

MODERN DRUMMER™

The International Magazine Exclusively For Drummers



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SEPTEMBER 1985



Jeff Watts

VINNY APPICE
Of Dio

Kool & The Gang's
GEORGE BROWN

Plus:

The Basics Of Buying Equipment

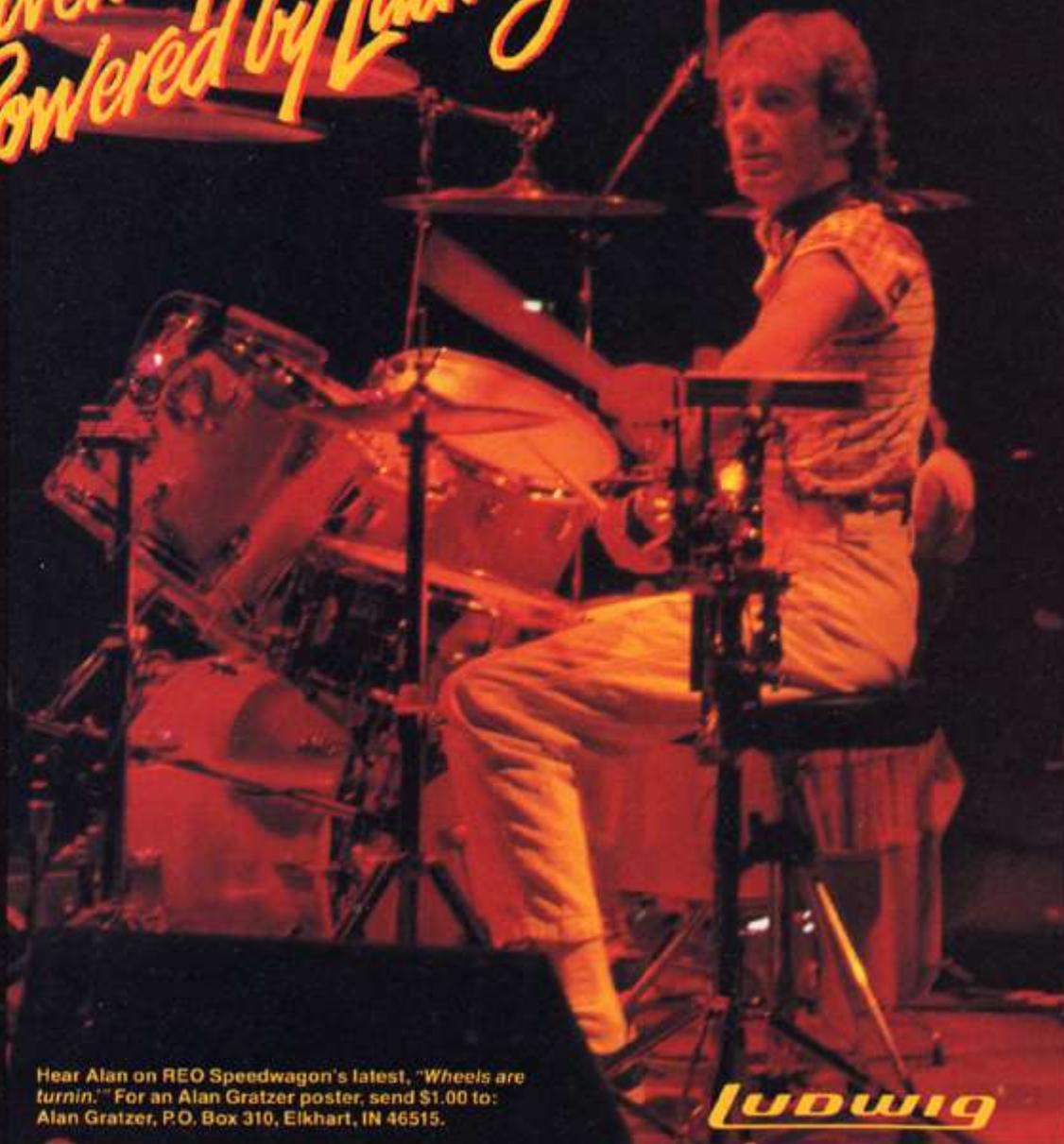
"Stick Control" Author
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Cover Photo by Ebet Roberts

FEATURES

JEFF WATTS

As the drummer for Wynton Marsalis, Jeff Watts has found himself at the very top of the jazz world, without having gone through the customary years and years of dues paying. In this *MD* exclusive, Jeff discusses his background that prepared him for the demands of the Marsalis group, and talks about the drummers who influenced his style.

by Chip Stern **8**



Photo by Joost Leijen

VINNY APPICE

Vinny Appice, brother of famed rock drummer Carmine, has garnered an impressive list of accomplishments in his own right. He has worked with John Lennon, Rick Derringer, and Black Sabbath, and is currently the drummer with Dio. In addition, Vinny has written a technique book for drummers. Here, he covers such topics as how he developed his own technique, putting feel into heavy metal drumming, and the use of electronic drums and pyrotechnics.

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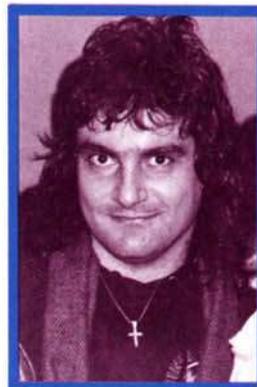


Photo by Bobby Lewins

GEORGE LAWRENCE STONE

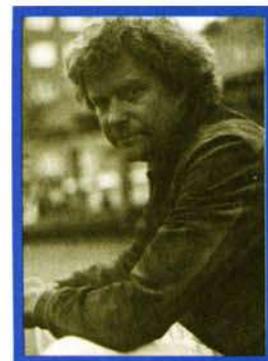
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His numerous ECM recordings with such artists as Jan Garbarek, Terje Rypdal, and Keith Jarrett have made Jon Christensen's name synonymous with contemporary European jazz drumming. In this candid conversation, Jon discusses his own development as a player and gives his views on the relationship between American and European jazz musicians.

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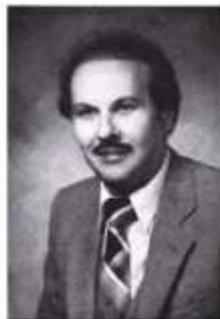
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EDITOR'S OVERVIEW

The Making Of An Article



Ever wonder how a full-length feature story progresses from the seed of an idea to a finished article in the magazine? Let's follow a typical story from concept to completion.

Each month, the entire editorial staff assembles at a meeting where story ideas are born, tossed around, tossed out, or determined worthy of further development. When a solid idea is established, an editor is immediately assigned to it. It's that editor's responsibility either to write the article from in-house, or farm out the potential story to a suitable contributing writer and work with that writer through every stage. In either case, the process generally begins with a comprehensive outline that includes the objective of the article, what it will cover and how, plus the research, travel and estimated expenses needed to complete the assignment successfully. Once everything has been approved, the research—which could take anywhere from a few weeks to six months—can begin. The final step is the actual task of organizing, structuring, and writing a first draft, which will be shaped and molded many times.

After our story is written, it's time to consider the graphic elements. Many times, the author or editor will have basic ideas on certain graphics and the format needed to get the point across. There are many decisions to be made. Does the article need photography? If it does, who will do it? Would illustrations, charts, sidebars, or graphs be helpful? How should they be designed? In essence, what's the most effective means of presenting the information? At this point, the Art Department enters the picture and ideas begin to flow, as the art people must design a layout that is attractive and functional, and that fits neatly into the amount of space allotted for the story.

Once our article has been targeted for an upcoming issue, it enters the eight-week production stream and must move through with a minimum of hitches. The story will be shaped, cut, or added to, and checked for accuracy, grammar, spelling, and punctuation. Finally, our article is typeset, and galley proofs are distributed to every editor on staff. Further refinements will still be made at this point. Copies of these galleys are also sent to the Art Department, where the graphic elements will now begin to merge with the story.

The next major control point is the "page proof" meeting, where proofs of every page in the issue are carefully reviewed by all the editors and art staff. Here we'll see our story in position, minus typos, with all elements such as photos or illustrations looking exactly as they will in the completed magazine. Further minor adjustments in the layout are likely to occur even at this advanced stage.

Finally, a blueprint of the issue is sent from our printer. Changes made at the page proof stage are verified, and the issue is fine tuned. This is the very last time anything may be corrected or altered in any way. Once the printer is given the green light, the presses will rev up, and our article will soon be printed, bound in the magazine, addressed, sorted, and distributed. It's now on its way to you, with nothing left for us to do except wait for feedback. Hopefully, you'll like what we've done.

RS

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READER'S PLATFORM

STEVE JORDAN

I found your feature on Steve Jordan [June '85 MD] to be informative, inspiring, helpful, and just plain enjoyable to read. As successful as he is, he still seems to be down-to-earth, and appreciative of what he has going for him. His love for different styles of music and drummers shows him to be open-minded; being able to appreciate the styles of a vast array of different drummers, from Ringo Starr to Elvin Jones, is the only way to be. That is probably why Steve is the great drummer he is, and why I'm one of those people who stay up to watch Steve and the other band members on the *Late Night With David Letterman* show.

Michael Finly
Detroit, MI

I've just finished reading Rick Mattingly's fine article on Steve Jordan. Although I've never heard Steve play, just from his attitude towards drums and drumming in general, and from the praise he has received from musicians all over the country, I know I would love his drumming. Also, with all the untrained and self-taught drummers that have made it out there, Steve makes me appreciate taking lessons and learning the fine points of drumming and musicianship. Thanks to Steve and to *Modern Drummer*.

Craig W. Smith
Red Bank, NJ

I've always enjoyed *Modern Drummer*, and your interview with Steve Jordan made my day. I've enjoyed Steve's playing, from day one on the Letterman show to Scofield's *Electric Outlet* album. Thank you, Steve Jordan, for tasteful playing, and thank you, Rick Mattingly, for an article tastefully written.

Tom Foote
Inwood, WV

JERRY ALLISON

I just read William F. Miller's interview with Jerry Allison, and felt compelled to write to *Modern Drummer* to thank you and Jerry for instilling in me a renewed pride in being a "rock 'n' roll" drummer. It seems that in trying to keep up with the times and all the innovations, I may have lost track of my feelings about why I even took up the drums. Playing rock 'n' roll just as loose and funky as one can will never be duplicated by a machine. Only a real, feeling human being can play it the way it ought to be—spontaneous, joyous, and with a sense of abandon, so that even a simple flam placed "just so" is capable of sending chills up one's spine. Drummers can take heart after hearing Jerry's feelings about drumming. "Long live rock 'n'

roll—the feeling is there, body and soul."

Bobby Taylor
Santa Monica, CA

DRUM EQUIPMENT: A NEW LOOK

Your June '85 feature, "Drum Equipment: A New Look," was a fabulous article; definitive and written with style. Aside from my small contribution, the other manufacturers were quite candid about their marketing thrust and the philosophy behind it. Most resisted tooting their own horn and showed a sincere involvement with the consumer. The range of opinion is only slightly indicative of the immense range of choice for the buyer. Obviously, the industry's competition actuates a great diversity and hopefully achieves long-term benefits for the drummer. I am sure that your well-organized and extensive illustration will be among the most exciting of all *Modern Drummer* articles. A follow-up is perhaps something you may consider.

Glen Quan
BBQ Music Marketing
San Francisco, CA

After reading the article, "Drum Equipment: A New Look," I became disappointed with the attitude of major drum and cymbal companies. The impression I got from the article is that looks are more important than sound, and that that's what these companies are thinking about as they produce our equipment. I am a firm believer in the statement, "It's not the drums, but the drummer." It seemed as though some of the professionals interviewed contradicted a lot of things that young drummers like myself believe. I am 18, and will "make it" one of these days without a flashy set of drums or cymbals. It seems to me that Steve Gadd, whom we all admire, does fine with a plain old black set and uncolored cymbals. These companies are confusing kids. It's not the drum's appearance that's going to make anyone sound better.

Mark Smoler
Scottsdale, AZ

BACK TO BASICS

Being a drummer, and also being in the position of managing an American drum company, your *Editor's Overview* in the June issue, "Back To Basics," hit very close to home. The plight of the American drum company is something I live with 18 hours a day. It is sad that the American industry as a whole has slipped down the way it has. This should not only be a concern to our future as drummers, but also as Americans.

I agree with most of the content of your *Overview*, yet I think you missed the *total*

overview. Why are foreign companies so successful, and American companies not? It's not the product; it's the incredibly low manufacturing cost of the product, compared to American standards. It's not the U.S. corporations' selfish concern for profit over their concern for product; it's their inability to show a profit when competing with Japan or Taiwan. *The Los Angeles Times* June 9, 1985 Business Section reported, "The basic wage of an auto worker in Taiwan is \$1.50 an hour, based on a 40-hour week. For example, 32-year-old Yih Kuan-Long hangs doors on an assembly line at the Ford Motor Company in Taiwan. With a family of four, his take-home pay—with bonuses—is about \$4,000 a year, or \$333.00 a month." I would assume a non-skilled worker on a drum assembly line is making considerably less.

