gb). This tells us something very important about the *harmonic rule*, which is that the chords change every bar on the primary downbeats of the phrase. So your choice of what to play on the drums should reflect this overall "two feel."

Now the observant readers out there are saying, "What about the D and F against that A7? What are you trying to do, confuse me?" The D and F are the *rhythmic highpoint* of the phrase, receiving the strongest accent. They are also the *harmonic extensions* of the A7: D is the #11 (sharp eleven) and F is the natural 6 or 13. So they also stand out because of the striking dissonance they create in the phrase.

This information should be of value in determining your drumming, as well as your keyboard playing. You should know what is happening in the *foundation* of the music as well as the *emphasis points*. Of equal importance to the overall picture is what is occurring in the *melody*, on top of the figure.

$\text{♩} = 138$ Melody

The melodic line is pretty active. At this quick tempo, I feel that, if the drumming is too busy and contrasting to both the background figure and the melody, the end result would be one of chaos and conflict. (There's plenty of that around!) So how about trying the following groove:

The bass drum covers the harmonic rate and primary downbeats; the cymbal propels the phrase and sets up the rhythmic highpoint; the hi-hat plays the right-hand rhythm from example #2 with the open hi-hat giving the duration needed to imply the necessary length of the rhythmic highpoint; finally, the toms create a logical answer to our first measure. This phrase illustrates the background figure in such a way that the melody will have ample space and drive to skim along on top of the foundation.

Try this approach and see what you think. What variations can you come up with? The next time your group plays a tune with a repeated figure, instead of simply using a stock drum beat, try to be creative and gear your drum part to that particular tune. The result will be a much more personal interpretation, and you'll have more fun!



Cosmic Supreme

by

The Better Alternative from the Drum People
Send for FREE catalog.

COSMIC PERCUSSION
Div. of Latin Percussion, Inc.
Dept. M.D. 160 Belmont Ave., Garfield, NJ 07026

The Etiquette Of Sitting In: Part 2- The Considerate Guest

Last time we talked about the points of etiquette involved in being the "host" drummer to another drummer sitting in with your group on your equipment. This time, we'll discuss those that apply when you are the guest drummer, either requesting an opportunity to sit in with a band or being invited by the band to do so.

There are several reasons why you might want to sit in with a group. The most common one is simply for the fun of it. There's a camaraderie between club musicians, and sitting in is the ultimate expression of that. Players who know each other can have a great time swapping licks and patterns, and players who don't know each other find this musical exchange the very best possible kind of introduction. Lasting friendships and musical associations have begun with an unfamiliar player joining the band just for a tune or two.

Another common reason for a drummer to sit in with a band is that drummer's own reputation. If a name drummer drops into a club, the band members will often invite that person to sit in, in order to enjoy the player's abilities themselves and perhaps gain a bit of prestige by having that musician appear on stage with them. It's a sincere form of appreciation offered to the artist and, at the same time, a nifty little bit of PR with the band's regular audience and management. If you have a strong reputation in town, you may very well be invited up by a club band; it doesn't just apply to top-name recording artists. Most cities have a "pecking order" among their club bands, and some bands just enjoy a better reputation than others.

Another reason for sitting in with club bands is to make your availability known when you're looking for a gig. In other words, sitting in can be a combination of public exposure and an audition all rolled into one. The group you sit in with may not need a drummer, but somebody else in the club might. The least sitting in with various groups will do for you is get your name into the grapevine of club players around town. In some cases, you can actually arrange to sit in with a friend's group on a particular evening and have potential employers come to see you. This is almost a "personal showcase" and could save you a lot of audition time running around to various groups' rehearsal sites.

Another common reason for people asking to sit in is to show off for friends. There's nothing inherently wrong with this; we all have a certain amount of ego,

and if we have the talent to back it up, it's nice to be able to display it once in a while. Naturally, a major problem occurs when the skills aren't there to back up the ego.

Whatever your reason for getting up and playing with a band other than your own, there are several things to remember, in order to make the experience enjoyable for all concerned. Let's take a look at some of the conditions under which you might be sitting in, and how you should go about it.

Approaching The Band Yourself

There's nothing wrong with approaching the drummer in a band and asking to sit in on a couple of songs. Naturally, this should be done on a break and privately, so that you don't interfere with the band's performance. You should introduce yourself and briefly establish your credentials as a drummer, so that the host drummer will feel comfortable about allowing you to play. If the host asks you some questions, don't feel put down. Remember, a drumset represents a major investment, and besides that, the drummer has the good of the band to be concerned with. You wouldn't want just anybody off the street banging away on your kit, so be prepared to reassure your host about your competency. Don't be arrogant and assume that, because you play in the same town in such-and-such a band, this drummer will have heard of you and be eager to have you sit in. Always ask to sit in as politely as possible and be prepared to be turned down. Some bands and some clubs have a strict no-sitting-in policy for any number of good reasons. It doesn't necessarily reflect on you personally. Many club managements feel that to allow one guest means that they have to allow any and all would-be guests, so to avoid problems a blanket no-guest policy is their rule.

In some cases, you may be approaching a band that you know some or all the members of. In this case, it's generally much easier to ask to sit in, especially if the drummer is already an acquaintance. But don't interpret one or two opportunities to sit in as an open invitation. All too often I've been in bands where either real or self-imagined friends would come in, two or three nights a week, with their instruments under their arms, on the *assumption* that they could come up and play *anytime*. One time, my entire band came in to find a local horn player already on stage and tuning up! Don't strain a friendship with other players by becoming a nuisance. At the

very least, ask the drummer or bandleader each and every time, as though it were the first time, and take no for an answer if that is, in fact, the answer.

Before sitting in with any band, I always like to listen for several sets or even for a couple of nights, so that I become familiar with the repertoire. Not only will that make your playing sound more polished when you do sit in, but it will allow you to suggest tunes for you to play from the band's own song list. This eliminates a great deal of hassle when you do get your chance to play; you won't be sitting around trying to figure out what tunes you and the band both know. There's nothing that maximizes the good feelings that can occur when you sit in more than already having a handle on the arrangement, and being able to play with the band as if you were a regular member. The band will feel more comfortable, you will play more naturally, and the audience will be more impressed.

Being Invited By The Band

In some cases, you will be invited by a band or a drummer to come up and play. This may be based on your own reputation, or the fact that you are a friend of one or more of the band's members. I can think of no higher form of flattery than a band's having enough confidence in my playing or respect for my reputation to invite me to join them on their gig. After all, that's a pretty big risk they're taking. No matter who the guest drummer is, anytime someone sits in on a gig, there is always the potential for disaster, and a group's gig is always on the line. If you've played with the group before, this situation is minimized, but if they are inviting you up "sight unseen" (or in this case "sound unheard") you should definitely feel flattered and do your very best to see that their faith in you is justified.

On the other hand, you shouldn't feel obligated to play if you would prefer not to. Perhaps you're just out for a quiet night with friends and want to get away from playing; perhaps you wouldn't feel confident in an unrehearsed situation; perhaps this group doesn't play a style you care for. For whatever reason, you have every right to decline an invitation to sit in, but remember to do so politely and graciously, in return for the graciousness of their invitation. I would suggest leaving the door open for a future invitation; there may come a day when it will be *you* who

They're here.



From the birthplace of the cymbal
comes an instrument of unparalleled beauty.

The sound of the future... is ancient.

istanbUL

Cymbals. Handmade in Turkey.

wishes to sit in with *them*.

Before You Play

Let's assume that you are going to sit in with the group, either at your request or their invitation. There are definitely some things you should do before you actually come up on stage to play. The first and most important is to come up on a break, along with the host drummer, and examine the drumset. I don't care how talented a player you are, the old saw that "a good drummer can sound good on any kit" is just not true. The drumset is the most personal of all musical instruments, being tailored to the physical attributes of the individual player. Drummers set up in such a wide variety of ways that it is not uncommon for one drummer to be terribly uncomfortable on another drummer's kit, and often unable to play at all. I tend to sit quite high, with my rack toms at a medium height and my hi-hat quite high above my snare. Drummers who normally sit low, with their toms low and their hi-hats just barely above the level of the snare, have found themselves physically incapable of playing on my kit. I would have an equally difficult time playing on theirs. The point is, there is nothing worse than coming up to sit in with a band, and then finding out that you can't play well on the kit. You wind up looking and feeling very foolish, and nobody enjoys the experience. Finding out ahead of time that the set is impossible

for you to play gives you the opportunity to withdraw your request to play (or decline their invitation), privately, with no loss of face or disruption of performance.

There can be some occasions where you know ahead of time that you're likely to be sitting in. In this case, it might not be a bad idea to have your own bass drum pedal in the car, along with a pair or two of your own sticks. But don't walk into the club with them under your arm; ask to sit in *first*, and then go back to the car and get them. Otherwise, it looks as if you're coming in *expecting* to play, which puts the host drummer in an awkward position. It's a rude thing to do to a drummer who is your friend, and extremely arrogant if you don't know the drummer.

Whether you know the drummer or not, once you decide that you can play the kit, always ask permission before you use the host's sticks, and ask if there are any limitations you should be aware of. Sometimes the host will ask you to be careful of a drumhead that's getting worn out or to stay away from a particular cymbal. Be sure to pay strict attention to the host's requests; it's common courtesy and good politics. You may want to be asked back. Also, ask permission before you make any type of adjustments or do any repositioning of stands. Some drummers are fanatics about keeping their kits inviolate; others are more flexible. It often depends on the type of hardware and how easy it will be

for the host to find the original positions after you've played. Again, have some professional respect and courtesy, and if the host doesn't want things moved, don't move them. Either play the kit the way it's set up or don't play.

Once you've established the fact that you'll be able to play the kit, it's time to decide what songs you'll play. This should also be done on a break, before you actually come up to perform. Get together with the host drummer and the bandleader, and look over the band's song list. This is where listening to them ahead of time really helps. You can suggest one or two tunes that you know, and save a lot of stumbling around that would otherwise occur when you come up to play. In this way, the momentum of the performance is not interrupted by your appearance.

While You Play

No matter what you play, don't try to show off. If the tune calls for simple drumming, you'll make a better impression by playing simple. Perhaps in the tunes you suggest you can come up with one that lets you shine a little. You might even check out the possibility of a brief solo. Again, this is more likely with a band or drummer who already knows you or your reputation. Don't let your emotions get the better of your musical sense; Neil Peart fills don't belong in a Bruce Springsteen tune, no matter how well you can do them.

Be careful about the host's equipment; don't play too hard and break sticks or heads. If you do break something, be prepared to pay for it or replace it immediately. The resident drummer is most likely working the very next night, so you can't come back next week with a replacement head or pair of sticks from your own stock. Either come up with the cash on the spot, or arrange to provide a replacement item yourself before the next night's gig. That means getting it and delivering it to the host drummer. (And don't forget a sincere apology for causing the host the inconvenience of having to finish the night with broken equipment after your appearance.) This is what I would expect from a drummer who broke my sticks or heads; I would expect to do nothing less for a drummer whose equipment I damaged.

Lastly, whether you've requested to sit in or were invited to do so, be professional in your manner. Don't get half drunk and decide to impress your friends. If you're sitting in just for fun, let it be fun for everybody. If you're trying to make your name known around town by sitting in with various groups, make sure that a good reputation is the result. Treat this sit-in like an audition; it very well may be one. If you keep that attitude first and foremost in your mind, you'll maximize the good time for all concerned and reap all the various benefits—musical, emotional, spiritual, social, and professional—that sitting in can afford.

THE CLAW[®] Miking System

THE BEST IS EVEN BETTER!

- Stronger clamping screws.
- Softer, larger rubber insulation greatly improves shock mount.
- Mike holding assembly is now 1/3 the original weight.

Send for FREE fact sheet.

Endorsed by Steve Smith of Journey

LATIN PERCUSSION
Dept. MDC, 160 Belmont Ave., Garfield, NJ 07026 (201) 478-6903

THE BEST MUSICIANS DEMAND THE BEST!

BEATO™ TURKISH SOUNDS Hand Crafted with a process that obtains the very best results in Sound and Brilliance and gives a more powerful and durable response and feel.



COME RIDE WITH US!

MODELS AVAILABLE:
 Splash, Crash and Ride, Ping Ride
 Solid Ride (Hand Hammered) and Hi-Hats

BEATO™ DRUM HEADS

INTRODUCING THE STARS!
 Quality Drum Heads at Affordable Prices



“BEATO™ GOLD STAR”

ALSO AVAILABLE: Expo Series (Coated Heads)
 • Jazz XP-10 • Rock XP-15

BEATO BAGS™

Heavy Duty Drum Covers with Foam Padding ½”
 cushioned thickness, built to last.
 Available in Black Tolex only.



And Now — Beato Bags for the Percussionist

- Tympani
- Marimba
- Vibes
- Concert Bass Drum
- Xylophone
- Chimes

ALSO AVAILABLE:
 • Cymbal Caddy 20”, 22” and 24”
 • Deluxe Stick Caddy

Layout Design: Art Galvan

BEATO™ MUSICAL PRODUCTS

P. O. Box 725, Wilmington, CA 90748
 Dealers: (213) 775-1513 — 24 Hour Order Phone
 Dealers New 800 No.: 1-800-621-0849 Ext. 229

AVAILABLE AT FINE
 MUSIC STORES EVERYWHERE

FREE CATALOG
 SEND \$1⁰⁰ FOR SHIPPING & HANDLING

COPYRIGHT 1984

Yamaha PS1152 Power Stage Series Drumkit

Yamaha has finally joined the parade by producing "power-sized" drums for the USA. The power sizes are available in all three Yamaha lines: *Recording*, *Tour*, and *Stage Series*. Here, we take a look at the brand new *Power Stage Series* drums.

The *Stage Series* shells are made of mahogany, with an interior ply of natural beech. Bearing edges are shaped at a 45-degree angle. This line is individualized by its triangular-shaped springless lugs, and all the drums are quite lightweight. Components of the *Power Stage* kit are: 16 x 22 bass drum, 10 x 12 and 11 x 13 toms, 16 X 16 floor tom, 6 1/2 x 14 snare drum, plus 5 *Series* hardware.

Bass Drum

The bass drum has 16 lugs with T-handle tuners for the most part, but features key rods at the bottom two lugs on both sides, which make for easier tuning and pedal mounting. The hoops are wooden, and painted in a matte black finish. The hoops have been upgraded a bit by the addition of a plastic inlay, and there is also a rubber piece at the bottom of the hoop for pedal mounting.

Yamaha has changed the *Stage* spurs to telescoping outboard ones. The inner leg is held in place using a square-head screw, and it has a convertible spike tip. Forward angle can be varied via a ratchet according to the player's needs. A big improvement over Yamaha's previous disappearing spurs, these new spurs hold the drum very well.

The drum is fitted with a smoothly coated batter head made by Yamaha in Japan. The audience side has a black head which is screened with a large silver Yamaha logo. There is no felt strip included. Without any dampening, the drum had some boom to it. A thin pillow inside helped immensely, and this bass drum had good attack and depth. I don't know how long the Yamaha batter head would last, but I'd change it for a thicker head, anyway. (Note: A 16 x 24 bass drum is also available.)

Mounting System

Yamaha uses their TH-51W tom holder on this kit. The holder utilizes a sideways, double ball-and-cage system with a hexagonal arm permanently attached to each

ball. The tom-tom brackets have hex openings to accommodate the rods, allowing them to pass through the shell. The brackets lock with a large T-screw, and Yamaha has thoughtfully fitted a nylon bushing inside each bracket. A long down post with memory lock interfaces with a raised square base plate with nylon insert, mounted near the front of the bass drum. The TH-51W is very stable, and affords quite a variety of non-slip angles, along with more than ample height to get those deep toms up and away from the bass drum. This holder can satisfy most anyone's needs, even if it is Yamaha's "budget" model!

Tom-Toms

The 10 x 12 and 11 x 13 tom-toms have 12 lugs each; the 16 x 16 floor tom has 16 lugs, plus three legs. None of the drums have mufflers. They all have triple-flanged hoops, which appear to have a lower grade of chroming, and they are fitted with Yamaha's own plastic-hooped, smooth-coat heads.

The Yamaha heads give a thinner sound than a Remo *Ambassador*, but the drums do have good volume, resonance, and depth of pitch. Again, I'd change the heads, perhaps to the Remo *Ebony Ambassadors* for a more solid sound. (Yamaha also offers 10 x 10 and 12 x 14 toms in the *Power Stage* line.)