It costs Drum Workshop 300% more to make our DW pedal than a pedal made in Taiwan. Yet, to be priced competitively, it must sell for only 20% to 30% more. It doesn't take a math genius to see that, if it costs you \$100.00 to make something, and it costs a foreign manufacturer \$30.00 to make a similar-looking item—whether it is or isn't as good—you are in trouble, no matter how much money you have for sophisticated market strategy.

I don't think American dealers lost loyalty due to a lack of American manufacturers' support. They simply made more money selling foreign goods that were also cheaper. Dealers did not want to hurt American manufacturers; they wanted to make money—a good business decision. Everyone puts out a good product, and I would hope that all companies—foreign and domestic—should be able to profit. Competition is always good for the consumer. The quality of Japanese, Taiwanese and American products is good. But for America, as you imply in your *Overview*, good is not enough: (1) Since American products must cost more, they must be *better*; (2) The corporate structure must get "back to basics" as you describe; and (3) We must create an awareness in the American drummer to buy American. The Japanese—by philosophy—don't buy American products because they know it is not good for their country. I don't know if we ever will realize the importance of such a philosophy here.

I wouldn't be going to work tomorrow if I didn't think American drum companies have a future, and I can tell you that all of us at Drum Workshop are doing what we can to revive and sustain the American drum company.

Don Lombardi
President, Drum Workshop, Inc.
Newbury Park, CA 

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ASK A PRO

TOMMY ALDRIDGE



Photo by Michael Jachiles

Q. Could you please explain your technique for soloing with your bare hands?

Gary Balog
Spanish Fork, UT

A. I started doing that when I was a young kid, because my father didn't like the sound of my loud drums when I was practicing. I'd just play with my fingertips to begin with, and put bunches of pillows in the bass drums so they wouldn't be so loud. That just sort of developed to where I could do it

louder and louder. The actual technique is just the same as playing a conga drum. You hit the rim of the drum with the heel of your hand, and allow that impact to "whip" the fingers down onto the drumhead. You get a lot more speed and force that way than you would if you just hit the tips of your fingers against the head without touching the hoop. The heel of your hand gets toughened up after a while, so it's not as bad as it sounds. When I use this technique live, I back off on the bass drum volume a little, so that it balances out, otherwise the bass drums are too loud by comparison.

I also hit the cymbals with my hands, and what I do there is hit them with the side of my hand, which is tightly closed into a fist. Making the fist creates a fleshy pad on the side of the hand, and as long as the fist is tight, it doesn't hurt. By the way, if your cymbals aren't real heavy, this can bend or warp them, so be careful about that.

LARRIE LONDIN



Photo by Paul NaimPhoto Reserve

Q. Do you have an organized exercise program? Your stamina and fitness are a great encouragement.

Randy Keebler
Chicago, IL

A. My exercise program usually takes place on weekends, when I try to get in eight to 12 hours of practicing per day. I love rudiments, so I practice the first 14 rudiments very extensively. I'll start with a rudiment, like the long roll. Of course, I'll warm up first. I open the roll up, and close it, open and close, doing it slow and then faster. But then

for stamina, I hold it at 200 on the metronome. I have a metronome that Andy Newmark gave me in Bermuda on my 26th birthday. You wind it up, and it runs down in about 20 minutes. So I'll hold that double-stroke roll until that metronome winds down. A lot of people feel rudiments are boring, and sometimes doing what I do with them gets kind of boring. In order to avoid that, I practice in front of the TV. I like watching cartoons. I sit there, watch cartoons, and hold that roll open. I'm still listening to it; the TV is just giving my eyes something to do. But I'm listening out of my ear to the roll, and making sure that it's very even. It's not just the speed that's involved here; it's hitting the tempo that's good for you and holding it. Now, I built up to 20 minutes; when I first started, it was like a minute or two before my arms would tighten up. I would back out, slow it down, get to where my arms weren't tight, and then build it up again. It ended up being about 20 minutes now for each rudiment, and I'll just hold it there. That built up the stamina I needed to play some of those disco records that we used to play where it was 17 to 23 minutes of the same pattern. You'd be surprised: You're really lucky if you can hold that kind of thing. It seems really simple, but it's not if you have to play it for that long. My exercise program really helped me to do that.

NEIL PEART



Photo by Dimo Safarov

Q. In Rush you play a lot of 7/8 and 7/4 time. I've noticed a certain recurring phenomenon regarding the relationship of the drums to the bass and guitar lines, to wit:



It appears as if there are two separate but simultaneous feels: two bars of 7/8 played by the bass and guitar, superimposed over one bar of 7/4 played by the drums. Do you feel the underlying 7/4 pulse in this situation, or the two 7/8 pulses? Do you have any specific tips or exercises to improve playing in odd-time situations?

Shawn Smith
Denver, CO

A. I like to play with the bar lines, especially to try to put a strong quarter-note pulse over a frantic odd-time pattern. Mathematically, you can play seven bars of 4/4 over four bars of 7/4. It will sound very strange indeed, but it will work. I would say that, in general, I would keep time with the quarter-note feel and play my fills in time with the 8th-note feel.

When I first learned different time signatures, I would count them out in my head until I learned to feel the "pivot points," the odd beat that made them . . . well . . . odd! Soon, there would be a kind of pattern—a program in my head that I could punch into for, say, 7/8, 11/8, or whatever. In the longer ones, 11/8 or 13/8, it is helpful and exciting to subdivide them into sixes and sevens, or even fours with the odd beat dropped or picked up anytime throughout the bar. If you have another musician friend who enjoys practicing this, it can be a lot of fun, as well as improving your fluidity and facility in those odd-time signatures. And the neighbors will like it too!

WILLIE WILCOX

and
SABIAN

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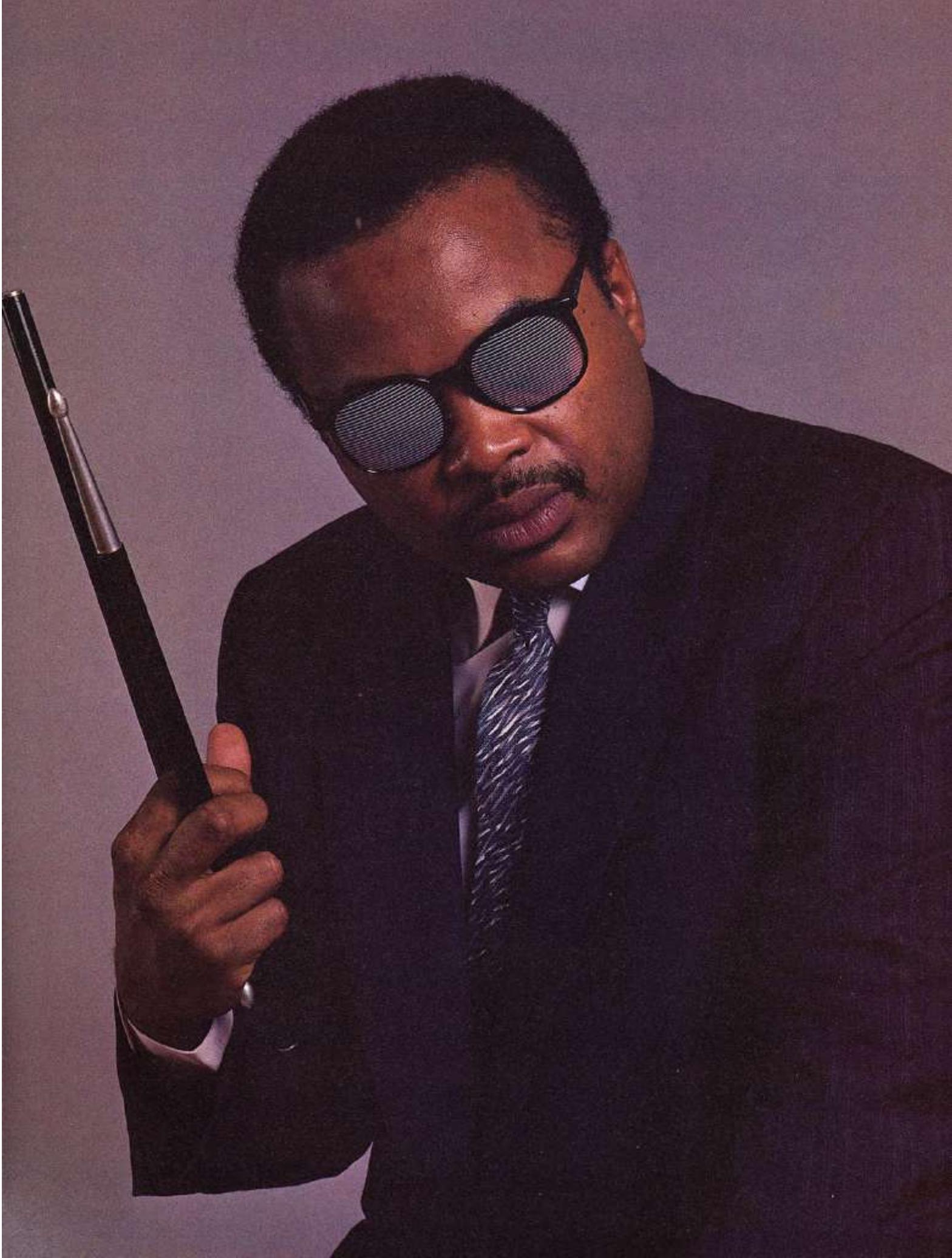
Willie: Character! The sound of a great cymbal cannot be corralled, the visuals are too important to be forgotten, the feel too good to be denied. I find all of these qualities only in Sabian Cymbals.

Willie Wilcox

Willie Wilcox (drummer, producer, songwriter with Utopia plus Hall & Oates, Bette Midler, Natalie Cole and the Pointer Sisters) plays Sabian HH (Hand Hammered) Brilliant finish cymbals exclusively on his innovative drumbike:

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jeff

A RMS drawn up short like Joe Louis, ready to deal up dynamite from six inches or less with either hand, Jeff Watts stalks the groove, poised to pounce between the cracks of space and time with panther-like displacements: one second clawing, one moment pawing the beat. Rhyme, reason and guile, not defined by one style, inform the swing of Jeff Watts.

Droll, collected and resourceful, Jeff Watts has held the drum chair since Day til in the most publicized, precocious, and promising young jazz band of our day—The Wynton Marsalis Quintet. Along with tenorist Branford Marsalis, pianist Kenny Kirkland, and bassist Charnett Moffett, Jeff Watts rounds out what is shaping up as a most distinctive—even innovative—improvising ensemble, and he is uniquely gifted to deal with the Quintet's lush creative opportunities. Having come through the classical and concert tradition as a percussionist, timpanist, and mallet player, Jeff Watts brought a different set of ears to his first experiences with rock, funk and jazz, so it's not surprising that his responses to the music have been so personal. Very much a child of the '70s, Jeff Watts came to jazz through the matrix offusion drummers who split the distance between the acoustic and electric traditions: the Billy Cobhams, Harvey Masons, and Mike Clarks of the world.

As with Wynton, listeners have to play "guess the influence" with Jeff's drumming. It is, as he would readily admit, a work in progress, yet there's clearly something else in his head. Young musicians today, as Duke Ellington prophesied, are better trained and prepared to take on jazz's past, present, and future; unfortunately, the "University Of The Road" no longer exists, so where else can musicians go to absorb the great

American tradition but on records? And because young musicians choose to honor the past by studying and cherishing the work of their elders—with an ear towards preserving it—does that invalidate their technique or render it simply derivative?

Only if they choose to go no further. But Jeff Watts, like his other contemporaries on the New York scene, is trying to find new uses for this root language. In the Marsalis Quintet, the rhythm section, particularly the drummer (as Max Roach prophesied), is no longer a back-line instrument. Jeff Watts reaches out and engages the horn players, blurring the distinctions between foreground and background so that the rhythms of the horns carry his melodies. Oh, he keeps time, but not on a leash, and when he, Kenny, and Charnett start sparring with the traditional groove, it feints, bobs and weaves in some very unexpected places. If the horn players are not alert, their mouthpieces will fly out, but Wynton and Branford relish the danger, and therein lies the dynamic and the excitement of this band live.

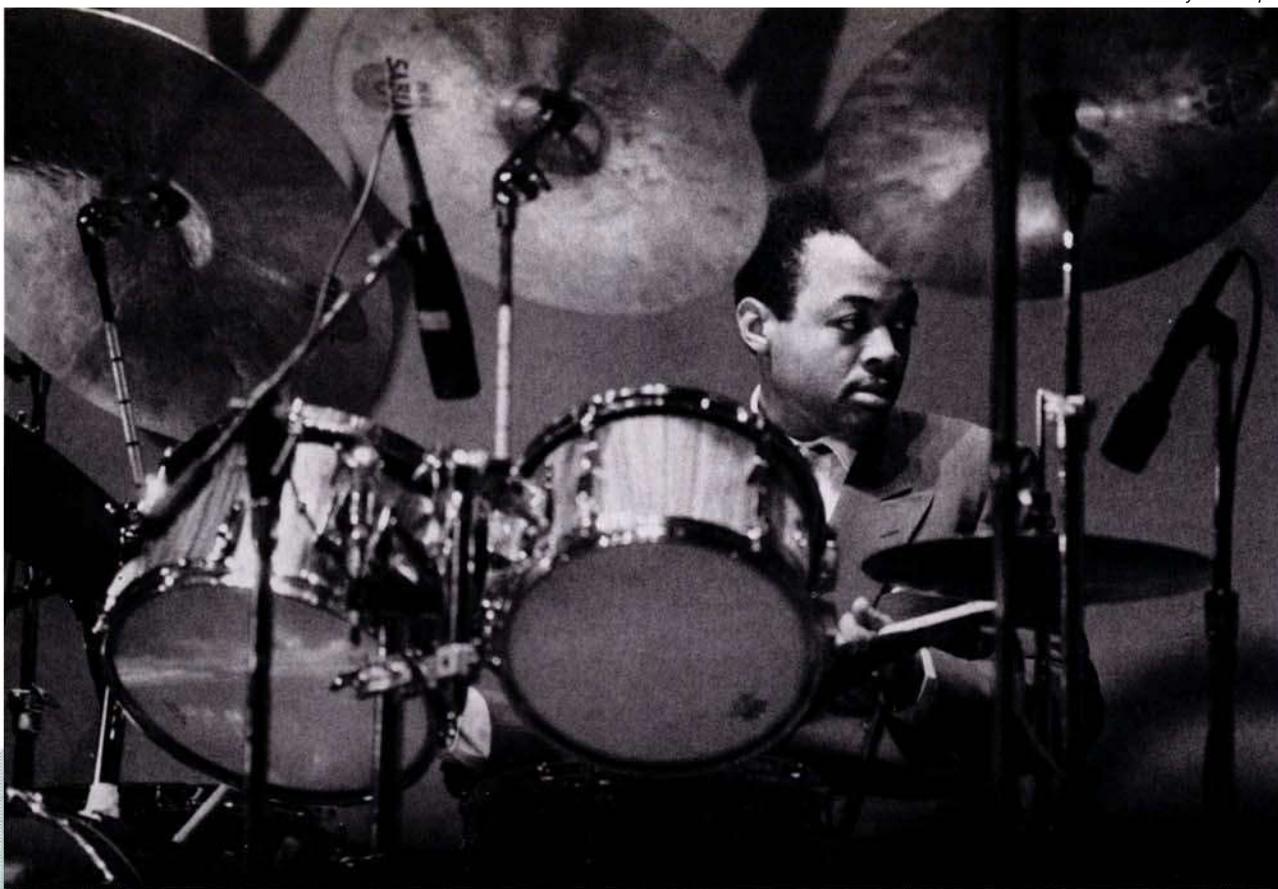
On record, only Think Of One begins to suggest the power of the band I saw at the Village Vanguard, but these ambitious young players are beginning to blossom into individuals. For Jeff Watts, the day when drummers will begin to look to him for leadership, thrills, and ideas is very much in the offing.

CS How long have you been with Wynton Marsalis?

JW: I've been with the band since it was a band. Our first gig was in January of 1982 at the N.A.J.E. convention in Chicago. The first time I ever played with Wynton was while I was attending Berklee. We made the Wynton Marsalis album the summer between my fourth and fifth semesters;

watts

by Chip Stern



the cut "We Three Kings" on the Columbia *Christmas Album* was recorded the previous winter. I went back to school for the fall of 1981. I left school in the winter of 1982 and started working.

CS: And the rest is history. When did you first realize you were a drummer?

JW: It took me a long time to realize I was a drummer. In the fourth grade, they came around and asked all the kids what instrument they thought they'd like to play. I wanted to play trumpet, but they told me that my teeth were incorrect for playing the trumpet. I wanted to be on an instrument I could play concert music on and, I guess, get down on, so to speak. So I started playing snare drum on a school instrument and taking my little lesson every week.

CS: What were they laying on you?

JW: Basic rudiments and reading, and things that we'd be playing with the little concert band they had in my elementary school in Pittsburgh. Then my parents moved to a suburb and I went to another school in that neighborhood. Around the time that I was in the sixth grade, I got my first kit: 20" bass drum, a snare, a rack tom, and a little splash cymbal—Sears & Roebuck drums, wood shells and all. I didn't know what to do with them, and I didn't have an outlet for using them. I didn't get to play with people on drumset; I was into the orchestral thing—pretty seriously in fact. I was always interested in drumset, but all through high school I was in the band, the orchestra, the percussion ensemble, and those sorts of things.

CS: Let's talk about that for a minute to see what influence it had on your concept of the kit, because somewhere along the line you came to some very

interesting conclusions about breaking up rhythms between your hands and feet. When I saw you at the Village Vanguard, on one chorus you'd put the accent on the snare; on the next chorus you'd pull some grace notes off the hi-hats; then, next time through, you'd be leading from the bass drum, and then you'd return to leaning on the ride cymbal. At times, you sounded more like a front-line instrument than Wynton and Branford.

JW: The way those two can improvise, the facility they have, and the vast knowledge they have about all kinds of music really inspires me; I just try to support them and perform my basic timekeeping functions first. The things that you're speaking of—the independence, the breaking up of the time, and whatnot—are things that I could always do. Well, maybe I couldn't always do them, but they were things that I could always *hear*. I didn't have to spend a whole lot of hours working on those things. I would come home from school and play along with the radio—with some Mandrill, James Brown, Ohio Players, or whatever was popular at the time—to try to learn the beats. I remember that Aretha Franklin's "Rock Steady" messed up drummers for a long time. That was Bernard Purdie, and he started to play *barks* on the hi-hats—playing the 16th-note offbeats. I think a lot of drummers went out over that for a minute. But I really didn't have an outlet for my playing. There were all these little groups, but there were also a lot of drummers in my neighborhood, too, who were playing that style, whereas I was more or less looked at as someone who played concert music. I was more of a timpanist than anything else. I had good chops on mallet instruments; my sight-read-

ing wasn't as good as it could have been, although I got that together, and I played pretty good snare drum. So I was pretty much geared toward being a percussionist in an orchestra—going to a conservatory and building up my repertoire.

But once I got to college, I didn't feel like doing that, and I thought I wanted to become a studio-type musician. I was well-rounded on all percussion and figured I could work as a drumset player or a timpanist, and overdub a mallet part. I read an article on Harvey Mason and he was capable of all those things, so I worked in those directions also, and that's pretty much how I got into studying jazz. In high school, I knew that jazz was good, that the music was challenging, and that it had a history, but I didn't have the records. I didn't listen to it.

CS: Did your friends?

JW: For the most part, no. During my final year in high school, I finally made it into a high school stage band. But the things that we were playing were so far removed from what I would later understand to be jazz that it was ridiculous. We just played whatever was on the radio or the most simplistic of Basie charts. It made jazz seem kind of uninteresting to me.

CS: Well, jazz is a lot of things. It's the stage band, but it's also James Brown and Ray Charles, as well as bebop.

JW: The jazz attitude is a vanishing commodity. It used to overlap into a lot of musics and instruments: It made you strive to do something of quality and challenge yourself on your instrument. It's like listening to any older pop music; for instance, in Motown, take bassist James Jamerson and the way he would construct a bass line on those tunes. It wasn't like today where bass lines are just repeated over and over and over. There were a lot of other things then that contributed to making the music danceable and accessible. I guess the unifying factor would be a *groove*. The groove element is no longer a prerequisite for music to be danceable or popular.

When I was coming up, my brothers would play the older music, so I'd get to hear the good James Brown, Sam & Dave, and those cats. Then I watched disco come, and then a funk resurgence in the late '70s, right into the mechanized era we're in right now. I guess now there's a whole generation that's grown up never listening to a groove. There are records coming out now that, if you threw them on at a party 15 years ago, people would not have danced to them—period. There were drummers who wouldn't have been able to get on a funk gig unless they were funky and had a certain amount of facility. They wouldn't be able to play Billy Cobham style rolls, but they'd be good snare drummers, have a nice touch on the cymbals, and most importantly, they'd have a foot that was really happening and a groove that made people want to dance. That's not really important now; just repeat things over and over, play ostinatos, and do something slick on the hi-hats or bass drums. I see people dancing to some stuff, and I don't understand *why* they're dancing to it, although I dance to it, too. But it doesn't mean the same thing. People today probably wouldn't want to dance to the James Brown beat—too busy. And whether they were coming off of the upbeat or the downbeat, the foundation was the groove. The

feeling was there. It's the same thing with Harvey Mason: He'll invert the beat, and switch back and forth between the &'s of a beat, yet keep things moving and grooving—steady but loose.

I'm still in search of the groove, actually. I'm always thinking of dancing of something like that. You either have the groove or you don't. You can work out with a metronome and make things steadier, but that feeling is elusive.

CS: Well, you can play by yourself and come up with some cool beats, but a groove seems, to me, to exist only in relationship to other people. So how do you relate to other people, be graceful under pressure, and come up with the right responses? And how, in your case, did you come to find the groove?

JW: It's weird how I got into music at all, because the high school I went to emphasized the concert band and the marching band; anything having to do with any kind of performance besides that, like a jazz band, or the kind of training that would prepare you to *work* as a musician, was pretty much de-emphasized. I couldn't jam with older cats, or play in a funk band, or play swing. I wasn't even aware of most of that. I was in all these All-State bands and Percussive Arts Society All-Star ensembles but ...

CS: It didn't mean anything to you.

JW: That's right. I was just consuming myself with playing. When I graduated, I was the youngest timpanist with the Pittsburgh Youth Symphony. Then, I went to Duquesne University, I guess to become a percussion major, because my first private teacher of note also taught there: Michael Kumer. But once I got there, I was locked into the



Photo by Paul Natkin/Photo Reserve

same thing I'd just gotten out of. All of the seniors, instead of working on serious repertoire, were still doing snare etudes, mallet transcriptions, and antiquated timpani exercises that I had done in high school, because the guy who taught there was older, and that's what he came up doing. He wasn't into contemporary repertoire—things that were written specifically for percussion. So these guys would play piano and violin transcriptions, and scales out of the Arban trumpet book. I got pretty bored with that in a hurry, so I pretty much formed my own repertoire, and tried to get with 20th-century harmony and all that—new music. I was the principal percussionist with all the ensembles, and I started playing with the jazz band in my second year.

At that time, my first real introduction to jazz was a pair of records I got for my 18th birthday, which were *Where Have I Known You Before* by Chick Corea & Return To Forever, and *Thrust* by Herbie Hancock & The Headhunters. I couldn't really grasp the *Thrust* thing at the time; I listened to it and enjoyed some of the cuts, but it wasn't

myself towards being a studio player, I began to be drawn towards jazz, because I wanted to be as versatile as possible. So two of my friends and I began shedding a lot of jazz. We listened to a lot of Charlie Parker records, and I learned a bunch of Bird heads on vibes. We did some Bud Powell trios and the like, and we went to a lot of sessions and tried to play. These sessions would be late at night, and the buses in Pittsburgh would stop running about midnight. So I'd have to wander the streets or crash at a friend's house until daybreak, then catch a bus and a few hours sleep, and go to classes in the morning. But then—like now—I was still interested in playing a lot of different kinds of music, and I never visualized that I would end up as a "jazz drummer."

See, I still hadn't played in a jazz band. When I was 17, I played in a funk band called Flavor. We made one 45 that was a regional hit—a slow ballad called "The Gift Of Love." During my second year at Duquesne, I joined the jazz band and was totally ostracized by the director, allegedly for not swinging. But I knew somehow that I would learn how to play. At the end of my second year, I felt like I was being used by the music program; I couldn't get any scholarship money. I was the principal timpanist in the orchestra, the principal percussionist in both bands, I performed with the brass ensemble, the trombone choir, the chamber orchestra, the jazz band—you name it. Finally I inquired about financial aid, and they said the most they'd ever given a percussionist was \$300. I guess they emphasized brass players. So I started dropping all of my ensembles, and I concentrated on my orchestra work. I finished out that year and then began applying to all these conservatories. The New England Conservatory was where I wanted to go, because Vic Firth taught timpani there, and it was in a hip city—one that was reasonably close to New York.

So I sent in my applications and a list of all the people I'd studied with. I wanted to do a simultaneous audition for the jazz and classical departments: play mallets, trap set, and percussion. But they told me that I couldn't get a personal audition. I would have to send a tape. I didn't feel comfortable with that, because tapes don't always give the proper impression. So I decided to go to Berklee instead just to be in the Boston area, to study with Vic Firth, and to transfer to New England Conservatory eventually. When I'd been in Pittsburgh trying to play jazz, I was hooked up with people who . . .

CS Couldn't swing . . .

JW: And who could play maybe three tunes, like "Impressions" and "Blue Bossa"—standards with maybe six chords between them, and a couple of blues. But once I got to Berklee, there were some players who could swing and a lot of people to play with. The class I came through with represents a who's who of what's happening now: Branford Marsalis, "Smitty" Smith, Kevin Eubanks, Victor Bailey, Wallace Rooney, and a whole lot of other good players. It was interesting.

There were a lot of people who could play, and there were always some sessions going on. I don't think students came there because Berklee was so hip, but because wherever they were, they simply weren't playing enough.

CS: Berklee is the type of place where you get out

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something I could approach as far as practicing was concerned. So those two albums slowly introduced me to jazz, although, at that time, I suppose I was trying to be a fusion player. I had all the Billy Cobham albums; I was a Chick Corea freak, and I dug Lenny White; I liked Michael Walden, and I had all those Larry Coryell records.