Snare Drum

A 6 1/2 x 14 seamless, metal-shell snare drum is included with the kit. It has a chrome finish, eight double-ended lugs, and a 20-strand snare unit which is held with glass tape strips, rather than cord. A simple strainer is used here: The throw-off releases from the side and has a fine-tune knob. The butt plate holds the snare-connect tape strips via two small screws. The strainer is efficient and works well. Once again, there is no internal damper, so one must use one's own method of muffling out ring from the metal shell.

The drum is fitted with the smooth-coat head on the batter side, and a thin, transparent head on the bottom. I like no-nonsense drums like this one; it's so much easier to get a good sound. This drum (cataloged 565MA) had a good, crisp tone and gave clear rimshots. Plus, it is capable

of lower-than-normal pitches without sounding too flappy.

Hardware

Yamaha's 5 *Series* hardware package comes with this kit. The 5 *Series* stands have single-braced tripods and black nylon bushings at their height joints. They are easily transported due to their light weight.

The HS-510 hi-hat has a split footboard and uses a thick black piece of plastic for linkage. Its spring is housed internally and is not adjustable. The inner pull rod is hinged, allowing the stand to fold up in one piece. The cymbal cup has a tilter screw, and there is a hose clamp on the height tube, serving as a memory lock. The stand has very good action and is virtually silent. I would like to see a positioning spur somewhere on it, though.

Two CS-510 cymbal stands are included. They have two adjustable-height tiers, and are capable of wide-stance basing. The ratchet tilter is somewhat small, and I wouldn't really recommend it to hold large ride cymbals. It is sturdy enough for other cymbals, though, and can fold up quite compactly.

The SS-510 snare stand uses a basket design, but it's been dropped a bit to allow seating of deep snare drums. Instead of the usual carriage ring, the basket is closed via a long T-screw at the bottom. A flat-hinge tilter is used to angle the drum. The stand is well balanced, and can hold most any snare drum securely.

Yamaha's FP-510 pedal uses the same design as the 7 *Series* drum pedal. It has a split footboard, and a single expansion spring stretched downward. Tension is adjustable, and the setting can be finalized via lock nuts. A nylon strap is used for linkage. Different footboard angles can be achieved by simply punching new holes in the link strap. The common plate/T-screw method is used to clamp the pedal to the drum, and the clamp plate is serrated for a better grip. The FP-510 is a simple pedal, and has good responsive action.

Yamaha is offering the *Power Stage* kits in black, white, or high-luster red coverings. Each drum has its model number and serial number stamped into the gold logo badge for identification purposes. The kit tested here retails at \$1,095.

The *Power Stage Series* is a good com-

by Bob Saydlowski, Jr.



petitor with Pearl's *Export Deep* and Slingerland's *Spirit* kits. Yamaha has done a professional job in creating a deep set for those who are budget minded, yet performance conscious.

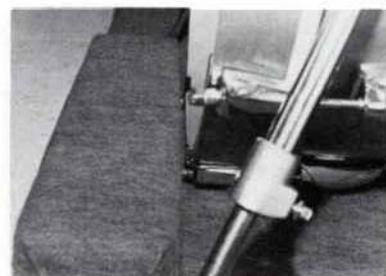


NEW! GIG RUG™

The only drum rug with a Bass Drum Barrier.

Pat. Pend

L.T. LUG LOCK from



"No more creeping bass drum". Gregg Bissonette - "The Master" TV show.
 "Very light and portable". Dave Miller - Woody Herman Band.
 "Like Lug Lock, GIG RUG keeps things in place". Carl Allen - Freddie Hubbard Quintet.
 Also using GIG RUG: Gil Moore - Triumph; Tony Johnson - Commander Cody; Billy West - Leon Russell; Doug Florence - The Pointer Sisters; Mike Baird; Mark Craney

- 5½ ft. Square - Large enough to go under all your drums and stands.
- Portable - Folds into a 2 ft. roll. Fits in trap case.
- Lightweight - Made of thin, strong, indoor/outdoor carpet.
- 20" Barrier - Allows bass drum to be off-set from center.
- Inexpensive - Why pay more for a rug that doesn't have a bass drum barrier?
- A MUST for the road and one-nighters.

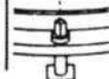
STOP CHASING YOUR BASS DRUM!!

Send \$49 (US) for GIG RUG (includes handling)
 NY State residents add 7% No C.O.D.'s
 Colors: Red, Brown and Blue



L.T. Lug Lock, Inc.

Box 204 Tonawanda, NY 14151



"PRACTICAL SOLUTIONS"

Dealer Inquiries Welcome

CALL US TOLL FREE!
 FOR A SUBSCRIPTION TO
MODERN DRUMMER

The International Magazine Exclusively For Drummers

DIAL
 800-221-1988

NEW JERSEY RESIDENTS
 DIAL
 201-778-1700

Monday thru Friday
 8:30 AM-4:30 PM E.S.T.

THE SUPER-SOUNDING DRUM

NEW & IMPROVED



Break the sound barrier with **SYNSONICS™** Drums. With four electronic drum pads — snare, two tom-toms and cymbal — that sound like an entire set.

Use the auto-controls and playback on three separate memories to develop your own rhythms and beats. All from a battery-operated computerized drum system you hook up to your stereo system, head-phones or amplifier.

"Great for professionals who want to add electronic drum sounds to their acoustic drum set. Terrific for students to learn on."

NEW — Synsonics stand now available.

Fred Gretsch

ENTERPRISES

ONE GRETSCHE PLAZA
 RIDGELAND, S.C. 29936
 803-726-8144

Back To Back Rolls

Here are some exercises in back-to-back rolls. These rolls are a series of the same stroked roll (five-stroke, six-stroke, etc.) played in a continuous fashion, so as not to break the flow of constant 16th notes or an 8th-note triplet feel. Below, I have listed various ways in which these combinations can be used around the drumset.

Ways To Practice

First, practice each exercise on the snare. Repeat each exercise at least ten times, using three different speeds: slow, medium and fast. Make sure that the accents are strong, and the rolls are crisp and even. Count in 16th notes.

Next, practice each exercise on different drums by playing the accents on the toms and the double strokes on the snare drum. Right-hand accents should be played on the floor tom, and left-hand accents on the small tom. For example:

TT
SD
FT

RRLL R LLRR L RRLL R LLRR L RRLL R

Next, practice each exercise playing the double strokes on toms (right-hand double strokes on the floor tom, left-hand double strokes on the mounted tom). All accents are to be played on the snare drum. For example:

RRLL R LLRR L RRLL R LLRR L RRLL R

Next, try each exercise as in the two examples above, but place all accents on the bass drum, as shown below:

RRLL LLRR RRLL LLRR RRLL

RRLL LLRR RRLL LLRR RRLL

Last, add a cymbal to the exercises when playing the accents on the bass drum. Right-hand accents should be played on a cymbal placed on the right side, while left-hand accents should be played on a cymbal placed on the left side of the drumset. Here's an example of how that would work:

RRLL R LLRR L RRLL R LLRR L RRLL R

RRLL R LLRR L RRLL R LLRR L RRLL R

Apply the various practice methods I've suggested to the exercises below, remembering to concentrate on keeping the rolls clean, crisp and even, no matter where the sticking is placed. Also, be sure to keep the single-stroke accents strong, yet fluid, so as not to break up the basic pulse of the roll.

5 stroke

RRLL R LLRR L RRLL R LLRR L RRLL R

R LLRR L RRLL R LLRR L RRLL R LLRR L

3

RR LL R LL RR L RR LL R LL RR L

R LL RR L RR LL R LL RR L RR LL

7 stroke

RLLRR L RLLRR L RLLRR L RLLRR L

R LLRR LL R LL RR LL R LL RR LL R LL RR LL

"the innovative carrier"

Call Collect (201) 681-5200
RAFEASE™ Dealer inquiries invited

(617) 472-6672 OR (617) 770-3837
 BOSTON AREA:
JOHN HORRIGAN SCHOOL
 DRUMS · GUITAR · PIANO · BASS
 Above Instruments Bought and Sold
 Specialized Teachers Annual Recitals

DRUMMERS! DRUM RECOVERING KITS AVAILABLE. Over 25 choices of Pearls, Sparkles, Satin Flames and Woodgrains. Send \$1.00 for full information and samples (refundable on first order). **PRECISION DRUM COMPANY**, Dept. C, 151 California Road, Yorktown Heights, N.Y. 10598

Drum Stick Necklace

2 mini gold-plated drum sticks on fine chain. For him/her. Elegant! Looks expensive! Only \$11.95 ea. Two-\$22. Add 75¢ postage. Gift boxed, \$\$ Back Offer.

IMPERIAL, Box 66-D, N.Y., N.Y. 10022

Changing Sounds continued from page 37

idea of the internal tone control. Cloth or felt strips were stretched along the bottom side of the batter head. This system proved impractical, however, because of the difficulty in adjusting the strips every time the band played a different room.

It was discovered that masking tape produced the same dampening effect as fabric. Tape had two advantages. First, it could be attached right to the playing surface. Secondly, compensation for room changes could be achieved simply by peeling off or adding tape.

Tape application was not sufficient when it came to eliminating bass drum ring. Instead, drummers began placing pillows inside the exposed shell, pressed lightly against a portion of the inside batter head.

Around the end of the early '70s, *RotoToms* became popular items. They had a "wet" sound similar to concert toms, plus the advantage of variable pitch. *RotoToms* had actually been introduced in the late '60s as a spin-off of the tunable practice pad. But it wasn't until 1973 that they were modified to full-scale proportions and fitted with metal castings. The "new" *RotoToms* received far greater acceptance than the original models. In fact, prior to the alterations, the *RotoTom* was nearly dropped due to poor sales figures and a plastic shortage.

Mid-70s

The mid-'70s: Dancing was out; show

biz was in. Major groups brought lavish props, effects and even orchestras on multimillion-dollar tours. Occasionally, the spectacle overshadowed the music.

Like concerts, recording processes had also become increasingly more sophisticated. Engineers and producers strongly influenced the sound of the musical instruments. Unlike their anonymous predecessors, session musicians at this period became well-known to the listening public.

On both the concert and recording scenes, the drummer was placed in the background. Concerts were basically stage versions of the albums. Consequently, the goal was to sound as much like the record as possible. In addition, musicians were directed to refrain from flashy licks so as not to divert attention from the "star." To drummers, the message was clear: Keep time and play simple fills.

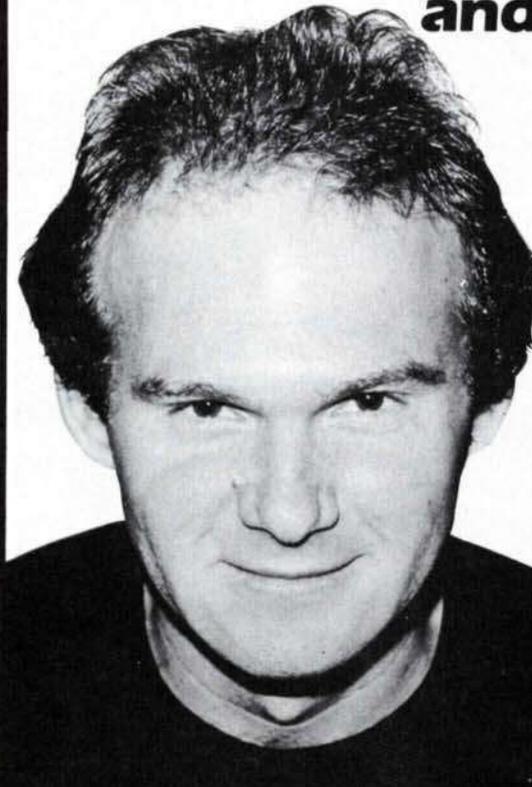
In the studio, similar thinking prevailed. Drumheads were kept extremely loose and heavily dampened to create the wet sound that engineers preferred. The tone of the drums was regulated directly through the sound board.

Besides altering the sound, studio tuning affected the way drums were played. To compensate for the limited bounce of slackened heads, the drummer resorted to single-stroke sticking. Likewise, certain traditional fill patterns had to be abandoned, because the muted drums offered little or no sustain.

Since most young players wanted to emulate the sound of their favorite drummers, a Catch-22 situation developed. The pros had no problem achieving their sound. They were in a controlled environment (the studio) and they had electronic assistance.

The amateurs, however, had no such conveniences. They could dampen their sets with tape and foam rubber to create a similar effect, but while the drums may have sounded okay in the basement when

**Jerry! Men at Work!
and Regal Tip!**



Jerry Speiser . . . the man who makes the "Men" work.
Jerry Speiser . . . whose solid time and driving force push the "Men" to their limits, helping to put "Men at Work," the group from Down Under, on the top of the World.
Jerry Speiser . . . an original! Regal Tip . . . the original!
 Jerry's choice:
Regal Tip by Calato

At local music stores
 or write for free catalog:
 Calato
 4501 Hyde Park Blvd.
 Niagara Falls, NY 14305
 For Regal Tip T-shirt
 send \$8.00. (No cash)
 Specify S. M. L. XL.

calato
 We are Regal Tip®

**CHARLES PERRY'S
Drumming
Dynamics**

A System for Contemporary
 Drum-Set Performance
**PRIVATE INSTRUCTION—
MASTER CLASSES—CLINICS**

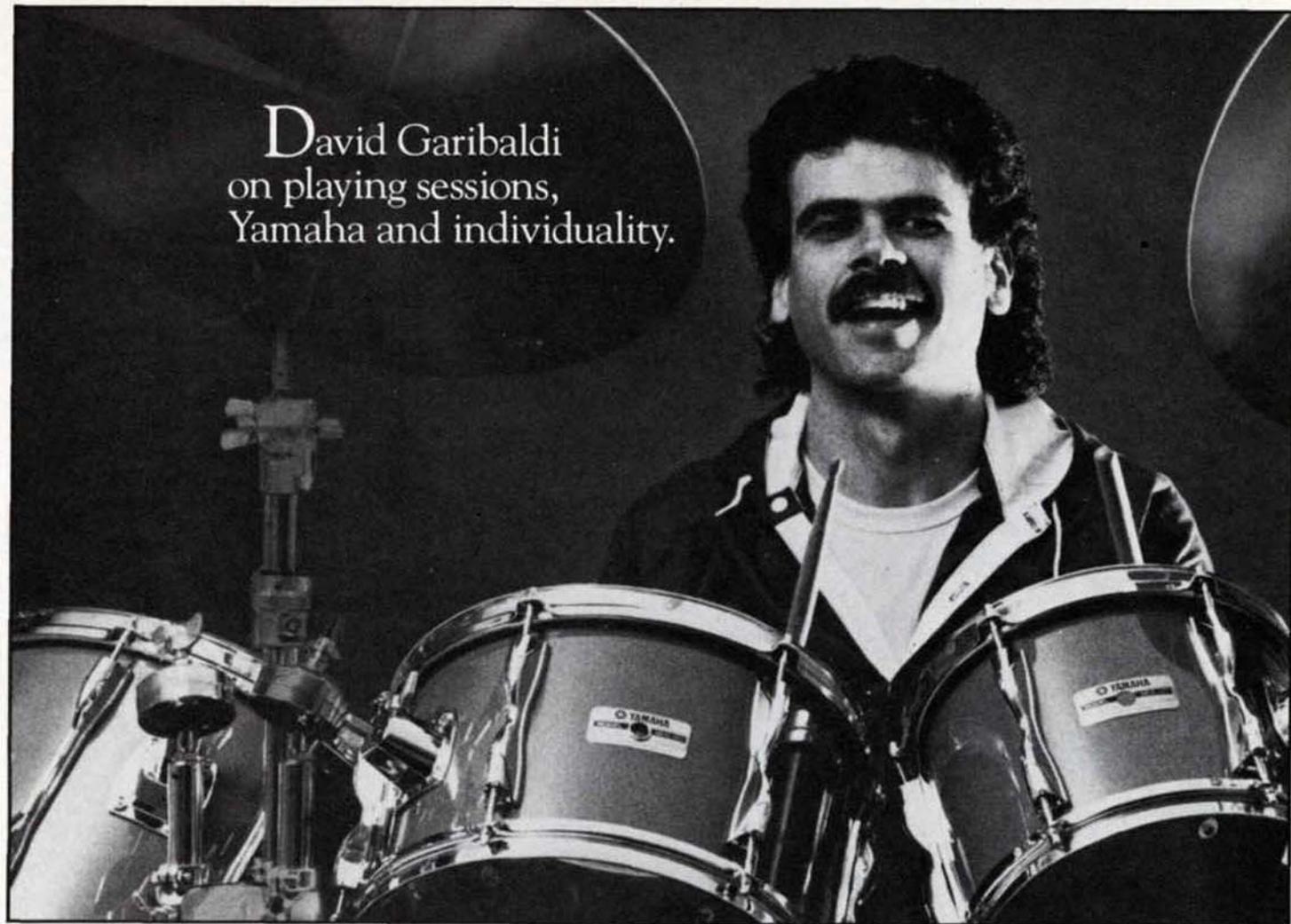
- Jazz
- Fusion
- Big Band
- Rock
- Super Technique



Dealer Inquiries Welcome.
 Ask About Our Visiting School
 For more information contact

**Charles Perry's
Percussion Enterprises, Inc.** (516)
 285 Long Beach Rd. 483-6616
 Hempstead, NY 11550

David Garibaldi
on playing sessions,
Yamaha and individuality.



"There's a way to play in the studio and there's a way to play live. When I first moved to L.A. and started doing sessions, guys would tell me that I sounded like a 'live' player. It's in the approach, because with live work you can play a lot busier than you can on tape. You have to get right to the point when you record, especially for the commercial type of recording that goes on out here. They want you to play the right stuff and that doesn't mean playing a lot.

"Tower of Power was built to a large degree on the way that I played. Working with people here, I had to learn to turn that kind of stuff off and play what the *music* required.

"Of course, there're fundamental skills you should have: you should be able to read really well and it's also important to know how to make your instrument sound right. Getting a good recording sound with your instrument is almost more important than reading these days. And you have to spend a long time working on different things so you can get comfortable with your abilities. You have to persevere and stay faithful to what you're doing."

"I really like the quality of Yamaha's drums.

The sound of the snare and bass drum works for everything I do. The wood snare drum is a knockout. It combines the warmth of the wood sound with the brightness of a metal drum—so you get the best of both worlds. The bass drum is fantastic, really thick-sounding, with a lot of punch. Very nice for recording and I've also been using the drums for playing live around town."

"You're going to reach a point where you get tired of playing what everybody else can do, and you're going to have to come up with some things of your own if you want longevity. Music is an art form and it's expressive in that you can say whatever you want. You should never feel boxed into a corner where you have to play a certain way just to work. There's a handful of drummers everybody wants to play like, and they are the 'individuals.'"

The reason why Yamaha System Drums meet the demands of many of today's top drummers is because they're "Drummer Designed." For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510

played alone, on stage with a band, they had the dynamic presence of a soggy cardboard box! Sympathetic accessory manufacturers marketed a variety of heads and gimmicks designed to capture the studio sound.

Sample setup: 24" bass; 13", 14", 15" and 16" deep shell rack toms, 18" floor tom, 6 1/2 x 14 snare.

By the mid-'70s, the contemporary drummer had gone "large scale" in more ways than one. Deep shells became *de rigueur* because they produced a fuller, more dramatic sound than the traditional depth drums.

Heavy-duty hardware was necessary to

handle the weight and abundance of the larger drums. Players with big sets found it difficult to reach cymbals mounted on straight stands. Boom stands alleviated the reach problem.

It appeared as if the manufacturers were engaged in a range war, each trying to "out-hardware" the competition. New products of immense proportions were being introduced constantly. In their zeal to produce the ultimate hardware, companies started to overlook a very important feature—practicality. Some of the merchandise fabricated during the Battle Of The Bulk seemed to be designed for Godzilla!

On a more positive note, the hardware rivalry led to a few good innovations such as calibrated stands and sturdy locking mechanisms. Despite a bit of overenthusiasm, the fact that the manufacturers were, at least, *trying* to cater to the players' needs was a healthy sign.

By far the most welcome new product of the mid-'70s was the specialized drumhead. The first specialty model was the "dotted" head. It not only looked better than its taped-up forerunner, it also eliminated uneven tone response. Furthermore, the dot added a layer of reinforcement, increasing the durability of the striking surface.

The second series of specialty heads consisted of the two-ply models. An additional layer of plastic killed part of the overring and eliminated much of the denting associated with single-ply heads. Evans took the process one step further when they released the *Hydraulic*, a head with a thin sheet of oil between the two plies. The liquid-filled head had an exceptionally flat sound.

Today, between the various weights, materials, models, colors and surfaces, plus the assortment of stick-on appliances, a drummer has many drumhead alternatives. Each of these options is a result of the experimentation that took place in the mid-'70s.

The innovations in head technology brought about a return to the double-headed tom. With the aid of a specialty head, a drummer could simulate the "wet" sound of a concert tom without sacrificing the characteristic response and warmth of a conventional tom. The specialty head also allowed the wood-shell snare drum to make a notable comeback (particularly in the studios).

Late '70s

To many listeners, the modern music scene hit its low point in the mid-'70s. Fans grew bored of contrived acts playing the same old homogenized songs. For the first time in recent musical history, young people had stopped dancing to contemporary music. That would all change in the late '70s.

Those persons eager to dance split into

Maxwin
by PEARL

W08-W10

CST805

Cymbals not included

GET THE PEARL FEEL FOR UNDER \$800
CST805 - 5 piece set

THE PRO-DRUMMER CHOICE — The Pearl name holds value

- Pearl double braced heavy duty hardware with stop lock memory for easy set up
- Super Strong 9 ply mahogany shell
- Remo® heads — All metal parts precision hand fitted to eliminate vibration

7 piece set as shown with W08 and W10 concert toms and stand \$930

Maxwin® By Pearl 3 drum starter sets from \$350

Available in 13 colors

3451 W. Commercial Ave., Northbrook, IL 60062

VALLEY DRUM SHOP (Everything For The Drummer)

SALES—SERVICE REPEARLING

Always a sale on new & used drums, cymbals, stands, pedals, cases, etc.

We build custom 7" x 14" Maple Snare Drums.

(818) 994-1755

13636 Burbank Blvd.
Van Nuys, CA 91401

two factions, disco and new wave. Disco blended elements of soul and Latin music with a slick production mix. The music was characterized by its relentless beat. Since disco music was written for dancing rather than listening, lyrics were simple (some would say mindless).

The drummer's highly regimented rhythm laid the foundation on which disco songs were built. Despite, or perhaps because of, the importance of the beat, disco drummers were given little else to do. Working within such a restricted framework left no room for personal stylization.

In some circles, drummers rapped disco for its repetitiousness. They complained that all the drum tracks sounded alike; in essence, "You couldn't tell the players without a program." The detractors may have had a valid gripe. Nevertheless, disco *did* accomplish one positive thing: It brought the drums to the forefront of the music.

To fully understand the development of new wave one must examine its origins in punk rock. The original punk rockers despised the trappings of the contempo-

rary rock formula. They felt that the majority of popular bands were too calculating—too much under the dominance of big business.

From a musical standpoint, punk was a rebellion against the established rules concerning sales quotas, prescribed looks and sounds, lyrical content and level of instrumental competence. According to the players, rock band membership should be open to anyone, not just virtuosos. By the same token, any musician who continued to cultivate the "inaccessible rock hero" image was condemned as a "poseur" or a "dinosaur."

The punk sound was similar to that of the early '60s garage bands. Basic chord progressions revolved around churning rhythm guitar lines. Song structure was equally elementary. Traditional rock elements such as long lead-guitar solos, sentimental love lyrics and ballads were dumped in favor of a streamlined, no-nonsense delivery. In general, a punk rock song was loud, fast and brief, with a decidedly danceable beat.

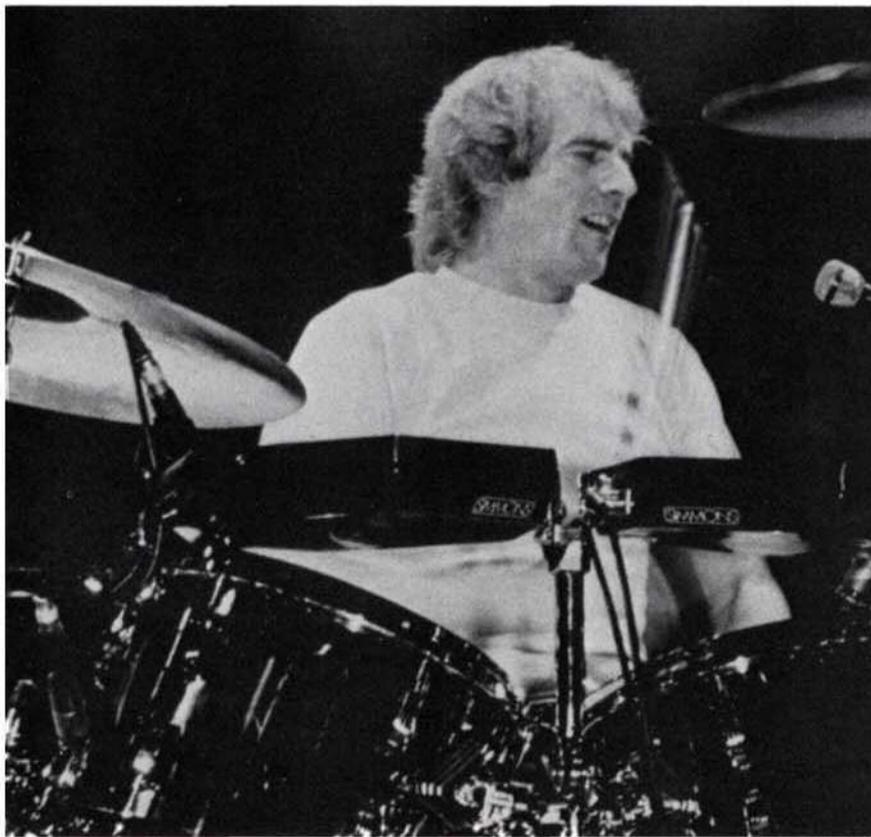
New wave music combined the energy

and style of punk with pop sensibilities. While punk lyricists leaned towards political ideologies and black humor, new wave songwriters concentrated on more upbeat subject matter. Its livelier approach to melody gave new wave more commercial appeal than punk rock.

In both new wave and punk rock, the drummers preferred the natural drum sound. The average player used a five-piece set with double-headed toms and a cutout front bass drum head. Heads were tight and free of most dampeners, except in the case of the bass drum, which was left "wet" to give it punch.

There are a number of reasons why the punk/new wave drummers reverted to the "old" method of tuning. First, they wanted nothing to do with the established style; the different sound gave them an identity. Secondly, there was a conscious attempt to create that sound for aesthetic purposes; they simply happened to like the tone used by their forerunners in the late '50s and early '60s. Thirdly, since a percentage of the drummers were novices, they were unaware of the so-called "right"

Ludwig Rockers: The heads that can go to a Yes concert and live to tell about it.



If you've ever seen Yes live, you know Alan White needs heads that can take tough punishment. That's why he plays Ludwig Rockers.

One of the reasons for Rockers toughness is Ludwig's unique Headlock® System. It keeps the head locked permanently in place, to reduce the effect of temperature and give better pitch, tone, and strength. Another reason is Ludwig's exclusive Silver Dot, which reduces center fatigue and delivers a brighter, crisper sound with better projection and less overtones.

See your Ludwig dealer for Rocker heads in clear, coated and Silver Dot. Then, give 'em your best shot. If they can take 90 minutes with Alan White, they can take anything.



Ludwig

A SELMER COMPANY

P.O. Box 310 • Elkhart, IN 46515

THE WOODWIND & THE BRASSWIND

announces it's

ALL NEW
FREE DRUM CATALOG

CALL: (219) 272-8266 or mail the coupon today

Please send me your NEW, FREE PERCUSSION CATALOG

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

THE WOODWIND & THE BRASSWIND
50741 U.S. 31 N., South Bend, IN 46637

CALL US TOLL FREE!

FOR A SUBSCRIPTION TO

MODERN DRUMMER

The International Magazine Exclusively For Drummers

DIAL
800-221-1988

NEW JERSEY RESIDENTS
DIAL
201-778-1700

Monday thru Friday
8:30 AM-4:30 PM E.S.T.

way to tune their sets. Subsequently, they tuned the drums to suit their own tastes, not to meet a norm.

New wave bands helped to revive the sagging small concert business. Clubs that had previously featured recorded music started to book live acts on a regular basis, thus giving musicians an opportunity to play in front of an audience. The success of Devo, the Police and others proved that a band could break the mold, yet still attract a sizable following.

Sample setup: 24" bass, 13" and 14" mounted toms, 16" floor tom, 6 1/2 x 14 snare.

Although there were significant ideological differences between the disco and new wave players, from a technical standpoint, the "enemies" shared much common ground. Members of both groups relied on the hi-hat/snare/bass drum configuration to carry the all-important dance beat (played in a style that would be classified as "urban"), and preferred a basic kit as opposed to the large power rock models.

It is interesting to note the difference between the sample setups of the middle and late '70s. From an economic as well as an artistic standpoint, it was frivolous to haul out a huge set to play dance music in an intimate nightclub setting. A simple five-piece set was sufficient.

The more the rhythm was carried by the hi-hat, snare and bass drum, the greater the importance of hand/foot coordination. From funk to hard rock, by the second half of the decade, drummers had switched from a large ride cymbal to the more versatile hi-hat or "sock cymbal" for the sticking on almost all of their ride patterns. Playing cross-handed was awkward with the standard-height hi-hat stands, so taller stands with adjustable tension systems were marketed. The higher stands also solved the severe reach problem that had formerly plagued double bass enthusiasts.

Equal attention was given to difficulties that existed, literally, on the other foot. For years, drummers had complained about the weak construction and inflexibility of most bass drum pedals. Besides being prone to breakage, a great many pedals were poorly engineered. For instance, on some models a player could not alter the length of the stroke without changing the spring tension.

During the late '70s, the quality of pedals was vastly improved. New companies entered the field, and existing ones upgraded their merchandise. Out of the factories came tougher, smoother pedals with independent variable-setting mechanisms that were accessible to a drummer seated behind the set.

In conjunction with the pedal improvements, new beaters became available to the drummer who wanted to try something different. In addition to the usual felt, wood and lambswool, a player could pur-

chase synthetic, rubber, reversible or even square beater balls. There were also beaters with exotic shafts that had been intentionally bent.

By the end of the '70s supplementary electronic drums (e.g., *Syndrums*) became commonplace. These instruments were reliable and affordable, and became the prototypes of today's totally electronic sets.

Early '80s To The Present

Sales charts show that the public is now buying a lesser number but a greater variety of records than they did during the '70s. Perennial favorites like heavy metal and MOR share the limelight with rhythm & blues, power pop, country, new wave, electronic, reggae and rockabilly. This indicates that some (but not all) listeners have broadened their musical tastes over the past few years.

As listeners' acceptance increases, performers react accordingly. Established stars are realizing that they can cover new ground without committing professional suicide. Take "Beat It" by Michael Jackson, for example. Five years ago, members of the recording industry would have scoffed at the idea of teaming Jackson with a heavy metal guitarist like Eddie Van Halen. In all probability, the record would never have been released.

In light of recent trends, the musical instrument companies have expanded operations. Relatively new products include electronic drums, power toms and drum computers. Thanks to these and other innovations (memory-set hardware, exotic cymbal lines, etc.), today's drummer may choose from the greatest selection of equipment ever available.

Lately, there has been a change in the way drummers perceive the recording studio situation. Players are realizing that they have a say in determining their sound. Drummers are no longer content to let the engineers dictate the way the drums will be recorded.

Sample setup: Same drums as late '70s plus one or more accessories.

If one were to examine photos of the earliest drum setups, one would notice that, besides the drums and cymbals, the kit included woodblocks, cowbells and other effects. Because of the array of sound makers, the outfit was frequently labeled a "trap set." A popular TV commercial ends with the tag line, "The more things change, the more they stay the same." This sentiment is applicable to the evolution of the drumset. While the "old-timers" clamped on temple blocks, the modern player adds chimes, Latin and African instruments, China-type cymbals and assorted other goodies.

Besides the above, today's drummer has the option of selecting accessories that were unavailable to the original set users. Electronic pads, synthesizer triggers and

Octobans are just a few of the accessories that are of recent advent. Pretuned heads, twin pedals for single bass drums, and synthetic sticks are relatively new products that have gained popularity in the '80s.

Like the drummers in the early half of the century, the contemporary player is a percussive jack-of-all-trades, called upon to add flavor to the sound of the band. To make an analogy, if musical groups were like baseball teams, a contemporary drummer could be compared to a utility fielder, whose job is to fill many roles.

The question arises: Are these accessories merely gimmicks? That all depends on their usage. Players who use accessories to cover up for a lack of ability are cheating themselves and their listeners. Conversely, players who incorporate accessories to complement the material and grow as musicians are striving to become total percussionists, and that is a lot of what being a good drummer is all about.