CS: Those were all really *bad* drummers.

JW: Damn right—that's why I listened to them. And I got really upset when Lenny White wasn't in Return To Forever at this concert I went to, but then Gerry Brown proceeded to totally wipe everybody's head right off. He got a standing ovation in the middle of his solo. So I dug him, and Steve Gadd, and Tony Williams—mainly from hearing his new Lifetime band. I wasn't really hip to the old Lifetime or anything he'd done with Miles. I knew vaguely that Tony had played some jazz a long time ago. And I loved Harvey Mason because he was funky and slick, and had some interesting beats.

After being in the Pittsburgh Youth Symphony, I guess my goals were altered. As I began orienting



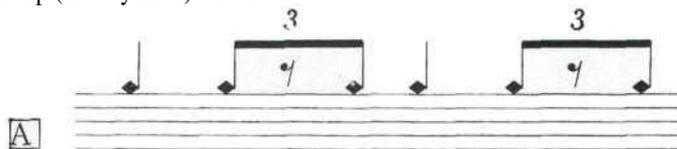
Photo by Paul Natkin/Photo Reserve

COMPING : Jeff Watts Style



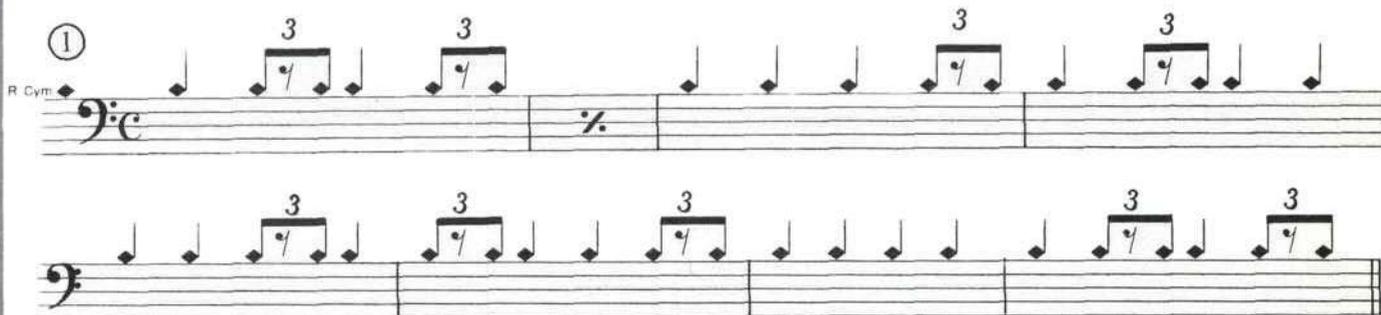
Photo by Veryl Oakland

Effective comping (accompaniment behind a jazz soloist) is a skill that requires rhythmic inventiveness, good ears, and more than a moderate amount of four-limb independence. It's also a facet of jazz drumming fluently executed by the youthful Jeff Watts, most evident in his fiery playing with the Wynton Marsalis Quintet. Let's analyze the various elements by building eight bars from the top (ride cymbal) down.



Time

In an effort to focus in on Jeff's style, it's important to recognize that the accepted ride cymbal time pattern has many variations, similar in structure, yet different enough to create interest and rhythmic variety. Here's an eight-bar example utilizing several variations on the time pattern.



The Rhythms

Building on this foundation of ride cymbal time, we note that varied rhythmic figures, with a jazz triplet feel, combined with accents that propel the soloist, are used extensively in comping.



The Interaction

If we take the very same eight bars and break the figures up between snare drum (left hand) and bass drum (right foot), our comping gets more interesting and immediately takes on a more colorful, authentic jazz flavor.

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SOMETIMES before interviewing a musician, I find myself fighting a preconceived image I've gotten of the person. Perhaps it was a picture painted by another journalist in some other publication, or maybe the image was conceived in my own mind as a result of the kind of songs that person writes or the kind of music that individual plays. I've learned that preconceptions are often as useful as stereotypes; both are non-realities.

I couldn't help wondering, though, what Vinny Appice would be like: raucous like the music he plays, or even outspoken and aggressive like his brother, Carmine. He really wasn't either—not offstage, anyway. Vinny was warm, down to earth, and relaxed. He took me from his early beginnings with John Lennon and Rick Derringer, through his life with Black Sabbath to his current position with Dio. I realized it wasn't merely his playing experiences, however, which qualified him to author *Rock Steady*, a technique book for drummers. It was his training and knowledge, which also made this interview so interesting.

RF: What inspired you to start playing drums?

VA: When my brother Carmine, who

and one crappy, disorganized tour, came back, and it just wasn't happening.

In '79, I left the band and went on to play with Alfonso Johnson, who was putting a new band together. It was a rock band called Out. We did one album on Elektra, which they didn't release because Elektra was going through a bad time. The band broke up, and a month later, Sabbath called. They had auditioned 11 drummers and couldn't find one. I went down, played with them, and they liked it. We rehearsed for about three days, then went out and played a 20,000-seater in Hawaii. With Sabbath, I had to learn 15 songs in four or five days, and they hated to rehearse. They'd go to the bar, and I'd be down there with Ronnie, who was trying to show me. I had never seen anything like this before. So I wrote charts out on the songs, I listened to the songs day in and day out, and then we played Hawaii. I hadn't played in front of people in about two years, but I was really calm. I was reading the charts, when all of a sudden, it started raining. My book started bubbling and the ink started running. I kind of winged it through the set, but it came off okay. The funny bit was that the original members of Sabbath had never played with any drummer other than Bill Ward. From what I heard later on, they were more frightened on stage that night than I was. Bill didn't return, so I ended up being in the band for almost three years. That got old after a while, though. The band just wasn't working anymore. It wasn't creative. Ronnie wanted to leave and asked me if I wanted to leave with him to put a band together. We left the band in '82, and we wanted to get some British players so the band would be international. We went to England, found the people for this band, and started rehearsing. We did the album in '83 and did our first tour.

RF: Everything I've read indicates that you and Ronnie left Sabbath, but in one article I read it said you were, and I quote, "axed."

VA: That was their way of trying to get back at us. Also, what they were putting in the press was that, while we were recording the live album at the Record Plant, Ronnie and I would turn the vocals and drums up. Then, they'd come in and have to mix it right. The truth is that we were supposed to be in there at 2:00 in the afternoon. Ronnie and I would be there by 2:30, but they didn't show up until 8:00, at \$2,000 a day. It just got stupid after a while. So to get back at us for leaving, they were saying we were fired and all this nonsense, when all in all, there was just no band left, no money left, and nothing was happening. Then they continued with that in the press, and said Ronnie was a tyrant and all these stupid things. We remained real quiet. Ronnie refused to say anything about them until the right time a year later. Now we're much more successful than they were when we were all together, so the table is turned.

RF: What about the playing experience with Sabbath?

VA: It was great, because it was such heavy metal and boomy rock that, as far as my playing needs were concerned, I couldn't get much more. I was able to play a lot in that band, and I played really hard. It was a learning experience, because I had never really done it on that level. By playing all those big places, I got to learn how things work. That was great, because it all led up to this band. We work twice as much as Sabbath worked. It really was a good start in learning how to do everything. It was a good band, too, at that time. But things change.

RF: Would you say that all of your technical practicing and formal training is utilized in your present situation?

VA: Oh yeah. That's why I think drummers should go for lessons. For instance, when I'm playing a song and hear a fill coming out of me, I know what I'm going to do, and I'll try it. I'll know that was a

paradiddle between bass drum and my two tom-toms, or something. So, I know exactly what I'm playing all the time.

RF: Why is that important?

VA: Say you have a small amount of time to do a fill leading to a next verse. Maybe you can put five beats in there instead of four, so you actually know technically what would fit. If you have to put five in there to fit in the place of four, you might have to keep three beats steady and rush two beats at the end or something. I think it makes you play a bit more melodic, too. It's a bit cleaner than trying to do something and thinking, "Oh, I wonder what that was." Also, if you don't know what it is, you can't repeat it. It helps when you hear records and hear John Bonham play something. You think, "I know what that is." You can actually hear it off the record, picture it in notes, and put it on your own set. I think that it's really important to get a basis of knowledge, so you know what you're playing.

RF: When we did our *Update*, you mentioned that the most important element of rock drumming was feel. If you'll allow me to play devil's advocate for a minute, so many people will say heavy metal



Photo by Gene Kirkland

drumming is just a lot of bashing. Where does the feel enter into that, and how do you maintain that?

VA: A lot of heavy metal is real rustic and just a bunch of riffs. A lot of drummers just play fast, and don't even have the technical knowledge to play anything in there that's flashy or melodic. They just play as loud as they can without any feel. I grew up learning how to play with feel and applying the feel to everything I played. That's what makes Dio different from a lot of these heavy metal bands. We're a bit more melodic.

RF: The music is also more complex than that.

VA: It's not just a bunch of riffs. We tear songs apart and come up with ideas that you'd think would never work. Then, we'll try them, and it'll be really nice. My feel just comes naturally, even when they come up with a fast riff. My feel will naturally come across in that song, as opposed to just bashing through it. Bonzo's feel was so great that, when he did a simple roll, it was so melodic and it really counted as something special. You have to think about

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GEORGE LAWR

It's a fairly safe bet that, if you took a poll to find the single drum book that has been used by the largest number of drummers, *Stick Control*, by George Lawrence Stone, would be the easy winner. Perhaps there is no other book that can be applied so easily to so many different types of playing, be it rock, jazz, classical, or rudimental drumming, and this idea is validated by drummers from all of those fields who have referred to *Stick Control* as the drummers' bible.

But for all of the drummers who have studied from and struggled with the book, very few seem to know anything about the book's author, George Lawrence Stone. A few people we asked had a vague idea that he might have been a rudimental drummer; others thought of Stone as primarily being a teacher and author; a couple of people thought that he was actually more of a xylophonist than a drummer; another person mentioned that Stone worked in the family business: George B. Stone & Son. In fact, all of these things are true to a degree, and begin to give us a picture of a multifaceted man whose influence will be felt as long as drummers practice from drum books.

Born in 1886, George Lawrence Stone was the son of George Burt Stone, drummer, drum teacher, and drum manufacturer. In an article that appeared in the November 1, 1946 Bulletin of the National Association Of Rudimental Drummers, George Lawrence Stone wrote about his father and early family influences on his career. "Mother, who played the piano well, endeavored to teach me this instrument. I guess I was not up to it for the venture ended quickly. Later in the same year [1894] she tried it again—and again no soap.

"There are many musicians who knew and remember my father as a drummer and drum instructor, but not so many are aware that he was commissioned as a Drum Major in the Mass. Volunteer Militia, an instructor of bands and the conductor of his own Stone's Military Band. And fewer still know that during this time he also played the violin professionally and taught on this instrument as well.

"It quite naturally followed that when I was nine my father bought a small-sized violin and tried me out on this. I made short work of it, not being able to keep my mind upon it nor my fingers around it. When I was ten the folks sent me to an outside piano teacher. This time I did better but again fell by the wayside and nothing

further in music occurred until I was twelve, when dad sent me to a fine old timer, Len Lansing, to study the 5-string banjo. Len brought me to the point where I could play something called 'Spanish Fandango.' My interpretation of this opus was very much *senza ritmo e molto lamentoso*—so much in fact that after hearing it, father discontinued further lessons, and I guess by this time the folks were convinced that musically they had drawn a blank.

"But father was an exceedingly wise man. Further, his teaching experience had taught him that the preparation of a musician must be timed. Further still, his hobby, fishing (which he pursued in his spare time), had taught him to wait with due patience.

"I know now, but I didn't then, that it was his intention that I become a drummer at the proper time. He would have preferred it to come in orderly progression, with piano first, but as it didn't he bided his time and so far as I can remember, no suggestion of my playing a drum ever was made. But in fisherman fashion he had baited his hook and was waiting.

"In the meantime he had been maintaining a bandroom at Roxbury Crossing near where we lived, and every Sunday he would rehearse his band. He also occupied space in a nearby jewelry store, where he tucked drumheads and sold violins, fittings, drumsticks, etc. This is where the present firm of George B. Stone & Son, Inc. had its inception."

George Stone continued to describe the early years of this business, along with his own development as a musician. "Somewhere around 1895 dad left the 'Roxbury Crossing' set-up and moved his business activities into Boston proper, hiring a little shop at 47 Hanover Street. Here he installed a few tools and now was ready not only to tuck heads, but to make drum repairs in general, turn drumsticks and make wooden foot-pedals. In the meantime the family moved to Everett, a Boston suburb.

"I was privileged to work around the Boston shop occasionally outside of school hours but my first experience in drumming itself took place at home when I was about fourteen. Father had five or six boys come to the house Sunday mornings for lessons. They were slightly older than I. I could not help overhearing some of the things my father told them, and occasionally, after they had gone, I would ask him about something he had said during the lessons.

"The hook, carefully baited, was now dangling just above my eyes, but of course I was unaware of this, and it came as something of a shock to me when my devoted father, previously so solicitous of my musical welfare, now barely found time to answer my questions When I found it wasn't being handed out on a silver salver any more I began to dig it out for myself, and in a few weeks I was drumming the same beats that I had heard the pupils beat out.