Throughout this article, there have been many references to the cause-and-effect relationship between the demands of the players and the response of the manufacturers. Usually, Problem A arose and, a couple of years later, Solution A came rolling off the assembly line. Once the business people realized the commercial potential of the rock music field, the time lag between problem and solution became progressively shorter.

Over the past five years, the trend has shifted. Instead of marketing equipment

NEW JERSEY PERCUSSION



50 West Main St.
Rockaway, NJ 07866

(201) 625-8134

SEND FOR
MONTHLY SPECIALS

"For Your Drum and Percussion Needs"

for the sole purpose of solving problems, the merchandisers are putting out products to enhance the performance of adequate sets. (The RIMS mounting system is a good example.) They are striving to stay ahead of the drum pack rather than just catching up to percussionists' demands. This is not to imply that the basic set has been perfected. But the manufacturers' increased involvement and sensitivity to the players' needs is welcome news to drummers in all styles of music.

Conclusion

The current musical environment, like that of the early '60s, is a mixed bag with an assortment of possibilities for the future. No one knows what tomorrow

holds in store for drummers. Perhaps brushes will make a comeback. There is always the outside chance that a new musical style will make conventional drums totally obsolete. (Don't laugh too smugly. During the heyday of big bands, no one dreamed that the clarinet would become outmoded.)

Of course, the likelihood of the drum going the way of the harpsichord is extremely remote. The drum is the oldest and most universally accepted instrument in the world. And it will remain that way as long as people have the need to feel the musical pulse. Brian Eno summed it all up in a line from "The Seven Deadly Finns": "Although variety is the spice of life, a steady rhythm is the sauce." 

The Percussive Arts Society

Hosted by Michael Udow
Professor of Percussion
University of Michigan
School of Music

International Convention 1984

Ann Arbor, Michigan November 1-4



VIBRAPHONE & MARIMBA Keiko Abe, Vida Chenoweth, David Friedman, William Moersch, David Samuels, Leigh Howard Stevens, Gordon Stout and Douglas Walter.

ROCK & JAZZ DRUM SET Bill Brutord, Vinnie Colaiuta, Alan Dawson, Les DeMerle, Harvey Mason, Rod Morganstein, John Robinson and Ed Soph.

Plus Concerts & Clinics

For registration and housing information, contact:
PAS, Box 697, Urbana, IL 61801. (217) 367-4098.

Program information is subject to change.

Caroline / ASBA

by Capelle



Mike Baird with
Rick Springfield



A Rock 'N' Roll Legend Lives On

exclusive U.S. importer
PAUL REAL SALES
745 Oak Knoll Circle, Pasadena, CA 91106
1-800-722-0558 (In CA 818-792-6847)

DRUM MARKET

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—55¢ per word. 100 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

FOR SALE

ATTENTION COLLECTORS: TRIXON 1950s S.D. MINT. \$150.00 WFL 1940s S.D. MINT. \$150.00. VINTAGE RADIO KINGS, LUDWIG. WFL, LEEDY, LEEDY-STROUP, GRETSCH. K. ZILDJIANS. ED... 718-296-8723

SAVE ON HI-QUALITY USED DRUMS FOR BEGINNERS AND PROFESSIONALS. FULL SETS, PARTS. ZILDJIANS, PAISTE, CAMBER. PEDALS, STANDS, CASES. ED... 718-296-8723 QUEENS, N.Y.

RECOVER YOUR DRUMS in classic black or white. A five-piece set costs less than \$50. Send 25¢ for samples, information and prices. PERCUSSION SERVICES, 3115 Hanna Ave., Cincinnati, Ohio 45211.

ALL REMO, LUDWIG & EVANS Drumheads at a huge savings!!! All ZILDJIAN & PAISTE cymbals at lowest prices! Huge Drumstick savings on the following: All Promark, Fibes, Bunkens, Pearl & Regal Tip, and we Roll 'em!!! Amazing low prices on all drums & accessories. Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702 331-1001) Plus, No Sales Tax on Out of State Sales!

BOSTON AREA: Drums and equipment, John Horrigan 472-6672

Trixon 4 pc. set. Standard Head sizes. \$400.00 (617) 567-4687

MUSIC CALLIGRAPHER, I do quality work, 12632 Bullis Rd. East Aurora, New York 14052 (716) 652-2494

HARDROCK—HEAVYMETAL DRUMMING Bonzo Beats contains the beats, fills and solos that powered Led Blimp over the top. Send \$10 to Newton Press, 528 So. Guadalupe, Redondo Bch. CA 90277.

GRETSCH FIVE PIECE MAHOGANY FINISH EXCELLENT CONDITION. \$600. (912) 236-8677

WINKLER'S INCORPORATED - Offering 6-ply handcrafted maple shells, all bass drum sizes are 8-ply. Sanded inside and outside, bevelled and lacquered at no extra cost. Winkler's now offers covering in black and white for your custom work. Dealers welcome. CALL COLLECT (615) 824-5824. WINKLER'S INCORPORATED, P.O. BOX 2185, HENDERSONVILLE, TN 37077-2185.

NEW MODULUS 5-PIECE ELECTRONIC DRUM SET, CASES, STANDS. LIST \$2,500.00, DEALER COST \$1,500.00 SACRIFICE \$999.00/OFFER (715) 392-7075

DRUMMERS: BRAND NEW AMAZING NYLON FINGER RING INVENTION—TWIRLS DRUMSTICKS! FITS ALL. ONLY ONE IN THE WORLD. MAKES NICE GIFT. TWO RINGS WITH INSTRUCTIONS \$7.95 ppd. ALSO DRUMSTICKS "TWIRLERS" WITH BUILT-IN CONTROL TWIRLING RINGS \$13.95 pr. ppd. TWIRLASTICK, BOX 5126, Dept. M.D., POLAND, OHIO 44514.

Traditional tapered Afro-Cuban design. Tougher hardware for higher tensioning. Lightweight, versatile and durable. **BEST SOUND, BEST DESIGN and BEST PRICES DIRECT FROM OUR SHOP!** Djembes, Batas, custom designing also. Write for info: Afro-Cuban Congas, 81 Pine St. #3, Camb. MA 02139

"WE GOT YOU COVERED" Custom Drum Recovering service, serving Bay Area, Northern Calif. Discounts for Stores, Schools and Churches. Ken Ilusorio (707) 557-0325

EXPERT DRUM REFINISHING by FRANK HEYE. Specializing in real wood veneers. DENTON, TX (817) 566-1015

● **PORTABLE BAND LITES** ● **MUSICIANS HEADSET MONITOR.** Plans \$5.00 ea., \$8.00 for both. KB SALES, Box 39-K, Dyer, IN 46311.

EAMES HAND MADE NORTH AMERICAN BIRCH DRUM SHELLS—select from 8 snare drum sizes in four different ply lines (from a thin 1/4" shell to our 15-ply "Master Model"). - 36 Tom Tom sizes in each ply line including standard, power, and concert toms, - Timbales from 10" dia. thru 16" dia., - 20 Bass Drum sizes from a thin 6-ply 14" x 18" to our 12-ply 24" x 24" Barrel Bass Shell. All shells are available drilled or undrilled and in one of our 15 Natural Wood Gloss or Matte Finishes, or Unfinished. Write for our free brochure today. Eames Drum Co., 229 Hamilton St. Saugus, Mass. 01906 (617) 233-1404.

Fibes Drum Co. was purchased by the Corder Drum Co. Many parts available. We can supply you with the Maple Shells, Drum covering material and hardware for the do-it-yourselfer. Write for free catalog. Corder Drum Co., 2607 Triana Blvd., Huntsville, AL 35805.

MIDWEST'S LARGEST PERCUSSION MUSIC INVENTORY. (solos- ensembles-methods). Large discounts. Most Accessories—HDs/Sticks—Supplies. Prepaid or C.O.D. Drum Specialist, 1740 MacLean Ct., Glenview, IL 60025 (312) 724-3937.

NEW! Snare Drum Repair Kit. Info-Better Percussion, 132 Pleasant Ave., Englewood, NJ 07631. Dealer Inqs. Invited.

Deagan Marimba—2 1/2 oct. Also, old publications. Catalogs: Ludwig, Slingerland & Camco. Mags: *Modern Drummer*, P.A.S. *Ludwig Drummer*. Write: Garry, 132 Pleasant Ave., Englewood, NJ 07631.

(It's OK I'm with the band) T-shirts. Great new design, silver with black print. All sizes available. \$9.95 postpaid. K&S Images, Box 15967, Panama City, Florida 32406.

VIBRAPHONE, MUSSER PRO-VIBE, 3 FIBER CASES, 5 SETS OF MALLETS. EXCELLENT CONDITION, NO MOTOR. \$1,200.00 (502) 896-8576

GET LOCKED IN: Can't hear your metronome? Now available, **CLICK TRACK** recorded on cassettes. **HEAR** the click while playing the set. 20 different tempos. Send \$8.50: To Solid Time Products, P.O. Box 823, Goleta, Ca. 93116

ROCK DRUMS OFF THE RECORD. (TONY CASELLI, NORTHWESTERN UNIVERSITY STAFF) 96 pages and 3-hour tape cassettes transcribed funk beats-solos. Learn Cobham, Gadd, Garibaldi, Guerin, Mason, others. Complete \$26.45. Book along \$9.50. **JOBGING-DATE HANDBOOK** with 2-hour cassettes "learn to earn" play all styles jazz-Latin-disco-Greek, etc. Complete \$16.00 Book alone \$6.00. "Boss" Bossa Nova hundreds of Brush-stick patterns beginner to pro \$5.00 **FUNKTIONAL ROCK VOLUMES I AND II** thousands of Rock Patterns \$5.00 each, \$9.00 both. Optional tape cassettes \$13.00 Volume I. Postpaid. Tony Caselli Publications, 79 E. Wildwood Drive, Barrington, IL 60010 (312) 526-5123.

State of the Art drum books for beginners to pro from Doboe Publications! *The Hand Feet Book* \$7.50-Designed to develop control, accuracy and mental awareness of hand/feet coordination! *The Shuffle Drumming Workbook* \$4.00-A practical, fun approach for developing today's rock shuffle grooves! 75¢ postage one book; \$1.00 for both. Send for FREE catalog. 427 Uniondale Avenue, Uniondale, NY 11553.

"Classical Percussion" Learn the Classic Percussion repertoire with instructional M.M.O. play-along album for all the percussion instruments; Featuring full symphony orchestra. Order this three record set, text/music. \$29.95 includes post. & handling, from Arthur Press, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Bank check or Postal Money Order only.

THEE BEAT BOOK: \$15.00 John Horrigan, 12 Goddard St., Quincy, MA 02169

Sunset March - A snare solo for progressive drummers. Excellent study in odd Time Meters. Send \$2.00 to Lone Wolfe Publishing, One Wolfe Drive, Huntington, WV, 25705.

"TOMMY THOMAS SYSTEMS OF DRUMMING" Volumn One now available - only \$9.95 plus postage thru Shawin Corporation. All inquiries write P.O. Box 27117, Indianapolis, Indiana 46227. All shipments C.O.D. only.

DRUMMERS: TIRED OF READING DRUM SET TRANSCRIPTIONS? THEN START READING DRUM CHARTS. PROFESSIONALLY COPIED, ACCURATE SKETCH CHARTS TO SOME OF TODAY'S LEADING MUSIC. FOR SONG LIST AND SAMPLE PLEASE SEND SASE TO: CHRIS E. NELSEN, 812 ORION DR. COLORADO SPRINGS, CO 80906

20 Popular Rudiments. Cassette Package with booklets. \$4.75 to Scott Walker, 30137 Avenida Tranquila, R.P.V., CA 90274

STUDY MATERIALS

FUSION CHARTS - Accurate drum charts to some of today's leading fusion artists. Everything from Al Dimeola to Zappa. Send \$1.00 for ordering information and listing. Send \$2.00 for all above and sample chart. Send to: Kevin McDonald, 500 Walnut Court, Centerville, IN. 47330.

A-LICK-A-DAY - The book that puts ideas in your head. 365 ear-catching fills revealing techniques to play those licks most only talk about. Stressing the incorporation of bass and hi-hat, it also covers many sticking alternatives. *Now Includes* transcriptions of the beats used on the Lick-A-Day Tapes. 365 coordinating, funk, rock, and Latin rhythms. \$9.95 for book, \$11.95 for 2 tapes, \$19.00 for all. Send to: Kevin McDonald, 500 Walnut Court, Centerville, IN. 47330

EASY READ ROCK - The book that will teach you to read... painlessly! Open the door to your future with this exciting new **TWO COLOR** concept (for beginners-teachers-pros.) "... a great help to the young drummer who wants and needs to learn" says Larrie Londin. Includes accents, fills and never before published rock licks. Send \$9.95 for book, \$9.95 for **EASY READ** cassette (complete with music) or \$18.00 for entire package. IL. res. add sales tax. Check or M.O. to **PERCUSSION EXPRESS**, P.O. Box 1731, Rockford, IL 61110

THE GROOVE TAPE. Play along with the Oberheim DX without having to own one! Eleven grooves, approx. 3.5 min each. Programmed by a drummer for drummers! \$7.95 Rick Frank, P.O. Box 321, Brookline, MA 02146

"THE ART OF ROCK DRUMMING" by Chuck Kerrigan * Progressive rock * Funk * Jazz-rock * Double-Bass * Ambidexterity * Endorsed by **LOUIE BELLSON * BILL BRUFORD * JIM CHAPIN * ED SHAUGHNESSY** * Basic to advanced. Send \$6.50: 221 Emerald St. Johnstown, PA 15902

SOLID TIME—Get your time together with the "Solid Time Cassette Series", a unique practice tape for developing accurate time. Teaches you to control the pulse instead of relying on a metronome or records. Send \$9.95 to: Solid Time Products, P.O. Box 823, Goleta, CA 93116

FREE DETAILS!!! FAMOUS SNARE DRUM EXERCISES (with odd time signatures) Excellent *chop builder*. Used by top pros for years. Send S.A.S.E. to S. Clark 6550 Laramie Ave. Winnetka, CA 91306.

HOME STUDY AUDIO TAPES (60 Minutes) includes study booklet: \$11.95 ea. General Drum set/Technique builder, Rock Drumset, Jazz Drumset, Intro to Mallet Instruments, Intro to Tympani, Conga Drum, Bongos/Bongo Bell and Timbali. Video cassettes also available: \$49.95 ea. (2 Hours). NJ residents add 6% sales tax. New Jersey School of Percussion, 14 Northfield Ave., W. Orange, NJ 07052.

INSTRUCTION

Drum Studies—Top Pro. Player/Teacher. Jazz, Rock, Latin, Symphonic. Joe Garry, 132 Pleasant Ave., Englewood, NJ (201) 568-8879.

PROFESSIONAL DRUM INSTRUCTION. JAZZ... ROCK... LATIN... DISCO. RUDIMENTS... READING. BEGINNERS AND ADVANCED STUDENTS. OZONE PARK, QUEENS, N.Y. ED... 718-296-8723

TIDEWATER, VIRGINIA area: Drum Set, Snare Drum, Electronics, Mallets, Timpani. Eric Hall, B.S.M.E. 804/583 DRUM (3786).

DRUM INSTRUCTION! Beginners, intermediate. Advanced-all styles. Fully equipped studio, convenient Manhattan location. A comprehensively applied program designed to develop all aspects of drum technique. **CHARLES DAVIDMAN** (212) 242-0485.

To Serious Drummers, I am Now accepting a Limited amount of students. My course deals with specific studies on progressive rock and Fusion. Learn concepts of Bozzio, Gadd, Phillips, Copeland, Peart, Bruford, Cobham, Williams, Moon, Bonham. Study Soloing, Grooves, Oddtime, Polyrhythms, Funk, Record Transcriptions. Melodic Playing, Studio work, Gladstone; Finger; Molar Techniques, Solid Time. Get strong creative results. Jeff (516) 681-9556.

THE CHET DOBOE CORRESPONDENCE PROGRAM. Study thru the mail. A *personalized* program using cassettes, books & charts. Rock, Funk, Reggae, Jazz, Solos, Reading & More! All levels. Write for free information. 427 Uniondale Ave., Uniondale, NY 11553.

The Percussion Academy; Arthur Press Director, for the serious percussionist who wants individual, artistic approach for his studies. Drum set, Mallets, Timpani, Classical Percussion, Ear Training, Solfeggio. 41 Placid Road, Newton Centre, Massachusetts 02159

BOSTON AREA: Including Quincy, Marshfield, Waltham, Norwell, Woburn, Danvers, Portsmouth, N.H., **JOHN HERRIGAN SCHOOL OF MODERN DRUMMING**—Beginners to Professionals. (617) 472-6672.

JIM PAYNE—author of **FUNK DRUMMING**, Mel Bay Pub., recording & touring professional, offering instruction. Intermediate-advanced. Reading, rudiments, coordination. Rock, Funk, Jazz. NYC 212/226-7889.

In the S.F. Bay Area **JOHN XEPOLEAS** author of **STUDIES FOR THE CONTEMPORARY DRUMMER** will accept serious drum students. Develop all the needed skills for today's drumming. Call (415) 881-5432.

N.Y.C. DRUM & PERCUSSION LESSONS—Beginners to advanced. Reading, **STUDIO & BWAY** Show Charts, Rock, Jazz, Latin, Vibes, Xylo, Conga. J. Goodwin (A Chorus Line) (212) 951-7511.

SCHOOL FOR MUSICAL PERFORMANCE Specializing in Drumset and Mallet instrument Studies. Private instruction on all instruments, Voice, theory and songwriting. Jazz and Rock Ensemble Workshops—Rehearsal Space Available—Musical Director, David Kovins, B.A., M.A., M.S.M., 910 Kings Highway, Brooklyn, NY 11223 (212) 339-4989.

WASHINGTON D.C. AREA: Hammerworks Studio. Drums, Marimba, Vibes, Theory, Eartraining. Lee Naqvi, B.M. Catholic University. Introductory lesson **FREE**. (301) 460-3815.

WASHINGTON, D.C. and vicinity: Private instruction in the art of drumset playing. Rudiments, reading, improvisation, coordinated independence, accompanying and soloing techniques. B.A. Music, 15 years experience. Phil Cunneff, (202) 232-5010

STUDY IN DALLAS WITH FRANK HEYE. NTSU Jazz Degree. Jazz vibes & drums. **MELODY SHOP** (214) 296-2961

12 week course—Banquet Band Drumming (Club Dates). 9-15 to 12-15-84. No. Jersey location. Write for info: Joe Garry, 132 Pleasant Ave., Englewood, NJ 07631

DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment. **JOHN BOCK PERCUSSION STUDIO**, 914-592-9593.

WANTED

DRUMMER WANTED: to complete all original progressive rock band. We are searching nationwide for a unique, innovative drummer. You must be totally dedicated to music, 100%. Our musical tastes include: earlier Genesis, Kansas, Iron Maiden, Bach, & Saga. A good sense of melody is mandatory. Ages 25 and under preferred, & open-minded people desired. You don't have to be technically great just potentially great. Females encouraged to respond to this ad. Call collect anytime: (308) 432-2298

Find bands to join. Find Musicians and gigs. Write Musicians National Hot Line, Box 7733, Murray, UT 84107. Phone 801-268-2000.

BOSTON AREA: Drums and equipment, John Horrigan 472-6672.

ISTANBUL-K's. JOHN HERRIGAN (617) 472-6672.

Rogers Drums, pre-CBS (64-88). Preferred sizes- 24" Bass, 13" and 16" Tom, Dyna-Sonic Snare. Prefer White Marine. Photo and Serial #s to Al Klopfer, Box 3124, Falls Church, VA 22043

Pearl 10" x 14" Tom-Tom, 14" x 14" Floor-Tom, 14" x 22" Bass Drum, Wood-Fiberglass shell, blue satin covering. Manufactured between 77-79. 1-413-538-8420

Wanted: Rogers Satellite piccolo Snare Drum. Al Klopfer, Box 3124, Falls Church, VA 22043

Sonor Z5317 BD Pedal, new. Reply: Joe Burger, 1214 Embarcadero Cir., Coos Bay, OR 97420.

Wanted Vintage 26" Bass Drum in good condition. (415) 826-2671

Zickos 18" x 22" Clear Bass Drum in Good Shape. Marvin Miller (512) 585-9992

CASH PAID FOR DRUMS. COMPLETE SETS OR PARTS. CYMBALS, PEDALS, HARDWARE. ANY DRUM EQUIPMENT. ANY MAKE, ANY CONDITION. N.Y.C., L.I. AREA ONLY. ED... 718-296-8723.

Q. I'm one of Atlantic City's show drummers, in a popular hotel/casino revue. I'm bored to death. I've been in this town too long (15 1/2 years). I'm 24 years old, have a lot of experience and a bachelor's degree in music from the Philadelphia Musical Academy as a percussion major. I would much rather be in L.A. searching for "real" gigs—professional tours, or studio work. Unfortunately, I must work. I need money, but there must come a time when I make my move. How can I make this transition realistically?

P.O.

Atlantic City, NJ

A. I wish I had your problem. The fact that you're getting this show experience, that you have a bachelor's degree in music, and that you have your goals set higher than what you feel you're doing now is all in your favor. Let me say this: You never know who's in that audience. You never know when one of the acts that you are backing might need a drummer. You say you'd like to get to L.A. There's no real problem with that; just latch on to one of the acts that come through Atlantic City. It seems to me that all the top acts are working there now, and I'm sure you are working with some of them. Tell these people that you'd like to get out and do some traveling with them. A lot of us did that. Some were lucky enough to get with a group and come to L.A.; some of us just came to L.A. on our own. I will say that there are many fine drummers in L.A., but there's always room for a drummer who can really play. If you have the experience that you've been talking about, it seems to me that you would have absolutely no problems. As for taking care of yourself, I would think that if you came to L.A., with your bachelor's degree in music, you could easily get a job at any of the percussion institutes or music schools in the L.A. area, to keep you going until the right thing comes along.

However, I will say this: If you're working steady but are bored to death, find some other interests. Maybe you're bored because you're just doing that show every night of the week, and don't have any hobbies or other interests. It's that old balancing act that I've been preaching for so long. Take some jobs with trios or perform at hospitals. You can be a little more important in a small group than in a big orchestra.

In Atlantic City, you're so close to New York that you should be able to start getting into some of the studio jobs. When you work with some of the acts in Atlantic City, tell them you're available to record.

Tell them you would like to travel with them and get into the studio with them (if for no other reason than just to watch). I'm sure that any of those acts would be happy to invite you to some of their sessions, so that you can see what's going on. It's one of those things; you get to know people and eventually you're on your way. Another possibility in the L.A. area is Las Vegas. All the major shows that you may have been backing in Atlantic City generally work Las Vegas. Vegas is just an hour on a plane from L.A., so basically it's the same situation: Vegas to L.A. or Atlantic City to New York. Then there's San Francisco; some of the major acts play the big hotels there too. I would think you could do very well out here, and I wish much good luck to you.

Q. I am having some difficulty with my practice habits. Lately I've become very conscious of what I should practice and what would be best for my development as a well-rounded drummer. I consider myself a jazz player; however, I'm interested in pursuing different styles as well. My usual practice consists of rudiments, playing along with records and working on my chops. I feel I should place more emphasis on time (which I really would like to work on) and reading. I would appreciate your help with this and I'm sure your advice will benefit other drummers as well.

J.M.

Junction City, KS

A. Your problem is certainly not unique. Most drummers have some difficulty with practice habits. It's a matter of desire. If you want it badly enough, you're going to sit there and practice. I know it's boring sometimes, but if you're listening to the records that really turn you on and playing along with things you enjoy, I think you will enjoy practicing. If you're motivated to practice, whether you know it or not, every time you pick up the sticks and play you're making it a little easier on yourself, because you're making it a little easier on your brain. Your brain is remembering everything you do, everything you have done, and everything you listened to in the past. You will be drawing on all these things through all the years you play music.

As far as the different styles are concerned, get yourself some of the different books that are out and look at all the various combinations. Do some practicing with the independent coordination books. I was using them back in 1948 (that's over 30 years ago) and it certainly didn't hurt



me. Independent coordination also helps you do other things besides drumming, like driving an automobile or painting a house. It's an incredible thing, and the more you practice, the easier it becomes. It teaches both eyes and brain what is going on.

I think you are doing the right thing by placing more emphasis on time. Get yourself a good click-track device and play with it. Sing melodies, hum tunes, and catch imaginary figures. Play along with the book that you're reading, and whatever the time signatures are, make up your own melodies to them. Sing your own songs to them and before you know it, you'll be swinging along.

Q. I am 15 years old and a very serious drummer. I have spoken to pro drummers, sat in at various bars and nightclubs and am in the high school jazz band, marching band and wind ensemble, and even have a band of my own. Anyway, I teach lessons to a younger drummer in a competing band. One day, two members of that competing band came over to have a jam session with my band. The problem is that none of the other members in the competing band know that those two players and my band are thinking of joining up as a fusion/jazz band. I don't know what to do! This newly formed band is a lot of fun and could be successful, but aside from the extra money, I enjoy the satisfaction of teaching. I don't want to be a bad influence on my student, but this new band could be the big break. In a situation like this, what would you recommend?

D.B.

St. Louis, MO

A. I can only say that, at your age, when you get a break you have to take it. I don't think you're going to hurt anyone's feelings; I would think that your student would appreciate the fact that you are joining a group that could become something. Possibly, if this fusion/jazz band gets together, you and your student could play together as I often do with various drum-

TAMA CLINIC '84

Education and excitement are on the agenda for TAMA's CLINIC '84. For more information, call one of the CLINIC '84 dealers listed below....

AL NALLI MUSIC &
RICKS DRUM SHOP
present

TAMA EXPO '84

including performances by:

BILLY COBHAM

KENNY ARONOFF

DENNY CARMASSI

DOM FAMULARO

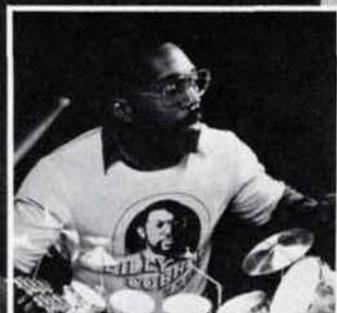
NOVEMBER 2 & 3

for more information call

(313) 665-7008 or (419) 478-9545



DOM FAMULARO



BILL COBHAM

WURLITZER, E.U.
Boston, MA
(617) 437-1815

BRIAN'S GUITAR
New Haven, CT
(203) 387-4492

LONG ISLAND DRUM CENTER
N. Merrick, NY
(516) 781-0777

ZAMPINO'S DRUM SHOP
N. Canton, OH
(216) 499-1198

GEORGE'S MUSIC
Spring City, PA
(215) 948-7810

ROLLS MUSIC
Falls Church, VA
(703) 533-9500

SEAVAN LTD.
Norfolk, VA
(804) 853-2424

DRUM HEADQUARTERS
St. Louis, MO
(314) 644-0235

PRO MUSIC
Johnson City, TN
(615) 282-4175

ATLANTA PRO PERCUSSION
Smyrna, GA
(404) 436-3786

THOROUGHbred MUSIC
Tampa, FL
(813) 238-6485

 **TAMA**

BASS DRUM CONTROL



by
Colin
Bailey

Now Available Directly
From The Author

Can be used for
Double Bass Drum
and Double Pedal
Setups

\$7.00

Per Copy

+ \$1.50 P&H

DEALER
INQUIRIES
WELCOME

Colin Bailey
135 W. Kenwood Dr.
Garland, TX 75041

Introducing...

Getting Your Music Together for Drums

By Bill Molenhof

Play-Along Cassette and 6 Studio Charts for drummers of all levels. Bill Molenhof-Marimba, Synthesizer/Dewey Dellay-Bass/You on Drums!

Only \$8.50—NY residents add 8 1/4% sales tax

Order from: **Bil-Mol Music,**
57 Beach St., NY, NY 10013

MOVING TO A NEW ADDRESS?

Attach your present mailing label here, or write in your old address.
Please include customer code number.

New Address

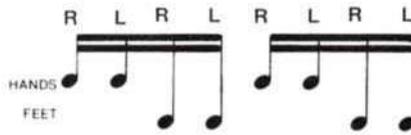
NAME:

ADDRESS:

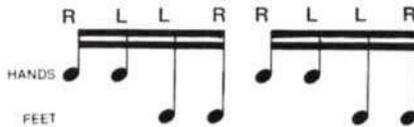
CITY: STATE ZIP

mers on the West Coast. I would think that that would give you each a chance to get off the drums and play some percussion—shakers, tambourines, whatever—anything that can help you become a better percussionist/drummer. I don't think it's a real problem. If you explain the situation, I think in the long run your student will really respect you. If you are honest, it seems to me that your student will appreciate your honesty and integrity.

Q. After taking a few months off for individual practice, I think I am ready for the road again. Most clubs I've played can't hold a double-bass setup, so I've invested in the new Drum Workshop 5002, which uses two pedals on one bass drum. My problem is, I play differently from most other drummers I've seen. It's not that that bothers me, but I wonder if I'm learning to use the double pedals incorrectly. For instance, most people play alternating 16th-note beats like this:



I play like this:



A few years ago, when I took drum lessons, my drum teacher said I had a very strong and independent left hand. My question is, am I doing things in an unorthodox manner by developing my own way, or just starting a bad habit? If I'm doing things wrong, please tell me what publications you suggest I might study. Thanks for listening.

D.B.
Dayton, OH

A. I think what you're doing is perfectly fine, with both hands or both feet, but I think you should practice doing it each way. I don't think that you're hurting yourself in any way. You could get Jim Chapin's books. They would help you develop better habits if, in fact, your teachers say you're getting bad habits. As for any other books, the new Joe Morello book (*Master Studies*) has a lot of fascinating things in it, and also Ted Reed's *Synco-pation*. In regards to what you wrote out, you can play those licks any way that's comfortable to you, and any way that

helps you coordinate from one drum to another. In other words, if you want your left hand to go to a small tom, you don't want that left hand finishing a lick and not being able to get over to that tom-tom. So those are things you have to work on—individual licks and independent coordination.

Q. I've been trying to find out how drummers who do parts of their solos bare-handed (without sticks) do it. Do they use their palms, knuckles, tips or the flat parts of fingers, etc. ? I'm hoping you might have some information for me. I've been told that when playing without sticks, you still hit the rims with whatever part of your hands you're using, but that sounds too destructive to me. I'd appreciate your help on this.

G.B.

Spanish Fork, UT

A. Most drummers who do such playing do so with their fingers in the "down" position, using the fingers as if they were sticks held in the matched grip technique—overhanded sticking. Just point your index finger straight out, and you'll find that by hitting the rim and the head, or just the head alone, you'll get the sounds that you're talking about. A lot of players use just the right finger, and then press with their left hand on the head to cause more tension and change the tone of the drum, getting an up-and-down pitch variation. I don't think I've ever seen drummers play with the palms of their hands, except on conga drums, but that could be done. I know that there have been times when congas were called for on a track, and we didn't have any congas in the studio. I then played my snare drum (snare off) or one of the toms, in practically the same way as I would play the congas, except that I was using just the index finger on the right hand, with the flat of the finger. I know that that's the way Shelly Manne has played for years.

You should never play in such a way that you hurt your hands. Keep in mind that by playing bare-handed, you can easily rupture blood vessels, and you will wind up with blood blisters, and/or large bruises that take quite a long time to clear up. You could also hurt tendons, ligaments and nerves. If someone tells you that you're not playing loud enough or hard enough with your hands, go back to sticks or soft mallets. (Soft mallets, played lightly, sound very much like fingers on the drums.) Experiment, but don't hurt your fingers or hands.

THE DRUM EMPORIUM

EXPERT SERVICE WITH
THE DRUM DOCTOR

Repairs • Refinishing
Trade-ins • Consignments • Sales
Rentals • Lessons • Customizing

(316) 265-7264

917 E. Mt. Veron, Wichita, KS 67211
STEVE GASPER (Owner)



Make music your life!