"Still apparently disinterested, father



George Lawrence Stone

now found time to correct certain details of handhold and lifting, and when finally he figured that the fish had hook, line and sinker well down its throat, my blessed father found plenty of time to show, guide and counsel me, from then to the day in 1917, when he passed away.

"If I have had my share of success in teaching others, its origin was in the way my father taught me and in his counsel, so often repeated: 'If you accept a pupil you accept a responsibility. In one way or another you've got to go through with

DEDICATION TO

ENCE STONE

him. There's no alibi if you don't.' "

Later, George Lawrence was trained also on xylophone by his parent. In addition, he studied under Harry A. Bowers and Frank E. Dodge, and learned timpani from Oscar Schwar of the Philadelphia Symphony. Finally, George studied music theory at the New England Conservatory of Music.

George Lawrence Stone's heritage in the world of drumming extends farther back than one generation. An uncle on one side of his family played a drum in the Civil

as a xylophonist on the Keith Vaudeville Circuit. He also played in the percussion pits of the Palace, the Tremont, and the Park. As a timpanist and bell soloist, he played in the Boston Festival Orchestra under Emil Mollenhauer, and he played in the pit of Boston's Colonial Theater under Victor Herbert. In an article for the March 25, 1947 Bulletin of the National Association Of Rudimental Drummers, Stone wrote about his experiences in working with both men. "Playing under Victor Herbert is a never-to-be-forgotten memory. He was a most exacting leader and his drum parts HAD TO BE PLAYED. Somebody once told me that he had a brother who was a drummer. If so, Mr. Herbert must have forgotten about brotherly love when he wrote that xylophone part in his *Fortune Teller* . . . I learned to 'take it' from Boston's Emil Mollenhauer, one of the great conductors of oratoria. With the manner of a she-bear about to be deprived of her cubs, he drove his musicians with a most stern baton. When he criticized he spared not the tongue. As I write this, some forty years after my first experience under this conductor, the sensitive muscles of my stomach quiver ever so slightly as I recollect the outraged glare of those eyes and the out-thrust of that truculent lower lip when I inexpertly juggled the percussive thoughts of one of the great masters. I resented harsh criticism then, but now look back gratefully upon it, for through it I was being given the best of all lessons—those of actual experience—and being paid, in the bargain."

Additionally, Stone worked with Stewart's Boston Band, Walter Smith's Broadcasting Band, the Aleppo Temple (Shriner's) Band of Boston, and various concert and broadcasting orchestras. He was with the First Corps of Cadets, Massachusetts Volunteer Militia, where he played drums rudimentally. In 1910, George was one of the drummers at the debut of the Grand Opera in Boston. He was a member of the Boston Opera Orchestra for five years, where he performed under such conductors as Caplet, Moranconi, Conti, Weingartner, and Goodrich. Also in 1910, while in Chicago with the Boston Opera Company, he met Bill Ludwig. Bill and his brother Theobald were breaking into the manufacturing business at the time. George obtained the Eastern agency for their original Ludwig pedal, which was a fiber footboard pedal. This began their friendly business relationship.

Stone turned down a three-year contract with the Boston Symphony Orchestra and a trip around the world with John Phillip Sousa and his band, due to the ill health of his father. George Lawrence was kept busy overseeing the factory, where 23 workers were employed. During World War I, they supplied military drums to the U.S. Government. In addition to working in the family business and the aforementioned positions as a performer, Stone wrote columns for various publications. He wrote the *Technique Of Percussion* column for *International Musician*. He also wrote for *Jacob's Orchestra Monthly*, beginning in 1911. At first, he collaborated with his father on these articles. However, when George Burt Stone died in 1917, George Lawrence continued this column on his own. Furthermore, he was the column coordinator for both *Jacob's Orchestra Monthly* and *Jacob's Band Monthly*.

Stone became the head of his father's drum factory, a principal of the Stone Drum and Xylophone School of Boston, a radio artist, and a lecturer on music appreciation. Ralph Eames recalls his lessons with Stone. "Personally, I studied with Mr. Stone for several years, starting at the time that I was 12 years old. One of his characteristics in teaching was that he would never go to the second lesson until you had mastered the first one. He taught modern drumming as well as rudimental drumming, but was principally known for his expertise as a rudimental drummer and instructor."

Much of Stone's fame as a rudimental authority came from the fact that he was one of the original members of the NARD (National Association of Rudimental Drummers), and later served as its president for 15 years. In a 1947 article, Stone wrote of his involvement with this group: "While in a way I was one of its organizers, NARD is first and altogether the brain-child of Bill Ludwig [Sr.]. It was he, who during the 1933 A.L. Convention held in Chicago corralled 13 well-known drummers into the Lyon & Healy building and induced them to show their wares. This they did (*and how!*) for ten hours, stopping then at 4:30 A.M., only because they got fired out. It was Bill who had first, the vision to foresee and second, the ability to put into being an organization which has done more to cement the members of the drumming fraternity into an intimate group of *brothers*, dedicated to a common cause, than any agency I have ever known."



with Fred Hinger in 1955

War, and a great-grandfather on the other side of his family drummed as a minuteman in the Revolutionary War. George Stone eventually passed on the tradition to his own son, George Lawrence Stone, Jr.

George Lawrence Stone, Sr., joined the Musician's Union at the age of 16, becoming its youngest member. In 1901, he got his first job as a musician, which consisted of playing for an afternoon dancing school session for \$2.10. However, he soon began playing quite frequently, while also working at his father's shop. In 1910, he worked

DRUMMING

by Susan Hannum and Rick Mattingly

A couple of years later, another significant event took place, as evidenced by the following announcement which appeared in the December, 1935 issue of *Leedy Drum Topics*: "Geo. Lawrence Stone, famous Boston drummer who conducts the country's largest drum school at 61 Hanover St., Boston, Mass., is now offering a new book of drum technique (not rudiments) which will definitely improve one's drumming by a series of exercises for the sticks. Any drummer, regardless of what type of work he does, will benefit by using this book. It is called 'Stick Control'



and has the endorsement of many leading drummers as being unique in the field and a very wonderful means for improving a drummer's ability. Those interested in this new text may secure it by writing to Mr. Stone direct at the address mentioned above. The cost of the book is \$1.50."

It is interesting to note that, at the time, it seemed necessary to mention that the book was not about rudiments. Indeed, one of the primary reasons for *Stick Control's* continued use is the fact that its exercises can be applied to any style of music. And where did Stone come up with the idea for such an innovative book? Ralph Eames once asked him, and Stone replied that the book was modeled after the Arban Trumpet Method—a book that Stone often used with his xylophone students. Stone eventu-

ally combined the ideas from the Arban book with *Slick Control*, resulting in Stone's book called *Mallet Control*.

The publication of *Stick Control* made Stone even more in demand as a teacher, and professional drummers such as Gene Krupa, Sid Catlett, George Wettling, and Lionel Hampton sought out Stone's expertise and advice. Another notable Stone student was Joe Morello, who began studying with Stone at the age of 16. According to Morello, "Every lesson was a joy to go to. There was always something very interesting going on. If you did something wrong, he had a way of letting you know about it, but without belittling you. In other words, he'd tell you and be very strong about it, but it was never in a put-down kind of way. He was a very gentle kind of man, and he had a good sense of humor.

"For two or three years, I went for a lesson just about every week, and then every other week. When I started working and traveling a lot, I naturally couldn't go, but I'd stop in to see him when I was in Boston. He'd cancel all his students, and we would just rap. He was a very inspiring, jovial, and energetic kind of guy, but he had a certain calm about him. He had a way of bringing out, in me anyway, some of the best."

Morello, in return, did his part to inspire Stone. Joe was going through *Slick Control* with Stone, but Morello was never one to be content with taking things at face value. "I would get ideas and change things," Morello laughs. "For example, on the first three pages I would add accents to the exercises. Mr. Stone always seemed to like the things I was doing." Stone liked them so much, in fact, that he used some of Morello's ideas for the basis of his book *Accents And Rebounds*, which he dedicated to Morello.

Stone frequently suggested that Morello write a book himself, but Morello wanted Stone to be involved. "I asked him to collaborate with me," Morello explains, "and he agreed. I started working on some ideas, based on his exercises, but I was on the road by that time, and before we were able to get together on it, Mr. Stone died." Morello eventually finished the book himself (*Master Studies*). It contains many of Stone's original exercises, along with Morello's ideas for expanding those technical studies.

Around the same time that Stone was becoming even more well known as a teacher through the publication of his books, the George B. Stone & Son drum manufacturing business was on a decline. "When mechanization hit the drum industry," explains Ralph Eames, "it sort of passed Mr. Stone by. His business was primarily a handmade operation, and he didn't want to convert to the equipment that would have been necessary for him to

compete with companies like Ludwig, Slingerland, and Gretsch. So the business gradually petered out." The factory closed for good in the late '30s, and the equipment was idle until 1950. Then, Ralph Eames asked Stone if he could buy the drum-making equipment from him. "I had a drum shop of my own, where I gave lessons and repaired drums. I wanted to get into the manufacture of drums, so I approached Mr. Stone about buying his equipment. He said, 'I will give you a price; take it or leave it.' In other words, there was going to be no bargaining. I accepted his price and used that equipment to begin the manufacture of Eames drums." Today, Eames shells continue to be made on the equipment purchased from George Lawrence Stone.

Stone continued to be active as a teacher through the '40s. One of his notable students during that time was a young man from Maine named Vic Firth, who recalls his lessons with Stone. "Mr. Stone was a droll Yankee type, but a very sweet man. He was a guy who always had a twinkle in his eye. His secretary used to maintain his schedule. If you went in for an hour lesson and didn't come out in an hour, she would go in there and tell him that the next one was waiting. If you didn't pay, he never knew the difference, but she'd grab you as you were going out the door.

"His real forte was teaching drums. Stone put a great deal of emphasis on the *Stick Control* book and on developing technique. He was probably one of the first technique builders of the teachers. He had a fine technique, and he felt it was terribly important to make music. You can be a sculptor by virtue of owning a hammer and chisel, but you don't really sculpt anything until you have the technique to do it. You just have tools, but you have to have something to go along with that. That was his theory. Before you can do something 'shapely' in music, you've got to have the hands to do it with. Stone had the ability to develop technique in even an untalented person."

One of Stone's methods for checking a student's technique involved the use of carbon paper. He described it in a 1959 article for *International Musician*: "The carbon paper method of reproducing drumbeats has long been a part of the teaching equipment at the Stone School, it is a simple device for giving a pupil a *visualization*—a picture of a rudiment or a figure that he has played and, often, how he has played it. The carbon paper check-up is quite simple to operate. Just lay a sheet of white paper on a desk or table-top, place a sheet of carbon paper inked side down on top of this, put a pair of drumsticks into your pupil's hands, and he is ready to go. Direct him to execute a rudiment or roll on the carbon; lift the carbon off, and there it



is—his drumming signature on the paper before him!" Joe Morello remembers being given the "carbon test" to check the number of rebounds he was getting in a buzz roll.

Berklee faculty member Les Harris studied with Stone for two years in the late '40s. He recalls that Stone had a unique way of signaling to students that they had made a mistake. "George chewed tobacco and always had a spittoon beside him. If you were playing something in your lesson and you made a mistake, you could hear that squirt of tobacco into the spittoon. He'd stop you sometimes in the middle of a lesson if you hadn't practiced, and just tell you to go home and prepare. He'd also tell you that, if you didn't have it by the next week, you shouldn't bother coming back. He was very strict, but it was all kind of a prearranged strictness.

"He had a method of teaching where he put splints on your wrists, so you wouldn't have any wasted motion with them, and you wouldn't get any curvature there. He'd tape your fingers to the sticks in the correct way that you were supposed to hold the sticks. By the time you started a lesson, it looked like you came out of the hospital with all the splints and bandages on your hands. That was the way you practiced all week—with those splints and bandages on your hands to make sure that you got the correct hand positions.

"He also taught the rudiments in levels. Take a paradiddle for example. Your left hand was two inches and your right hand was 12 inches. Your right hand would come down on the first beat and stop at two inches without coming up and down. He called that wasted motion. Then your left hand would come up and stop at approximately 12 inches. You really developed a great pair of hands with George. He wasn't a jizzer, but he really gave you the ability, the hands, and especially the technique to get around a set of drums. He was a great

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Selected Writings Of George Lawrence Stone

Here is a collection of excerpts from Stone's column, "Technique Of Percussion," which ran in International Musician during the '50s and early '60s. These articles not only showed Stone's great knowledge about a variety of subjects, but also demonstrated his sense of humor.

Drumming In Two Easy Lessons

A reader writes: "A brother drummer claims that there are only two rudiments in drumming, the single stroke and the double stroke, and that these are all you have to know. Is this right?"

Yes, *reader*, it's right as far as it goes. Tell the brother there are only twenty-six letters in the alphabet, and that's all *he* has to know, until he finds out they have to be strung together in some sort of way before they make sense.

That Light Touch On The Drumhead

The ability to lay a pair of sticks down onto a drumhead at lightning speed together with accuracy and withal, at whisper-softness, is supposed to be a "gift" possessed by but a few of the favored ones in the upper echelons of art drumming. I'll go further, and say that this ability definitely *is* a gift which few possess.