FIVE TOWNS COLLEGE

• Jazz Performance • Music Instrument Technology
• Audio Recording (24-track) • Music Business

Call (516) 783-8800 or write:

Dept. MD/2165 Seaford Ave., Seaford, N.Y. 11783

Clamp Down On The New Look With F.S. 101



**Look into
the future,
contact**

Silvestri Music Products Inc.,

4111 - 10th Ave. S.W.,
Calgary, Alta. T3C 1W6

Telephone (403) 246-4364

LISTENER'S GUIDE

Terry Bozzio

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Rhyme & Reason	Missing Persons	Capitol	ST-12315
Spring Session M	Missing Persons	Capitol	ST-12228
Missing Persons (EP)	Missing Persons	Independent	out of print
Heavy Metal Be-Bop	Brecker Brothers	Arista	AB 4185
Live At The Armadillo	Zappa/Beefheart	Warner Brothers	out of print
Orchestral Favorites	Zappa	Warner Brothers	out of print
Sleep Dirt	Zappa	Warner Brothers	out of print
Studio Tan	Zappa	Warner Brothers	out of print
Sheik Yerbouti	Zappa	Zappa	SRZ 21501
Live In New York	Zappa	Discreet	2D-2290
Danger Money	U.K.	Polydor	PD-1-6194
Night After Night	U.K.	Polydor	PD-1-6234
Group 87	Group 87	Columbia	NJC-36338



Q. Which records do you listen to most for inspiration ?

Album	Artist	Drummer	Label	Catalog #
Emergency	Tony Williams	Tony Williams	Polydor	out of print
Filles De Kilimanjaro	Miles Davis	Tony Williams	Columbia	PC9750
Four And More	Miles Davis	Tony Williams	Columbia	PC9253
Miles Smiles	Miles Davis	Tony Williams	Columbia	PC9401
S o r c e r e r	Miles Davis	Tony Williams	Columbia	PC9532
Live At The Fillmore	Miles Davis	Jack DeJohnette	Columbia	CG 30038
Transition	John Coltrane	Elvin Jones	Impulse	MCA 29027
Puttin' It Together	Elvin Jones	Elvin Jones	Blue Note	BST 84282
I Sing The Body Electric	Weather Report	Eric Gravatt	Columbia	PC31352
Weather Report	Weather Report	Peter Erskine	Columbia	FC37616
Song Of The New World	McCoy Tyner	Alphonse Mouzon	Milestone	9049
Security	Peter Gabriel	Jerry Marotta	Geffen	2011

Ndugu Chanler

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Reach For It	George Duke	Epic	A1 34883
Silk	Fuse One	CTI	9006
Tale Spinnin'	Weather Report	Columbia	PC 33417
Salongo	Ramsey Lewis	Columbia	PC 33173
Thriller	Michael Jackson	Epic	OE 38112
Ghetto Blaster	Crusaders	MCA	5429
Open Your Eyes	Flora Purim	Milestone	9065
Sunlight	Herbie Hancock	Columbia	JC 34907
Don't Let Go	George Duke	Epic	JE 35366
Amigos	Santana	Columbia	PC 33576
Posh	Patrice Rushen	Elektra	6E 302



Q. Which records do you listen to most for inspiration ?

Album	Artist	Drummer	Label	Catalog #
Nefertiti	Miles Davis	Tony Williams	Columbia	CS 9594
Live At The Fillmore	Miles Davis	Jack DeJohnette	Columbia	CG 30038
Maiden Voyage	Herbie Hancock	Tony Williams	Blue Note	84195
Tones For Joan's Bones	Chick Corea	Joe Chambers	Vortex	2004
All & All	Earth, Wind & Fire	Maurice White	Columbia	JE 34905
What's Going On	Marvin Gaye	Freddie White	Tamla	TS310
Gilberto & Turrentine	Astrud Gilberto & Stanley Turrentine	Chet Forest	CTI	6008
Fire	Ohio Players	Joao Palma,	Mercury	SRM 1-103
Heat Is On	Isley Brothers	Airto, Dom Um Romao	T Neck	X698
Flute By Laws	Hubert Laws	Diamond	Atlantic	1452
Red Clay	Freddie Hubbard	Ernie Isley	CTI	6001
		Carmello Garcia		
		Lenny White		



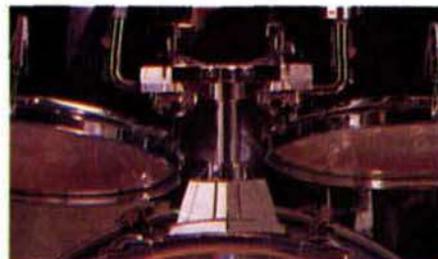
Fabiano...on TRAK.

Introducing TRAK® Drum Systems. New for the musician who demands recording-quality sound and on-the-road durability from his instruments.

Ask J.F. Fabiano, international studio and touring artist: "I count on my kit to deliver a top performance, everytime. Whether it's a studio gig in New York, or a jazz festival with Gato Barbieri, TRAK always exceeds my expectations."

TRAK Drum Systems. For drummers who demand more. Now at leading dealers everywhere.

TRAK
DRUM SYSTEMS



TRAK heavy-duty hardware meets the challenge.

Distributed exclusively in the USA by PRIMO, INC., 50 Brigham St., Marlboro, MA 01752, (617) 480-0300. For a TRAK color catalog, send \$2.00, Attention: FC-1.

Centering And Breathing

My first *Concepts* article for *Modern Drummer* was entitled "Drumming And Breathing." Since that time, I have received letters and requests to write more on the same subject. Whether or not you are into yoga or meditation, there is ample scientific proof that breathing exercises can be beneficial to a great many people.

My first benefit of controlled breathing is relaxation. When your mind is disturbed, it is difficult to relax enough to concentrate on your breathing. The following is an exercise that I have found helpful when I am in a restless state.

Find a quiet place where you can sit comfortably, such as an easy chair, or lie down on the floor or a bed. Don't try to quiet your mind; it usually won't work. However, you can divert it. When seated or lying down, take a deep breath, slowly, all the way into your abdomen. Don't hold your breath, but keep the breathing smooth and continuous. When your abdomen is extended and full, gradually release the air. As you do so, count silently to

yourself "one." Hesitate for a second or two with all of the air expelled from your abdomen and lungs. Draw your abdomen in as you exhale to get all of the air out. Then repeat the procedure by drawing in the air slowly, filling the abdomen and gradually releasing the air. As you exhale, count silently to yourself "two." Keep repeating the rhythmic breathing and exhaling until you have reached the count of ten. Then begin again with the count of one.

This particular exercise is very helpful when you are under stress because it gives the mind something to concentrate on. Without something to concentrate on, trying to quiet your already disturbed and restless mind will only increase your frustration and tension. Since it is basically restless anyway, you may find that your mind will again begin to wander after a few breaths. This is okay. Simply start over with the count of one. With practice, you will be able to go through several "tens" with ease.

Another method that I find helpful is to concentrate on your center, which is just below your navel. To develop sensitivity in this area, try the following exercise. Breathe in deeply and slowly, filling the abdomen first and the lungs last. When the abdomen is extended, hold your breath for at least ten counts or as long as is comfortable. Don't hold your breath so long that you cannot exhale slowly. When you exhale, draw your abdomen in to release all of the air. Wait a few seconds and repeat the procedure. If you are tense and/or frustrated, imagine that your center is like a furnace of energy. You may feel a warmth or tingling in this area. Try to imagine all of the tension in your body and mind moving to your center. Imagine that your center, which is now like a furnace, will accept your tension, burn it and transform it into positive, useful energy. Give *all* of your tension to your center for conversion into peaceful, useful energy. Use the mental imagery while doing the breathing exercise. You will begin to feel more and more centered.

A young man approached me at a clinic to tell me that he enjoyed the first article on breathing. He told me that he had studied yoga and many times, when playing, he felt really centered. By this he meant that he was confident, and at ease both physically and musically. However, he had also experienced times when he felt ill at ease and could not feel centered even with con-

siderable effort. I suggested that his problem might be trying too hard (see my article on "Trying Easy"). When we are centered, we don't say to ourselves, "Wow, I am centered" because there is no need to. In fact, we may just accept it without paying too much attention to it. However, when we are ill at ease, we start to look for it. The truth of the matter is that we are always centered. Just sit down, relax and take a few deep breaths. It is always there. When we feel that it isn't there it is because we are distracted. Fear, egotism, worry, trying too hard, trying to be something we are not, greed and immaturity are all distractions. When you find yourself in a distracted state for whatever reason, just say to yourself, "I am centered. I am always centered. I just have to be myself and let it flow." Then take a few deep breaths and get on with whatever task is at hand.

In a way, being centered is just like concentrating. When you are really concentrating while practicing or playing, you are not thinking, "Wow, I am really concentrating," because if you do this, you will break your concentration. What you can do, however, is try to be more aware of the times you are *not* concentrating. Then start concentrating again.

Being centered is much the same. When you are centered, you are at ease, balanced and in harmony. No action or thought is needed. You are simply centered and able to function at your best. When you are ill at ease, you are simply distracted. All you have to do is remind yourself to take some deep breaths, visually and mentally imagine your center, become calm and you will be centered.

These breathing techniques yield the best results when practiced daily and patiently. Thirty to 45 minutes a day in one sitting, or two or three 15-minute sessions are best. Don't sit down and do them for four hours. Just as in drumming, consistent practice over a period of time with some patience will bring improvement. And when doing any of these exercises, remember to *try easy!*

PRO CADDY RAX™

AND SOME SATISFIED USERS:

Michael Shrieve:
"I love the PRO CADDY RAX and use them all the time now."





Danny Gottlieb:
"A great new product, offering long-overdue convenience to hard-working drummers."

The PRO CADDY RAX is part of a unique line of accessories designed for professional musicians.



"REFRESHMENT & CONVENIENCE WHEN PERFORMANCE COUNTS!"

mechanical music corporation

622 Hickory Drive • Buffalo Grove, IL 60089
112-494-6727

"the innovative carrier"

Call Collect (201) 681-5200

KRAFEASE™ Dealer inquiries invited



WORTH ALL NINE LIVES.

Martin Chambers will go to any length for the perfect drumstick.

Martin's powerful drumming drives the phenomenally successful Pretenders sound. But a bad drumstick is enough to make him climb walls. With the Pretenders success, and his own reputation as a fine drummer, Martin can play any equipment he chooses . . . and Dean Markley's 2S is the only stick he'll use.

Dean Markley drumsticks are made from only the finest select hickory, slowly dried to a low moisture content to deliver maximum durability.

Our special sealing process penetrates and protects the wood without a lacquer coating. The result is a natural wood stick that feels great and won't slip out of your hand, even in the middle of a tricky caper.

So remember, you don't have to turn to a life of crime to find the right stick, just buy a pair of Dean Markley's premium hickory drumsticks from your dealer today.

Then go out and steal the show tonight.

Dean Markley
D R U M S T I C K S

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.

Q. What is my best chance of applying paradiddles to heavy metal? I've been working hard with a heavy metal group for over a year, and our first album should be released soon. I was strictly a jazz/rock drummer with a style similar to Danny Seraphine's, and I have a habit of using paradiddles on my fills. This didn't sound too good in the studio playbacks, so I've had to come up with new single-stroke fills to replace the paradiddles. I'm a nervous wreck. The bandleader is bugging me to use less complicated fills and start pounding more. What should I do?

G.M.
Salem, OR

A. Every distinct style of music has its own unique requirements as far as appropriate drumming goes. It sounds as if you've been trying to impose your technique on the music, rather than letting the music dictate what you should play. Listen to what some of the top drummers in heavy metal are doing with their fills, and try to get a feeling for that style. If paradiddles and complicated fills are appropriate, then play them; if they're not, then don't. Play only what contributes to the musical effect you and your band are trying to achieve. If you find this too frustrating or stifling, take a cue from some of the bigger names in rock drumming, and find a side-line gig or rehearsal band to play other styles, while you concentrate your album-oriented efforts with the heavy metal group.

Q. I have a 1970s Premier drumset. In those days they made their sizes in metric measurements. I bought the set used, a year ago, and after about four months I broke one of the heads. My local music stores do not stock metric heads, and so far I've had no luck with ordering them. What can I do to get this head?

M.R.
Katy, TX

A. We spoke to Ken Austin, of Remo, Inc., and Bob Beats, of Evans, and both told us that they can provide heads for the off-size Premier drums. The most common sizes, which were the Premier equivalent of 12" and 16", are stocked by Remo in the coated and clear Ambassador, and in the Pinstripe models. Additionally, those and any other sizes may be custom-ordered in any head model. When ordering from Remo, you'll need to allow four weeks for stock items, and six to eight for custom. Evans produces heads in the 12" and 16" sizes also, as well as in the Premier equivalent of 20" and 22" bass drum heads. These are special-order items (but not custom-order) which can be obtained by placing a "P" after the regular catalog number for that size head when ordering. For a period of time in the '70s, Premier's sizes included an off-sized 10" drum, and Evans cannot supply that head, nor can they custom-make any other sizes.

Q. I am a vocalist as well as a drummer, and my band finds it difficult to control the leakage of the drums through the PA when my mic' is on. For vocals, we use a Yamaha mixer, with a Roland echo unit and low-impedance Electro Voice mic's. We do not mike anything else. I've suggested using the Shure headset mic' to help minimize the leakage, but the rest of the band doesn't think it would work. Will it? What can we do to eliminate or minimize the interference without upsetting the vocal or sound balance, and going through a lot of trial-and-error expense?

T.K.
Rockaway, NJ

A. Headset mic's are designed to be incredibly directional, since they are worn only fractions of an inch in front of the user's mouth. They do tend to eliminate a great deal of drum or other outside sound source pickup. They do not have the wide frequency range and fidelity of larger mic's, so some additional EQing is often required (either at the board or by the use of an outboard EQ unit), in order to get a sound that blends well with the mic's used by

the rest of the band.

However, the problem may not be entirely with your own mic. Very often the vocal mic's of the rest of the band pick up the drums, since those mic's are generally set up just a few feet in front of the drums, and the drums are designed to project their sound forward. What you may require is some sort of isolating baffle—a portable "drum booth"—to keep the drum sound contained. If you're replaying small enough places that the drums don't need to be miked, you shouldn't have too much problem reaching the audience with the drums; the idea is to prevent the sound from going straight into the vocal mic's first. Clear plastic "shields" are popular in many clubs and showrooms for this purpose.

Q. I would like to know what kind of drums and cymbals are best for playing hard rock.

B.N.

Panama City, FL

A. The brand of drum you choose will depend on several variables, including shell thickness, finish, hardware options, cost, etc. However, there are some currently accepted norms as to the type of drum most suited for hard rock, based simply on what most hard rock players are using. Generally, the deep-shelled "power" toms are preferred, because of the depth of pitch that they produce. Double-headed drums are back in vogue, since they give greater resonance than single-headed drums. If you mike your drums, you may still want to consider single-headed drums, since they tend to be a little easier to mike. If you are a powerful player, you'll need hardware that can take the punishment, as well as support the weight of the larger drums securely.

As far as cymbals go, again the brand is up to you. But keep to the heavier weights and thicknesses, in order for your cymbals to last and to obtain the cutting power you'll need to get through the loud, amplified music.

Q. I have a pair of Zildjian New Beat hi-hats, and am considering having holes drilled in the bottom cymbal in order to get a quicker response. Will this be detrimental to the hi-hat sound?

D.M.

Charlottesville, VA

Q. Is there any practical way to drill holes in the bottom hi-hat cymbal, or otherwise modify it to eliminate air lock, without destroying the cymbal?

R.W.

Waco, TX

A. According to Zildjian representative Lennie DiMuzio: "Drilling holes in a pair of New Beats should not be detrimental to the sound, because there will not actually be that much change in the sound. However, if the holes are not drilled properly, they could contribute to cracking. The procedure should be performed by an expert with the proper equipment, such as would be found in a good machine shop. We do not recommend that this be done at home by an individual.

"To elaborate a little about the concern for quicker response, the drilling of holes in the bottom cymbal could help, but the bottom hi-hat cymbal should be the proper type of cymbal in order to get the best response. After years of experimenting at Zildjian, we found that the best response was obtained by the holes being drilled in a cymbal that had the cup eliminated altogether. This gave the shortest, most compact sound possible.

"As for drilling holes specifically to eliminate air lock, let me point out that holes in the bottom hi-hat cymbal do not eliminate the biggest percentage of air. Bottom hi-hat cymbals that have holes drilled in them also do not have any cup, thereby eliminating an additional percentage of air that builds up around the cup area and causes a slight vacuum. To truly eliminate air lock, you need a combination of both factors."



Frankie Banali / Quiet Riot

Don't get left behind, look at PEARL first!
All the other drum companies do!

EX-5500 DEEP-FORCE SERIES



Illustrated in No. 84 Tiger Stripe



EX-22D-50 Illustrated in No. 83 Zebra Stripe
Cymbals not included



Illustrated in No. 85 Crimson Tiger Stripe

Pearl's Heavy Metal Look



Pearl®

Looking for something really different? Heavy Metal sound now has a Heavy Metal Look in Pearl's new graphic "Safari" Series! The den includes three unreal "animals" ... Zebra Stripe, Tiger Stripe and Crimson Tiger Stripe. Two more exciting designs are also available ... Ichiban (Sunrise) and AVH Stripe (Vertical Black & White Stripe). Your Heavy Metal look is "unleashed" when topped with Pearl's CX-600 "Wild" Cymbals! Your own distinctive Heavy Metal identity ... starting at only \$975.00 for a five piece "DEEP-FORCE" Set (EX-22D-50). As Frankie Banali says, "Pearl's Graphics are 'outrageous' ... they let me be me!" With Pearl's "Safari" Series ... your look will never be the same and you'll sound G.R.R.E.E.A.T!!