The reason is simple: not many of the practicing gentry are far-seeing or willing enough to devote a portion of their daily practice period to the development of beats in which volume is toned down to a whisper.

The average eager beaver has a pair of lusty arms just aching to bang those sticks down onto the drumhead or any striking surface at hand, at break-neck speed with all the power he can muster. He is speed-crazy, and has no interest in the many niceties of *light and shade*. To quote an old wheeze, to him the dynamic mark *pp* means *pretty powerful*.

To be sure, speed is a *must* in many types of playing encountered today and power, also, is often so considered. But these two elements fall far short of representing the sum total of the technical equipment required by the modern drummer—*musician-drummer*, that is. There are innumerable instances wherein this individual is required to play his part with the same finesse and skill as that of the other players. And this is acquired only through adequate preparation, not alone on the practice pad, but on the drumhead itself.

Quiet Please

Well up front among the factors which contribute gray hairs to the school bandmaster's head is that of EXTRANEIOUS ISSUES—that thousand-and-one conglomeration of "notes" which do not appear in the score. Distractions are, unfortunately, part and parcel of any public performance . . .

Little can be done about many of these distractions . . . But there are some extraneous additions to the average concert that can be avoided, and since drummers, by the very nature of the instruments they juggle with, are apt to be the worst offenders, my observations will be largely confined to the "hardware department."

Public Enemy No. 1 is THE DROPPER. This guy, provided he crashes the Pearly Gates, will not be given a harp to play in St. Peter's Celestial Band. He will not even be given a drum. They will give him a basket! He is the villain who drops his drumsticks during a *piannissimo* passage . . . who, after playing the triangle, drops the beater on a wooden chair, thus accenting a silent measure in his drum part . . . who, if he plays the bells *piano*, can be depended on later to drop his mallets on the bell *barsforte*. These "concussionists" add unasked-for notes to the score and deepen those furrows in the bandmaster's forehead.

HARRY OF THE HEAVY HAND is another offender. When he picks something up he grabs it, and when Harry grabs an article it stays grabbed. Everyone knows when Harry plays the tambourine; he has it in his hand measures before its proper entrance time and, under his awkward manipulations, each little jingle loudly rings its message to the world. Harry always manages to play before, during and after what the composer, in his ignorance, thought was the proper time.

Joe Fingers

The following is an old-timer from my private collection of practice routines,

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JON

JON Christensen is probably one of the few European jazz drummers who has made a name for himself in the U.S. In Norway, of course, he is the father of a whole generation of drummers, easily recognized by the way they all have their heads turned to one side, so that one ear is facing the audience. The reason behind this common trait is that Jon is deaf in one ear.

In this interview, which took place in Oslo, Jon talks about his influences, his approach to music, playing with Jan Garbarek, Bud Powell and Keith Jarrett, and his relationship with bass players, such as Miroslav Vitous, Niels-Henning Orsted Pedersen, Arild Andersen, and Palle Danielson.

CS: Let's start with the beginning.

JC: Okay. I was born in Oslo, Norway in 1943. I played piano in my first band. My cousin was also in the group. I was 15 at the time, and we played mostly ballrooms and dances around Oslo.

CS: What attracted you to the drums?

JC: I guess it came from watching the Seventeenth of May [Norwegian Independence Day] Parade, where the drums made the whole sound picture a little hipper. Plus, I had been listening to some records that I liked the drum sound on. Also, my cousin was a better piano player than I was. The music we played was mostly boogie-woogie and blues inspired, since that was what we were mostly listening to at the time. As this band developed, I started to meet more established musicians, and I started playing in more "real" groups. I really enjoyed it a lot. I also got to play in a big band every Sunday, which was completely new to me. I had to kick the band, and play figures.

CS: Did you read music at this point?

JC: Not really. I mostly memorized the music. This wasn't really hard, since most of the tunes were standard arrangements that I used to hear on the radio all the time. Through this big band, I met a lot of musicians my own age, and we decided that we wanted to start a band. This was around

the time when they had started the Norwegian Championship in Jazz, and we decided to enter. We rehearsed and rehearsed, playing mostly Art Blakey tunes, and won the 1960 contest in the "Modern Jazz" category. I also won second place in the soloist category, because I was playing kind of modern, and trading fours and eights with the band.

CS: Who did you listen to at this point?

JC: I listened a lot to the old cats, like Buddy Rich, Gene Krupa, Jo Jones, and all those guys. Later, I started listening more to Max Roach and Art Blakey, who were really big at that time. Since we won, we were allowed to play at the more prestigious clubs in Oslo, so things were starting to happen. Then, during these years, I met Jan Garbarek for the first time in one of the new "in" clubs in Oslo. He was even younger than me—he was born in 1947—but we were jamming a little bit together. He also won the contest in 1962, I believe. After a while, we decided we should start working together, and we have actually stuck together more or less ever since 1963 or 1964. In the beginning, we had a minimum of rehearsals before each gig, because we didn't have a place to rehearse. So we ended up playing standards. Later, we became interested in more modern music, and Jan started to write his own music as well.

CS: Did you have much free-lance work at this point?

JC: Sure. I ended up getting a lot of the rhythm section work. So from '62 on, I worked with quite a few American musicians at the main club in Oslo. During those years, it was very common for American soloists to tour Europe alone, playing with local rhythm sections. The first gig I did of that kind was with Bud Powell. I remember being very nervous, and checking out tons of his records before the gig, in order to see where he was coming from. Later, I worked with Dexter Gordon, Don Ellis, Ben Webster, Stan Getz and Kenny Dorham, just to mention a few. Needless to say, this was a great learning experience

for me. Playing with all these great musicians was an enormous challenge.

CS: How were they to work with?

JC: I got feedback, both positive and negative, of course. They would tell me what they wanted, and let me know if they thought I was playing too much or too little. However, I found most of them to be very nice. They understood that we weren't too experienced up here in the cold North.

I think that, in terms of developing musically, this is the best schooling you can get. One should play as much as possible with the best players. This was before jazz education, as we know it today, so this was how I learned to play.

CS: Did you ever take any lessons or practice?

JC: Not really. I never had a place to practice, and I was playing all the time. Of course, I have sat down for a few minutes once in a while, but I've never actually practiced according to a schedule. Also, I never used books, methods, or anything like that. Mostly, I would sit down because it was fun to check out some rhythms, or a lick here or there. The closest I ever got to a lesson must have been with Jack DeJohnette, after having played professionally for about 15 years. We have become personal friends, and he has shown me different ways of holding the sticks and so forth.

CS: Did you give technical questions, such as grip, any thought before that?

JC: Well, I have basically held the sticks the same way since I first started playing, so I guess I didn't. I just always tried to make it function as well as possible for myself, with a minimum of effort. Since I have never really practiced, I have had to fit my way of playing to whatever technique I possessed.

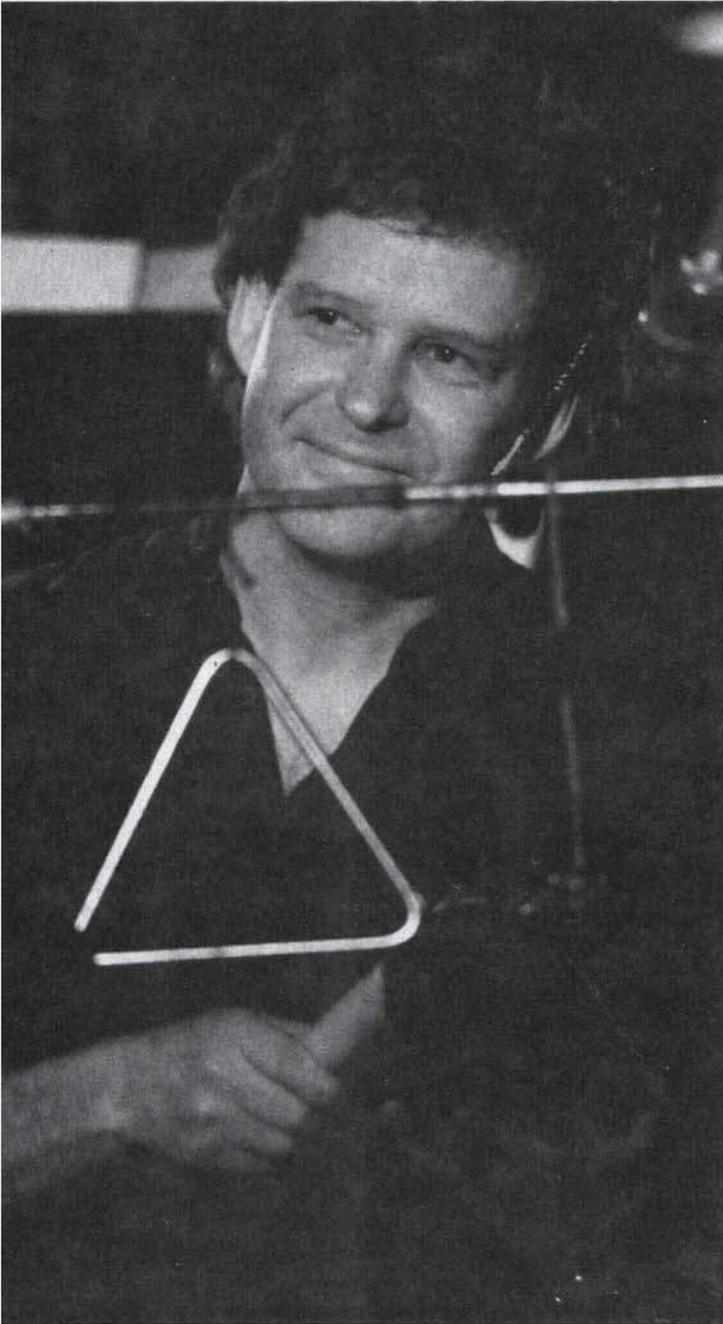
CS: You once told me that you only recently started to wish you had better technique.

JC: That's right. Sometimes I think that it would have been interesting to check out things like rudiments, but I have developed

Photos by Vidar Ruud

CHRISTENSEN

EUROPEAN JAZZ MASTER



my own style over the years, so I don't really miss it. It would probably have been interesting to have figured out a little more about how things function, but I never think about anything like that when I play. You know how you get new ideas while you play, and sometimes you are not able to play them right away? Well, maybe if I had practiced more, I would have been able to play those ideas right away. But it never really worries me very much. I have always checked out new trends and so forth. If I saw a drummer who had the cymbals high or low, I would go home and check that out.

CS: Did you see a lot of American drummers live during these early years?

JC: No, not really. I saw them mostly at concerts, which used to be *the* event of the year. Later, I started to get gigs at the two major Norwegian jazz festivals, Kongsberg and Molde, and there I got to hear a lot of good music, and meet a lot of people.

I remember going around the clock during the first years in Molde. We would start out in the morning with rehearsals for the concerts at night, often with three to four different bands on the same day, backing people such as Dexter. At night, I would play the concert. The curtain would go down and the next band would be on stage. I would still be playing. The music would vary from a blues singer to tearing up paper and dropping fish in the piano. [laughs] It was all the free-bag stuff that we were experimenting with at that time ['64 to '65]. Later at night, I would be playing on the jam sessions, and then, finally, on the night sessions up in the mountains of Molde. So I ended up playing a lot during those festivals. But of course, I was young and had lots of energy, so I never really became tired of playing. Also, when I came home from these festivals, I had ideas and impressions that would stick for months.

CS: How did you hook up with George Russell?

JC: In '65, Jan Garbarek and I had our

by Carl Storer

SEN

first gig with our own group in Molde. George was there with his sextet. I remember playing one of the clubs in the festival. I was playing the way I usually do, with my head bent over and with my eyes closed. Suddenly, the whole role of the keyboard player changed. It turned out that George had sat down at the piano. It was an enormous kick when he started doing all his hip Lydian stuff. After the gig, George expressed excitement over finding young musicians who were doing something new, and before he left, he promised to call us if he needed people. Even though both Jan and I were flattered, we didn't expect anything to come out of it. However, six months later, George called from Stockholm, where he was living at the time, and asked if we would be able to come over to join a big band and a sextet that he was putting together. I had just finished high school, and my one-year army service, so I accepted his offer. Jan, however, was still only a sophomore in high school, so he was

not able to go. I had a ball, playing all those big band arrangements that later became classics, using 12-foot long sheets of music, where everything was written out. [laughs] I must admit that it was very hard, especially because it was not your regular big band arrangement, so I could not fake those standard kicks. George used a lot of cross-rhythms and kicks where I expected them least.

CS: How did you cope with the reading, not being a very proficient reader?

JC: Well, I had to learn the most important passages, and since all of these tunes were available on records, I had been listening and listening to these recordings before I left for Stockholm. Because of this preparation, I was able to hear the melodies in my head, and knowing most of the melodies from memory was helpful. As a matter of fact, seeing the music in front of me at the same time was, at that time, a distraction. So my compromise was to play partly from memory and partly from

glancing over at the music once in a while. In the beginning, I used to count bars, but as I gained more routine, I had no problem feeling 8-, 16-, or even 32-bar phrases. So now I hardly ever count bars, but think in phrases instead.

After a short break from Russell, which I believe was in '67, I went back to Sweden to back Monica Zetterlund, working for the first time with Steve Kuhn and Palle Danielson. Then in '69, we formed the quartet with Jan Garbarek on reeds, Terje Rypdal on guitar, Arild Andersen on bass, and myself. The music was very far out. We worked quite a few festivals around Europe. Manfred Eicher had heard us at a festival in Italy, and he had expressed interest in us. He was about to start a new record company, called ECM—for Ensemble of Contemporary Music—and was looking for new, talented young faces. So we recorded our first record on ECM in 1970, called *Afric Pepperbird*. Jan played every reed instrument you can think of, including contrabass saxophone, and the rest of us played all kinds of different, strange instruments. So this was the beginning of our affiliation with Manfred and ECM. Since then, I've played all kinds of different variations—with Jan's group, with Terje's groups, and later with different combinations of European and American musicians. Altogether, I have probably recorded between 25 and 30 LPs for ECM.

CS: How do you feel about *Til Vigdis*, your first record with Garbarek, recorded in 1967?

JC: Well, I guess that's how we sounded then. Naturally, I would play differently now, but it's too late to do anything about that, and it sounds youthful and enthusiastic. You just have to take it for what it is.

CS: What records besides *Solstice* (ECM), which I know is one of your favorites, do you feel came out most to your satisfaction?

JC: Yes, *Solstice* is one of the better ones. Also, some of the records we recorded with Keith Jarrett were a lot of fun, and some good music came out of that. It's hard to

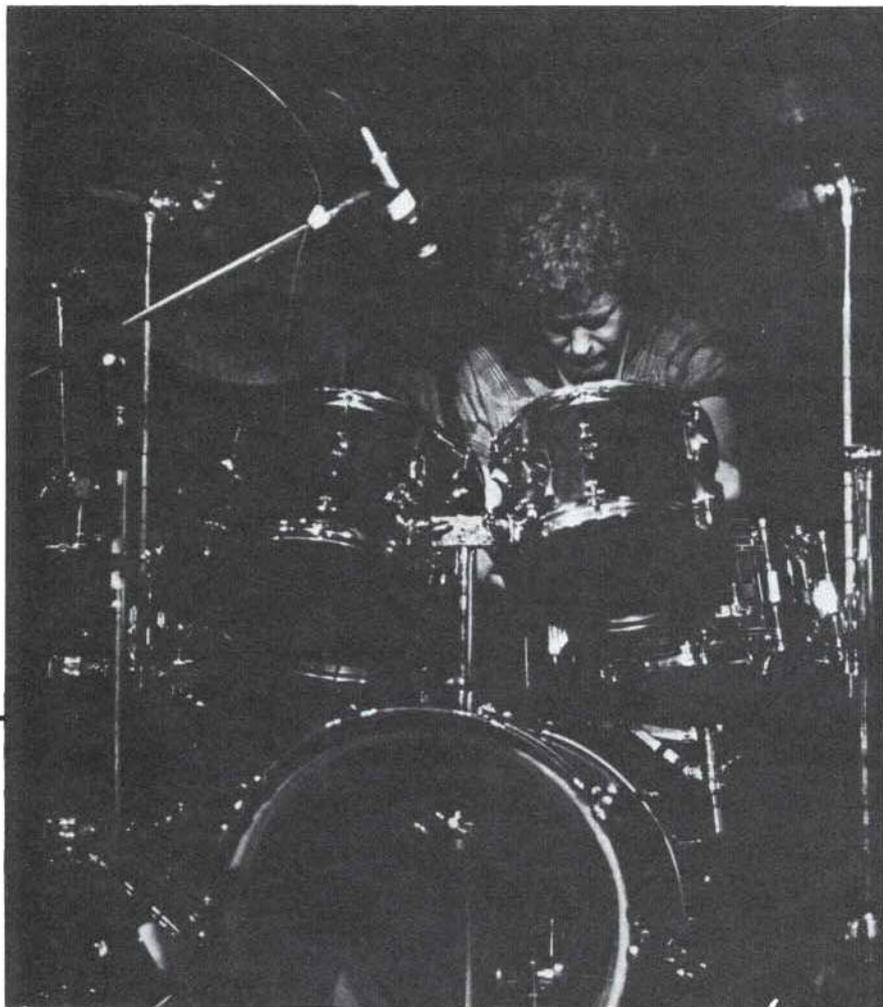


Photo by Jacky Le Page



say. I think most of the records have some nice things here and there.

CS: In working with Garbarek, were there ever any restrictions imposed on you?

JC: No, not really. It was basically all up to me. That has actually been true in all the bands I've been working with. I was never assigned a certain role or told to play a certain pattern. It was always on me to come up with whatever the situation called for. Maybe this is true because most of the bands I've been working with have functioned as a creative unit, rather than as a bandleader with musicians. And it seems to be a difference in the European and American approach of working with a group; we seem to have a more collective approach as opposed to hiring musicians and all that.

CS: European musicians have also been accused of not being able to swing, and a lot of the ECM recordings have been criticized for a lack of swing and groove. Miroslav Vitous has said that you are one of the few European drummers who know how to swing.

JC: I don't know. I think that that somehow has to do with background. In the beginning, we were very influenced by American music and American musicians. Later on, we started to find our own things that are becoming more and more present in our playing. When you find your own style of playing and expression, you become less and less dominated by the American influence. Speaking about "swing," it's hard to define. Take the Miles Davis record *Milestones* as an example. It's great music, and it swings like crazy. The tunes are all in 4/4 time, and the bass player plays walking most of the time. If you compare that record to a record that is looser in its concept and form—maybe without walking bass or even completely without bass—then it is often easy to claim that this doesn't swing, or to claim that this is not jazz in the purest sense of the word. But then again, in recent years, there have been so many different types of styles and music available that you can synthesize and mix in, and thus it is harder to label

what is jazz and what is not. These days, you'll find elements of folk music, classical music, rock, punk, reggae, and you name it. It's all music.

CS: What you are saying is definitely confirmed by your record collection, which is impressively diverse.

JC: Yes. I have always enjoyed listening to a wide range of music. In a way, listening to music is sort of my way of practicing. I listen to all types of music, because there are always new ideas to be found.

CS: Has contemporary music, such as the music of Stravinsky, Schoenberg, and Ives, been an important influence for you?

JC: Absolutely. I would also mention others such as Debussy, Ravel, and Bartok.

CS: How do you approach the music?

JC: I first listen to new music as a whole, and then, after a while, if I find certain parts that I like—maybe something the violins are doing or whatever—that is the material that I will try to translate into the way I play. I have worked quite a bit this way. By working, I mean, of course, listening to the music several times and really familiarizing myself with it.

CS: Do you feel that your phrasing has been influenced by horn players, such as Miles, Coltrane, or Garbarek?

JC: Yes, of course. I always try to think lines the same way a horn player does. But by the same token, the reason I am there as a drummer is because I am supposed to

keep some kind of time or pulse going. So that is always the primary goal. But I am always listening to what the other players are doing, always trying to follow up their ideas, or trying to feed them new ideas.

CS: You have recorded as a sideman for both Terje Rypdal and Jan Garbarek. Did you feel that your role and function as a drummer changed in the two settings?

JC: Terje's approach to music is probably more classically oriented, which is based mostly on improvisations and where the form comes out of the improvisation, rather than out of the composition. Because of Terje's orientation towards classical music, we sometimes had problems playing his music with only three or four players, since he probably, deep inside, hears big symphonies when he writes the music.

CS: Garbarek once told me that his compositional approach always was very simple, since this gave more freedom to the improviser.

JC: Some of Jan's tunes are only a few notes on top of a free rhythmic pattern, or on top of a bass line or something like that. I also think that listening to artists such as Miles and Coltrane made us realize how much could be done with improvisation. We would go through phases where our music would be very inspired by Miles or by the Art Ensemble of Chicago.

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george brown

MENTION New Jersey to anyone in the music business these days, and the name Bruce Springsteen comes to mind almost automatically. But Springsteen and his E Street Band aren't the only world-class acts to originate in Jersey—and still call the state home. Some 40 miles north of Springsteen's base, Asbury Park—Exit 14 on the New Jersey Turnpike, to be more exact—is Jersey City. That's Kool & The Gang territory. And just in case you're not aware of them, the Gang's accomplishments in pop music are indeed as impressive as Springsteen's.

Consider the facts: Kool & The Gang has placed more hit singles (ten) in the Top 40 than any other band of the 1980s. The group has a string of five gold albums in a row, three of which are also platinum. Like Springsteen, Kool and company are very active in charitable causes. Kool and members of the band were the only American pop stars to sing on the British-made single, "Do They Know It's Christmas," and a January gig at New York's Avery Fisher Hall raised thousands of dollars for the United Negro College Fund. Finally, like Springsteen's "Born To Run," which is widely considered one of the greatest rock anthems ever recorded, Kool & The Gang's "Celebration" has become one of the most instantly recognizable tunes of our time.

"Kool & The Gang appeals to totally different audiences," says one music industry observer. "But like Springsteen, Kool and his band have this unbelievable ability to get people dancing in their seats whenever and wherever they play. I don't know. It must be something in the Jersey air." Or in the band's rhythm department. George Brown, aka Funky George to his friends, has been Kool & The Gang's drummer ever since the band formed in the late '60s. A long time ago, he decided that, if he was ever going to do something of lasting merit in his life, it was going to be in music.

"I have absolutely no complaints with the way my career has gone," says Brown. "I've been playing drums for 20 years now, and been with Kool & The Gang for nearly as long. When I think about all the good music the band has made, I feel proud and happy that I've done my part." It's a fairly big part at that. Listen to the hot bottom of songs like "Funky Stuff" and "Jungle Boogie," or the bright, upbeat rhythm heard on "Celebration," or the thick snare work that powers "Emergency," the group's latest hit single.

Sitting in his manager's midtown Manhattan office, Brown is surrounded by framed Kool & The Gang posters and hit records. "Teamwork—that's what put all these things on the walls," he says, nodding approvingly, as he scans the room and the memories of years of record making and touring. "I think a drummer, more

than anyone else in a band, is aware of that, because the drummer is not usually the one to get the heaps of praise. Kool & The Gang, though, is like one big family. My primary job has always been to keep the beat and provide the base from which everyone else can work. It's what the band knows I'm going to do. That can't help but give one a sense of self-satisfaction."

Aside from the fact that he's a top-notch pop-funk drummer, Brown is also a competent keyboard player and a pretty decent songwriter. During our conversation, he touched on these, plus his drumming philosophy, his roots, and his love for jazz. A warm, affable person with an outlook on life that's as bright as his drumming, Brown is, more than anything else, a drummer's drummer.

RS: Kool & The Gang has had such a wealth of success over the years: gold and platinum records, Top-40 hits, acclaim all over the world. You've been with the group from its inception. How do you account for all these accomplishments?

GB: A lot of it comes from The Creator. After all, we're just instruments of The Creator, when you get right down to it. But in addition to this, Kool & The Gang has also tried to look for things in music and the performance of it that are fresh and new. What we try to do is stay ahead of what's happening. Out in the world and in the music business, we always strive to be right on top of it all.

RS: Personally speaking, what has been your role in the Kool & The Gang success, aside, of course, from that of drummer?

GB: Over the years, I've been playing keyboards as well as drums—not in the band, but on my own. And I've written a bunch of songs on the piano that turned out to be big hits for Kool & The Gang.

RS: What are some of these songs?

GB: Oh, let's see: "Ladies Night," "Too Hot," "Jones Vs Jones," and others. But I've also had other creative impulses and inputs, to get back to your original question. I've been involved in such things as wardrobe and staging, too. I mean, I'm definitely more than just the drummer of Kool & The Gang, if that's what you're getting at.

RS: Kool & The Gang is one of the most eclectic bands in black pop music. There are just so many different elements that work into the structure of the band's music. One can find bits of jazz, funk, R&B, pop, rock, and even blues and some Gospel on occasion. As the group's drummer, does this pose a problem for you?