Doane Perry's story of how he got the gig with Ian Anderson and Jethro Tull is one that proves you never know what's around the next corner! "I feel enormously proud that they asked me to play with them. While I was growing up, there were four bands that I always wanted to play with: the Beatles, the Mahavishnu Orchestra—because Billy Cobham was my teacher for a while—Weather Report, and Jethro Tull. I've seen Tull 15 or 20 times.

"The way it came about was amazing. A friend of mine called me from New York and said, 'You're not going to believe this, but a friend of mine was reading the *Village Voice* and Ian Anderson put an ad in the paper looking for a drummer.' I figured I'd never get it, but then I thought, 'I have nothing to lose.' So I sent a letter, a resume and a record I had done to the record label. It must have been funny for him, because it was just as much a fan letter as anything else. It was a cathartic experience to be able to write that also, and to say thank you for all the years of pleasure he has given me. I have a friend at Chrysa-

lis who knew I was a big Tull fan and I called him to find out if it was really on the level. He said he had just gotten off the phone with Ian Anderson and had just recommended me to him, but he really didn't know if I was available or where I was. It was very lucky that I called that day! Then I put together another tape of some newer things, and about three weeks later, Ian called me himself. He was so nice, kind and gracious. We talked for about 45 minutes, and at that point, there were quite a few people they were considering. They called back a couple of days later and he had gotten down to two people. They brought me over to England in January and I played for one day thinking, 'How can they tell?' because I was so incredibly jet lagged. A few days later, they called and said I was the first choice for the tour. It was a dream come true.

"I knew all their music already and it's very rare that something like that happens. Clive Bunker, the original drummer, had a huge influence on my playing. He was really the drummer who bridged what Gin-

by *Robyn Flans*

ger Baker and Billy Cobham did for me. A footnote to the story is that, when I was 15, I wrote to Clive and got a beautiful letter back. He said, 'When we play the Fillmore [in New York], you come down and we'll talk a bit about drums.' So I took the letter down to the Fillmore at the soundcheck and gave the letter in my quivering hand to the usher. Clive came walking out and I was just beside myself. He gave me passes to all the shows, let me play the drums, introduced me to Ian and everything. Up in the dressing room, Clive showed me how to play 'My Sunday Feeling,' which was one of the songs Ian said to learn for the audition, and some other beats that I couldn't quite figure out. About four years later, on the first tour I ever did, we played the Fillmore and were given the same dressing room in which I had met Jethro Tull. That night when I went out and played, I felt like I had just graduated college. It's fitting in a way that I should end up doing this now."

Working with Joe Jackson has been an interesting experience for drummer **Gary Burke**, who began playing with him in November, 1983, recorded *Body And Soul*, and toured Europe, the U.S., Japan and Australia with Jackson until just recently. "There was nothing sane or normal about that recording situation in any aspect, but it was great," Gary laughs. "It was totally removed from any kind of previous experience that anybody in the band had had. It was very fresh that way. Originally, the concept of the album was that he was going to do it two-track with a live audience. We found a great location in New York—an old Massonic lodge. David Kershenbaum was producing along with Joe, and they brought in a specialist from the West Coast. We started experimenting with mic' placement, going back and forth with different locations. We almost had it, but we just couldn't get enough separation of sound with the vocals going at the same

time. So, it ended up being 32 tracks. They tore out one of the control booths, we were on a different floor, a good 100 yards away and everything was done via cameras, TV monitors and talk-back mic's."

How does someone become comfortable in such an alien recording situation? "I don't think anybody became comfortable," Gary admits. "You just stay at it until it becomes right. There was a lot of sitting around waiting for technical problems to be worked out. Probably the wildest thing was when the band was finally called in. We came into the studio and proceeded to sit around for four days. You know what that can be like. Whatever enthusiasm you may have had belongs to the past. Finally, the day came when they said they were ready. We went in and everybody thought that something would go wrong. We did a tune called 'Not Here, Not Now,' which is a little more involved because we played to a drum box as well.

We went right through the cut and, at the end, Joe said, 'Fine, that's it.' The whole day was like that. I think we actually ended up completing four tunes that day which were kept."

Jackson's multi-styled music creates special requirements of the drummer. Gary explains, "First of all, there's a purely technical level. There's the album and then there's the stage show. As far as the album was concerned, it was heavily composed. A couple of tunes were actually written out note for note. On a technical level, it requires an ability to handle the demands of someone who knows what he wants, in addition to being expected to interpret stylistically. In some cases, I would have to play patterns or types of things that would not normally be mine—things that by instinct I might not have done that way. And I would have to make it believable. It's a question of sitting with it for a while, though."

Congratulations to Holly and **Paul Riddle**, who are the proud parents of a new daughter, Melody Marie. Former Traffic drummer **Jim Capaldi** has a new LP on Atlantic/WEA Records. **Danny Frankel** drummed in Shakespeare's *Comedy Of Errors* at the Olympics Arts Festival. **Butch Miles** appearing at the Midland Jazz Party in Midland, Texas, this month and a three-week tour of the West/Southwest with Ronnie Whyte in November. **Tris Imboden** on Fee Waybill's solo album. **Craig Krampf** on Dan Hill's new LP. **Danny Gottlieb** played a summer tour with the Mahavishnu Orchestra. **Jimmy Fad-**

den has been on the road with the Nitty Gritty Dirt Band. **Stan Lynch** is on Don Henley's new album, as well as working with Tom Petty on the soundtrack for *Wildlife*, and with Louise Coffin. Congratulations to Steel Breeze drummer **Barry Lowenthal** and wife Kathleen Stevens on the birth of their first son, John. **Sandy Gennaro** has been busy lately with Cyndi Lauper, returning in June from a major European TV appearance and promo tour, only to launch into a major U.S. tour throughout the fall and winter, with a new album and a major tour including Hawaii and Japan, all coming up shortly thereaf-

ter. **Michael Carabello** has a new group called Carabello, which includes **John Hartman** on drums. Neil Schon is producing their first album, as well as writing with Michael. **Richie Morales** is the new drummer with Spyro Gyra. **Michael Shrieve** spent September touring Europe with Jonas Hellborg and Pat Thrall. Michael has also been writing music for a film called *One Day On Earth*. He has also been in the studio with Mick Jagger for Mick's solo album, and with Roger Hodgson of Supertramp, for Roger's album *In The Eye Of The Storm*. Shrieve will be at the PASIC in November.

Flying High...



The new sound for modern drummers. A sound which blends perfectly with electronic drums and really updates your acoustic kit. With PROFILE you've got the best of both worlds: A glimpse of the future—today.

PROFILE
MADE IN GERMANY

GETTING IT RIGHT

EXCLUSIVE USA DISTRIBUTOR: PROFILE USA, P.O. BOX 807 P,
LYNBROOK NY 11563, phone (516) 887-3531

INDUSTRY HAPPENINGS

ELVIN AS TEACHER



Christmas came in June for ten students selected nationwide for a three-week intensive study with Elvin Jones. The master class, sponsored by the Atlantic Center for the Arts at New Smyrna Beach, Florida, was part of an artist-in-residence program which also hosted poet Allan Ginsberg.

Although an infrequent teacher and clinician, Jones nevertheless was a stirring and

articulate lecturer. He clearly enjoyed the session, frequently exceeding the four hours a day allotted for group and private instruction. Participant Ian Froman (shown) said, "It was the greatest experience of my life. He loves the instrument and he loves life. He even knew everybody's name the first day. Even the musicians who came to play with him were ranting and raving about him. He was an inspiration."

Elvin Jones, need it be said, is not a timid player. But he showed that beyond his volume and intensity are consistency and control—and even an almost delicate, childlike exploration of cymbal shadings. He led the students through a curriculum encompassing brush versus stick technique, various

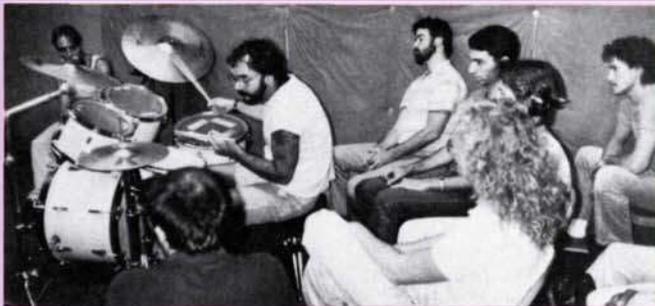
time-feels, soloing, and ensemble work with invited musicians. He demonstrated his points on a set of blond Tamas, flanked by the historic "ColtraneK.s."

Keep honest, he taught, and stay within the bounds of what you can confidently execute. If you reach too high, you can get stuck up there and destroy the pulse and momentum you had been creating until that point. Temper those moments of excitement with sufficient control, rather than floundering on some half-baked idea, because "if you lose the time, that's all there is to it!" When all was said and done, the appreciative "Elvin Jones Fellows" presented their master with a plaque from the "Class of Elvin '84."—by *T. Bruce Wittet*

ERSKINE AT DRUMMERS COLLECTIVE

Peter Erskine recently concluded a unique four-week master class at the Drummers Collective in New York City. The course featured two sessions where each drummer got a chance to play in a rhythm section comprised of Don Grolnick, Chuck Loeb, and Tom Kennedy.

Each drummer got valuable feedback from all the other drummers in the class, and also from Peter and the rest of the players in the rhythm section. General concepts of drumming in several styles (jazz, funk, Latin, etc.) were covered in the



course. Peter will be holding another master class when his schedule permits. Other recent special classes included two one-day master class/clinics given by Lenny White and

Kenny Aronoff.

For information on future master classes, contact: Drummers Collective, 541 Avenue of the Americas, New York, NY 10011, (212)741-0091.

WACKERMAN BECOMES DW ARTIST

Drum Workshop has announced that Chad Wackerman, currently on tour with Frank Zappa, is now playing DW drums. In addition to joining the growing list of DW staff artists, Chad will also be involved in product development and testing for the company. "Chad's one of the new generation of drummers that we'll all be hearing from," said Drum Workshop marketing director, David Levine. "His selection of DW drums is an honor."

The current Zappa tour is the third for the 24-year-old Wackerman, who was featured on the Zappa album *Ship Arriving Too Late To Save A Drowning Witch*, which contained the hit single "Valley Girl." Chad has also worked extensively with Leslie Uggams, recorded several albums with jazz trombonist Bill Watrous, and his solid drumming on guitarist Allan Holdworth's "Road Games" helped earn that recording a Grammy nomination in 1983.

For more information on Wackerman's availability for clinics, please contact DW at 2697 Lavery Ct., #16, Newbury Park, CA 91320, (805) 499-6863.



Photos by Ebet Roberts



Ringo Starr put in a surprise appearance on drums with the Beach Boys on the Mall in Washington D.C., during the capital's Fourth of July celebration. Ringo is introduced to the crowd by Beach Boy Mike Love in photo above.

Sonorlite equals Sonor-de-lite in sound and design.

The new color designs for Sonorlite have arrived – cream (CL) and onyx (OL), newly developed with superior double-component-lacquer – highly durable and resistant to light and fading.

Sonorlite snare drums are equipped with the Sonor parallel snare action, or with the likewise newly developed "throw-off II" snare action. In the "throw-off II" mechanism, the snares surpass the edge of the head, allowing the whole length of the strand to rest even better on the snare head. A guarantee for a precise response of the snare drum.

Sonorlite snare drums equipped with the parallel snare action (LD 557) have die-cast rims



LD 557 OL



LD 547x MB



LD 557 CL

for an additional full, heavy and exact sound.

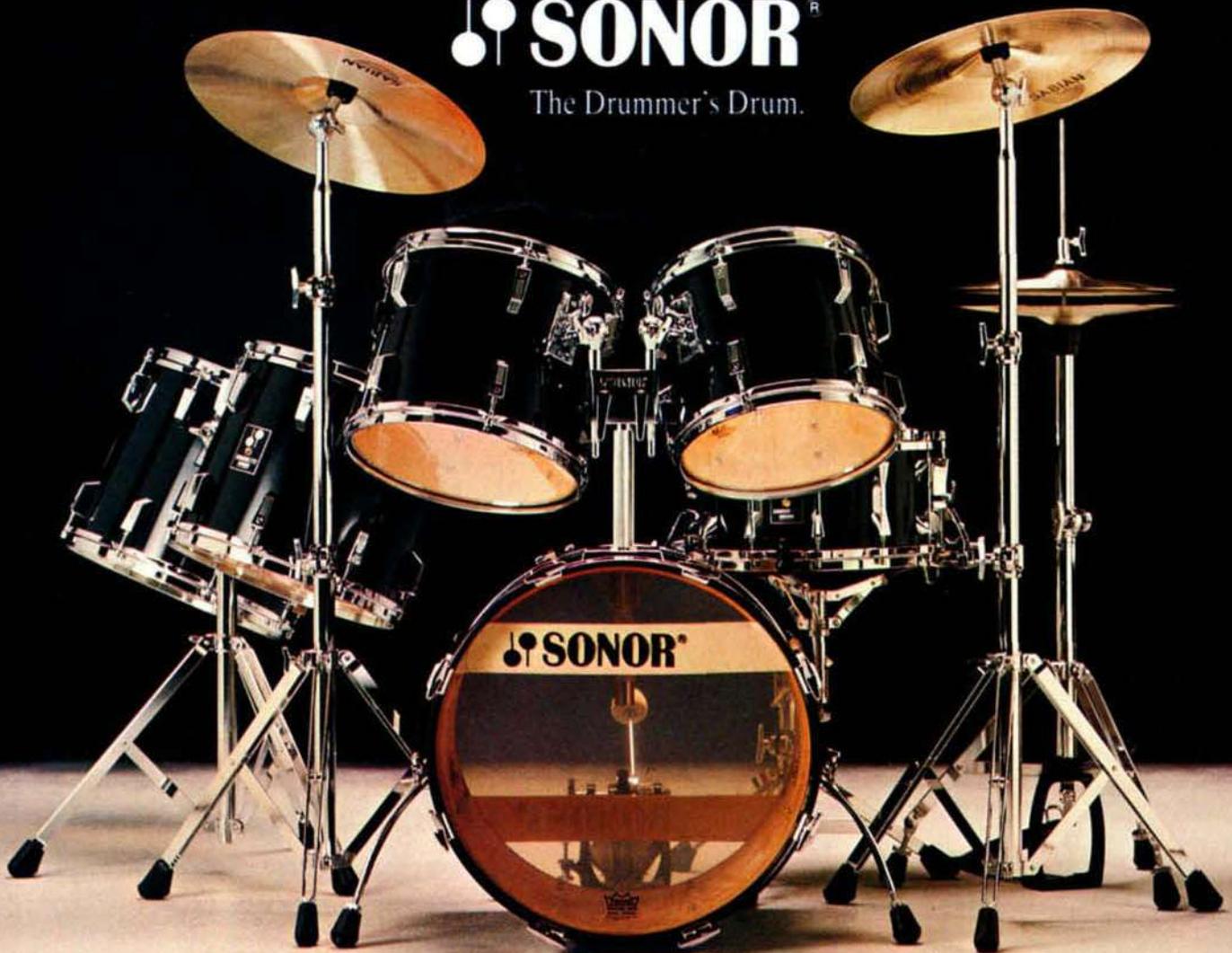
All of Sonorlite's new features are ready for testing at your local music dealer. Send for the complete new 64 page color catalog "The Drummer's Drum". Include \$ 3.00 for postage and handling.

Exclusive distributor for the U.S. and Canada: Charles Alden Music Co. Inc.
P.O. Box 231, Walpole, MA 02081
Tel. (617) 668-5600

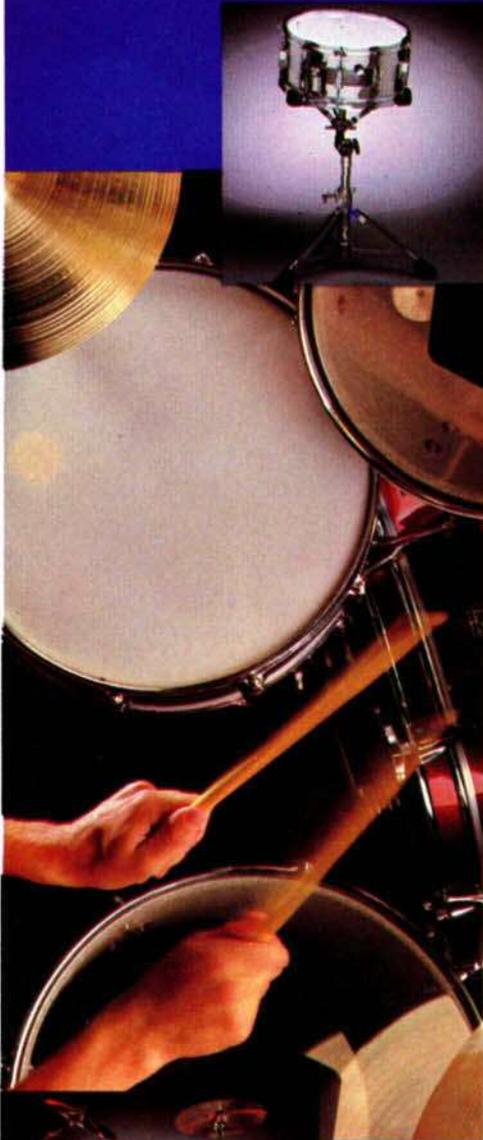
Outside the U.S. and Canada please contact: Sonor Percussion · P.O. Box 2020
D-5920 Bad Berleburg-Aue · West Germany

In Great Britain: Sonor UK Ltd.
Widcombe Parade · Widcombe Bath BA 2 4LD

 **SONOR**[®]
The Drummer's Drum.



DISCOVER THE POWER . . .



DISCOVER THOR

Omni Music Products • A Division of SLM
1400 Ferguson Ave. • St. Louis, MO 63133

"ROB THE DRUMMER" NAMED AS REMO ENDORSER

Recording artist Rob Gottfried, currently touring and making TV appearances as "Rob the Drummer," has become an endorser of Remo PTS drums and other percussion products.

Gottfried has appeared on *Sesame Street*, *Romper Room* and *Kid's World* TV shows,

and recently concluded a European tour. His 20-year percussion career includes 19 recordings, touring with rock and jazz groups and conducting clinics. He will utilize Remo's pretuned drums and percussion instruments in his TV and concert presentations.

BROCKSTEIN REACQUIRES PRO-MARK

Pro-Mark Corporation and Remo, Inc., in a joint announcement, recently disclosed that Pro-Mark President Herb Brockstein has reacquired the drumstick company from Remo, Inc. Pro-Mark had been a subsidiary of Remo since 1973. Brockstein founded Pro-Mark in 1957, and has been its president since that time.

Production, delivery and

availability of Pro-Mark products will continue without interruption. Drummers may request a free catalog by writing directly to Pro-Mark Corp., 10706 Craighead Dr., Houston, TX 77205. Remo Belli, president of Remo, Inc., disclosed plans to introduce a line of Remo brand drumsticks in the near future.

DERANIAN AND STEVENSON NEW ZILDJIAN REPS

The Avedis Zildjian Company has named David Deranian and Ronald Stevenson as new Directors of Marketing and Artist Relations. Their duties will include coordinating clinics with leading Zildjian drummers, as well as marketing and sales responsibilities.

Deranian, who will handle the eastern U.S., is a former pro drummer and teacher, having worked with Freda Payne, Wayne Cochran, and on New York's Jazzmobile. He entered the retail business in 1979 at Jack's Drum Shop in Boston, where he quickly rose to a man-

agerial position. He joined Zildjian in 1981.

Stevenson, still professionally active as a drummer after 15 years, came to work for Zildjian as a Field Sales Manager in 1982. As a performer, his credits include a long association with the Chi-Lites, a Chicago-based musical group, while his retail knowledge and experience were acquired as manager of the percussion department for Guitar Center South, in Chicago. He will handle Zildjian's Midwest territory.



SUBSCRIBE TO MODERN DRUMMER

☐ Attach your present mailing label here, or write in your old address. ☐
Please include customer code number.

New Address

NAME: _____

ADDRESS: _____

CITY: _____ **STATE** _____ **ZIP** _____

MOVING TO A NEW ADDRESS?

OCTOBER 1984

PURDIE'S EVOLUTION

The Sound of the New Century

The MPC Electronic Percussion System



*"I Love The Way
They Breathe..."*

"... I'd worked with other electronic drums but I was never quite satisfied. And then I played the MPC. That was it. The Stage Pads have a good feel to them that's a pleasure to play. I don't have to hold back when I play. That's important. They're very sensitive, so the dynamics come from me, not the electronics. I also like how I can work the pads into my acoustic set for the best of both worlds. And programming with the MPC is incredible. Last night, I keyed in a drum chart of my "Purdie Shuffle" with over half a million measures. Now, all I need is to find some musicians with enough stamina to play it along with me..."

Bernard "Pretty" Purdie

Not just another drum machine or electronic drum set, the MPC Electronic Percussion System utilizes a unique modular concept. With the MPC Stage Pads, you have the options of triggering the Music Percussion Computer, the Drum Synthesizer Modules, or both, for the hottest contemporary sounds today. And the whole system is programmable via the MPC's on-board computer or by interfacing with the Timex-Sinclair 1000 or Commodore 64.

The Stage Pads, available with black heads and red shells, black/chrome or creme/tan, are lightweight, molded from high-impact ABS plastic, with a rubber pad option and mount to any tom stand with L arms.

The Music Percussion Computer is an independently playable and programmable drum machine built into its own flight case, with fully dynamic and touch-sensitive on-board drum pads, individual outputs, a master stereo output, full tape and sync facilities, and a stereo headphone output for practicing or programming backstage or on the road, where up until now the best place to practice was on your kneecap.

The Drum Synthesizer Modules are individually rack-mountable and are capable of being triggered by any 1 volt source or audio/line signal.

Electronic drums are finally affordable. You can start with one Stage Pad and DSM for under \$400, and expand your set infinitely.

For more information, contact your local MPC dealer or send \$1.00 for the MPC brochure to the On-Site Music Group, exclusive U.S. distributors for MPC Electronics of Cambridge, England.

MPC

MPC Electronics -

Tomorrow's Designs Today



ON-SITE MUSIC GROUP

Dept. MPC

3000 Marcus Ave., Suite 2W7
Lake Success, NY 11042
(516) 775-5510

Cymbalism

Some years ago Paiste developed the Sound Edge® hi-hat, a revolutionary system that solved a real problem for drummers.

Before Paiste's invention of the ripple-edged bottom cymbal, neither the use of two different sized cymbals nor a tilting device on the hi-hat machine had proven to be the solution for getting a clean "chick" sound.

Over the last decade Paiste's patented Sound Edge hi-hats have become the favorite of drummers of all playing styles.

Alex Van Halen plays a 15", 2002 Sound Edge Hi-Hat: "It



Alex Van Halen

has a little more sizzle when you play it open, as you can hear on the latest album."

If you want to get "the edge," check out Paiste's expanded Sound Edge assortment — now available in all 6 Paiste lines.

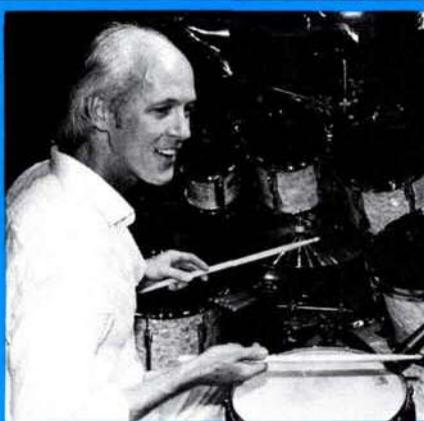
Your comments and suggestions for this column are gladly welcomed. Just drop a line to: Paiste Drummer Service, 460 Atlas St., Brea CA 92621

PAiSte®

Advertiser's Index

A & A Drum Center	85	Music Ink	87
Action—Reaction	94	Musicians Institute	70
Ancri's Percussion Products	96	NJ Percussion Center	115
Andrea's Post Box Music	120	NJ School of Percussion	94
Aquarian Accessories	90,92	North Percussion	49
Avanti	43	On Site Music Group	133
Axe Kilo-Trac	64	Paiste Cymbals	34-37, 134
Bass Drum Control	120	Paul ReSales	115
Beato Musical Products	105	Pearl International	5,54,127
Berklee College Or Music	44	Peterson Percussion	80
Bill-Moi Music	120	Percussion Center	96
Camber Cymbals	41	Percussive Arts Society	115
Caruso Music Stores	90	Powergrip	65
Cosmic Percussion	101	Precision Drum Co.	110
Countryman Associates	99	Premier Drums	3
Dial-A-Drum	91	Profile Cymbals	129
Discount Music and Drum World	63	Promark	61
D.O.G. Percussion	64	Regal Tip	110
Drum Vision Enterprises	50	Remo	79
Drum Wear	40	Resonant Drum Sticks	81
Drum Workshop	45	R.O.C. Drums	63
Drumming Dynamics	110	Rolls Music Center	81
Drums Ltd./Frank's Drum Shop	98	Ru-Master Productions	62
Duraline	71,94,96	Sabian	62,67,78
Dynacord	75,77	Sam Ash Music Store	85
Emerald Drums	59	Samson Percussion Products	97
Five Towns College	120	School Of Modern Drumming	110
Fred Gretsch Enterprises	107	"Set-The-Pace" Pedal Practice Pads	55
Freeport Music	93	Silvestri Music Products	121
Gretsch Drums	Inside Back Cover	Simmons Electronic Drums	88/89
Imperial Creations	110	Slobert Percussion Products	109
Istanbul Cymbal Co.	103	Sonor	83,131
JP Products	57	Stanley Spector School Or Drumming	91
Latin Percussion	42,66,104	Super Shake Company	99
LinnElectronics	7	Tama	68/69,119
L.T. LugLock	107	The Drum Emporium	120
Ludwig Industries	Inside From Cover, 113	The Drum Shop-Houston	92
Manny's Music Store	51	The Woodwind & The Brasswind	114
Dean Markley Drum Sticks	125	Thor Drums	132
Maxwin Drums	112	Thoroughbred Music	97,98
McMahon Drum Studio	95	Trak Drums	123
MD Back Issues	93	Trapease	110,124
MD Library	76	Valley Drum Shop	112
MD T-Shirt	56	Vic Firth, Inc.	58,95
Mechanical Music	60,124	Yamaha	111
Murray Bass Drum Muffler Co.	80	Zildjian	46/47, Outside Back Cover

NOVEMBER'S MD



RUSS KUNKEL



COZY POWELL

Plus

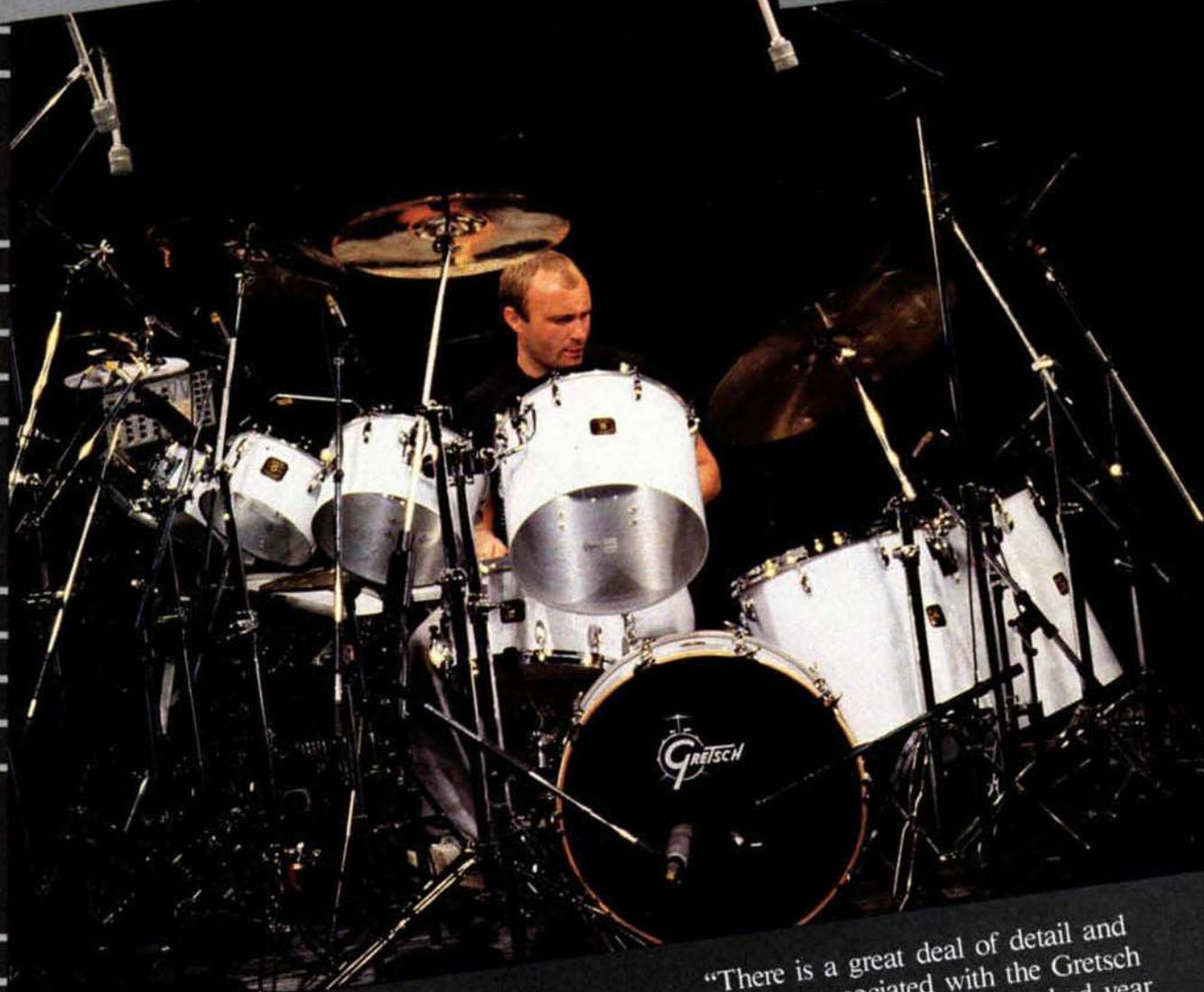
Horacee Arnold

Focus On Teachers Part 2

ON SALE OCT. 20 AND MUCH MORE, DON'T MISS IT!

Why do I play Gretsch?

Phil Collins
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

"Gretsch has always been 'a drummer's drum' and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance."

"There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do."

"How do I like my new drums? They're beautiful in sound and looks...And most important, they're Gretsch."



Someday, you'll own Gretsch.

P.O. Box 1250 • Gallatin, TN 37066 • (615) 452-0083 • TELEX: 786571 (Gretsch) Gatn

For a color poster of Phil Collins, send a \$3.50 check or money order to Gretsch Poster #5, P.O. Box 1250, Gallatin, TN 37066. copyright © 1983 Gretsch, Inc.

CREATIVE TIMEKEEPING WITH ZILDJIAN HI HATS.

Jo Jones made Zildjian hi hats the focus for time-keeping and Max Roach was the first to play them as an individual "instrument." Gifted funk drummers like Bernard Purdie built their rhythm sound around distinctively accented 16th note patterns on Zildjian hats to add an extra sense of momentum or texture to the music.

These days, Vinnie Colaiuta, Omar Hakim and leading session players like Steve Gadd and J.R. Robinson use our hi hats for shorter, tighter sounds that weave through the music to make their rhythm tracks stand out. Hard rockers like Martin Chambers and Tommy Price depend on Zildjian hats for a biting, rhythmic sound to drive amplified music.

Zildjian creates an unequalled variety of hi hats, each with its own unique sonic personality, to give you

the most options in terms of tone colors and textures, different "chick" sounds, volume, feel and response.

Zildjian

The Zildjian New Beat Hi Hat is the most played in the world because of its exceptional tonal clarity and projection. Our innovative Quick Beat Hi Hat delivers an ultra-fast response for funk and rock styles because of its patented bottom cymbal design with four openings to let the air escape while maintaining maximum cymbal-to-cymbal contact.

K

If you're looking for a hi hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi hat.

amir

The higher-pitched Amir hi hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

IMPULSE

Created to cut right through the loudest amplification, the raw and unrefined Impulse Power Hats combine incredible volume with the ultimate projection of the rhythmic pulse.

Experiment with different hi hats to open up new possibilities as you discover your own "signature" rhythm sound. Take chances. Try "cross-matching" different top and bottom cymbals for unique combinations of tone and projection—like a New Beat top with an Impulse bottom or a K top with a Quick Beat bottom. And write for a Zildjian White paper to find out why our Hi Hats are musical instruments and not just time keepers:
Avedis Zildjian Company,
Longwater Drive,
Norwell Mass 02061 USA.



Zildjian®

The only serious choice.