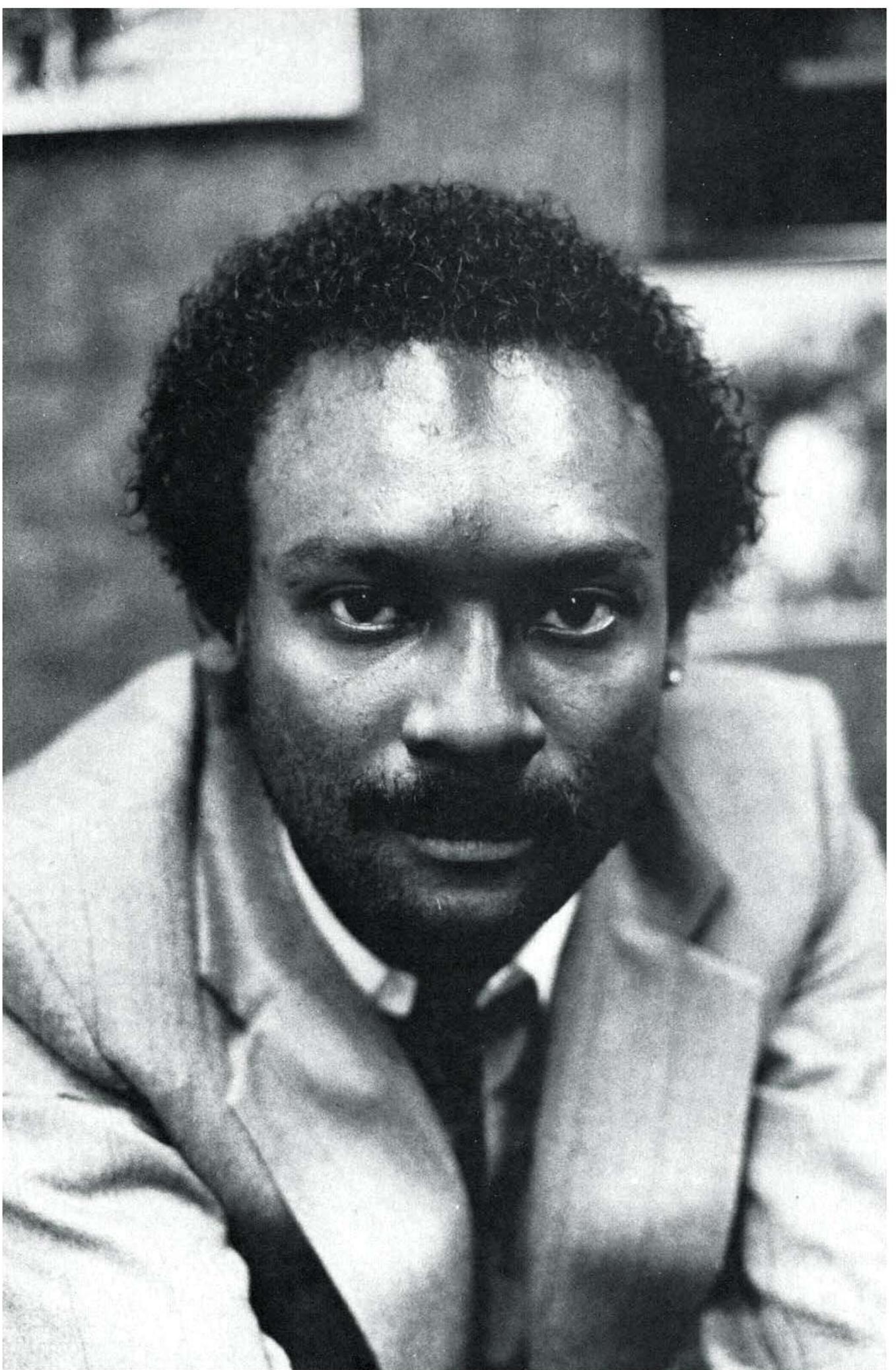
GB: It's not exactly a problem, although I will say it's certainly a challenge at times. I can play all styles of music. I love and look forward to new things—things that are formed by combining two types of music, or what have you. But sure, sometimes it's challenging.

RS: Listening to the Kool & The Gang recording catalog, it's fairly easy to identify a consistent jazz undertone to many of your songs.

GB: That's very true. You know, before we were Kool & The Gang, we were the Jazziacs. This, of course, was in the early days in Jersey City, where the group originated. Our backgrounds are definitely very strong in jazz. There's no doubt about that. Through the years, we've always striven to keep that jazz sound and jazz style in the music. Whether it was in the chord structure of a tune or the horn arrangements to it, it would be there. As for our rhythm department, it's always swinging. If it's groovin', it's swingin'. That's the way it is for us; that's the way I

kool funk

by Robert Santelli





play drums. It's an essential part of the Kool & The Gang sound. I don't think we'll ever lose it. But I think that, if it got any stronger, there would definitely be some people—fans, critics—who would start to call us a jazz group.

RS: If I'm reading you right, that wouldn't be something the band would be real excited about.

GB: Well, we have to be careful. See, when we get real close to sounding like a real jazz group, we get people in the audience who start saying, "Hey man, what are they playing?" And someone will answer, "They're playing jazz." In the early days, we'd actually play tunes like "Song For My Father"—things like that.

RS: Yet, as much as there are obvious strains of jazz running through Kool & The Gang, there are also obvious strains of pure pop music. You've managed to take in both ends of the music spectrum—the artistic and the commercial—and have been very successful doing it.

GB: Well, I'll tell you, we've learned a lot about that sort of thing from Quincy Jones. He does that very well. So does Herbie Hancock.

RS: As for your drumming background, would you say that you have more experience playing jazz than you do R&B, funk, or pop?

GB: My background is a mixture of all of them, actually. When I started playing the drums, I'd listen to as much Motown as I would jazz.

RS: Did you study the drums formally?

GB: No. When I first started to get serious with music, I think I was more interested in playing keyboards and learning about music in general than I was in learning the drums in particular. But since I *wanted* to study music formally, I knew I had to learn

intervals. To learn intervals, you play kettledrums and keyboards. That was the extent of any real training I put myself through. A couple of years after that, the band started to record, and things started happening. So there was really no time to go back and attend a music school. It's funny that you should ask that question, because at the present, I'm looking for a good teacher to study with. I'm a big believer in the continuous learning concept. You never stop learning. There's always something new to learn or to pick up.

RS: Where did your interest in music come from? Was either your mother or your father a musician or singer?

GB: My mother was a singer; she still has a very beautiful voice. But as for my musical desires, I think they're God-given. I've always felt this urge to be involved in music. I mean, I started beating on boxes and tapping on windows when I was a little kid. But believe it or not, before I got my first drumkit, I picked up a sax in a thrift shop. I tried to play it, but the drums were on my mind. I saw this drum in another thrift shop on Monticello Avenue in Jersey City. I also walked past one in a pawn shop. But the one in the thrift shop window only cost 25¢, see. So that's the one I wound up with. I paid the man a quarter, and out I walked with this big old drum under my arm. It only had one head—on top. It was real calfskin, but it was eaten away. So I eventually took it off and replaced it. I put it on a stand, and I was ready to go!

RS: How old were you at this time?

GB: Oh, I guess I was 12 years old.

RS: Do you recall your very first drumkit?

GB: How can I forget! The first drum of that kit was the tom-tom I got out of the

thrift shop. Then I got a paper route, saved my money, and finally bought a \$39 snare drum. There was also another drum I saw in a downtown Jersey City pawn shop. I think it cost something like \$14. So I bought that one, too. The only thing I didn't have that I really wanted was a hi-hat. I remember taking that set and doing it up with contact paper. Contact paper was very big back in the '60s, remember? Everybody had drums with contact paper on them. Then I got some leopard-skin paper on top of that. It looked mighty cool for its day, let me tell you. The biggest problem I had with that set was that it would always fall down—just plain old collapse when I played it too hard. My second kit was a Gretsch with the wide snares. But that set was too mellow for me. It was a metal set, which is great for jazz. But it just didn't work for me the way I wanted it to.

RS: Before you helped form Kool & The Gang, were there any other bands of note that you played in?

GB: No, there weren't any other bands, because when we formed Kool & The Gang, I was only 14 or 15 years old. What was happening, however, was Rick West, our keyboard player, and I lived in the same Jersey City apartment house. The two of us, along with another fellow, would make the coffeehouse scene around town. At the time, Jersey City had a bunch of these little coffeehouses, and we'd play there. Rick would play piano, the other dude would play xylophone, and I'd play my snare drum. Then we got people to sing with us, or hit a tambourine or something. It was a lot of fun whichever way you looked at it. But by 1965, through Rick West, I met Ronald Bell [saxophone] and Robert Mickens [trumpet]. Robert's

**"IF YOU JUST MAKE RECORDS AND NEVER GET OUT AND PLAY
FOR PEOPLE, YOU GET STALE. YOU DON'T KNOW WHAT'S
HAPPENING OUT THERE IN THE STREETS."**

brother had a group called the Five Sounds. So we formed something of a little group called the Five Sounds Junior. Robert "Kool" Bell was the Five Sounds' leader. Well, this was my first group experience, and it was Kool's, too. We'd cross the river and go on over to the Cafe Wha? in Greenwich Village. We played there a lot. And there were other gigs, too. I played a lot of the after-hours clubs in Newark and Manhattan with different people. I played jazz; I played blues. Actually, I played whatever I could. I was an aspiring drummer, but more important, I just wanted to be a full-time musician. I wasn't looking for any part-time gigs if I could help it. I wanted to support myself fully as a musician. That meant a lot to me at the time.

RS: A couple of years before you did your gigging in and around Jersey City, another local drummer, Dino Danelli, who would, of course, later on play drums for the Young Rascals, was doing the same thing. Did you ever run into him back then?

GB: No, I never did. I wish I did, though. That would have been great. He was from the Marion Gardens area of Jersey City, I think. I loved the Rascals. I really did.

RS: So how did all of that was going on eventually turn into Kool & The Gang?

GB: Well, Robert Mickens, Ronald Bell, and I proceeded to go to Incarnation Church and practice there as much as we could. It was the only place in Jersey City where we could really practice. We'd do things like "Take Five," "Song For My Father," "One Note Samba"—things like these. As time went on, we realized that we needed a bass player, so one day Kool just picked up the bass and started to play it. The things we did after that—the gigs at the Cafe Wha? every weekend—were the beginning of Kool & The Gang. The Cafe Wha? management would give us milk shakes and food, but not too much money.

RS: The Cafe Wha? in the 1960s was a pretty popular place to launch a group or career in music.

GB: You know it. Jimi Hendrix would play there all the time. Richie Havens got his start there. If I recall correctly, Richard Pryor and Flip Wilson also began there. It was a great place, no question about that.

RS: Did you ever play the Apollo Theater up in Harlem?

GB: Later on we did many times. And

what a hall! The Apollo was a great proving ground for us, as well as a great place to learn your craft. Some very, very fine people played there, as I'm sure you know.

RS: Was there ever a time when you thought about doing something other than playing music?

GB: Only if you go all the way back to when I was a kid. I wanted to be a chemist back then, of all things. I also ran track in high school. And it got to the point where my coach used to say, "You know, George, you can get a track scholarship to college if you work hard." But then I started missing track practice, and at one meet the coach came up to me and said, "I'm giving you a choice, Brown. It's either music or track." So I said, "Oh well, good-bye." And that was it.

RS: Switching gears a little bit, let's talk about the Kool & The Gang of today. When the band goes into the studio, how do you figure in its record-making process, aside, once again, from merely playing drums?

GB: I have a pretty important role in the studio, I think. I respect everyone else's talent and abilities, and everyone else respects mine. So it's a pretty nice working relationship. Since I do a lot of writing, my ideas for songs are taken seriously. I like that. Sometimes we spend hours on certain song ideas, constantly searching for a way to make them work. I'm involved in both the musical and lyrical departments, because I write both. I have a big mouth in the studio; I comment on just about everything. Sometimes I think I irritate some members of the group a bit. But if a song doesn't lay right with me in the studio, I'm the first one to voice an opinion. Sometimes, like I said, it's not appreciated, but that's because, during the creative process of developing a song or making a record, people get touchy. There were times in the past—before click tracks—where I would have some problems with a particular track, and I'd do the listening instead of talking. But all in all, Kool & The Gang's recording process is a democratic one. We all contribute in one way or another, and we do it by going beyond just the requirements of our instruments.

RS: Do you do much keyboard work in the studio?

GB: No. What I do is this: At home, I record a new song on an eight-track unit

and sing on it. Then I put my drum machine on it—yes, drum machine—and present it to the group. I did some outside production things in the past where I played some keyboards, but never with Kool & The Gang, because we have a keyboard player, Curtis Williams, and he's very proficient. So, basically, I just use my keyboard knowledge to compose and play at home.

RS: You've certainly stepped out from behind your drumkit, so to speak, and taken the responsibility for more than just the beat of Kool & The Gang's music. That must make you feel good.

GB: Absolutely. I write and get involved in the studio, because I think most, if not all, drummers have this innate feel of harmony and melody that they'd love to get out. And when they pick up another instrument, such as, for instance, a guitar or piano, they come up with some of the hippest rhythms, man. Drummers who play keyboards or guitar, especially if they're playing jazz, can accent and feel the flow of the music, as well as the expansion and contraction of the chorus, the same way they do when playing the rhythm. They also understand a whole lot concerning melody inferences. Drummers are, for the most part, underutilized in many groups—too many groups. And that's too bad, because they have a lot to offer in many other aspects than just playing drums.

RS: Do you advocate drummers learning another instrument, then, to bring this all about?

GB: Sure. I would also advocate things like a keyboard player learning to play the drums. It's an expansion of knowledge that is useful. It gives one a new perspective—a new attitude towards music.

RS: Do you do session work?

GB: No. When I was younger I used to, but not anymore. Although I must say that I'd like to get some calls to do some work. I think it would be fun.

RS: You said before that you did some producing.

GB: Yeah, that's right. I produced a couple of groups a while back; they used my songs—my arrangements—but nothing came of it. The financial crunch in the industry saw to that. But I'm really looking forward to doing some things in the future. I have a few ideas of my own that I want to develop outside of Kool & The

Adrena



Photo by Paula J. Zanter

I first met Brian Pastoria while his group, Adrenalin, was rehearsing some tunes from their recent album American Heart.

The group's road manager, Thom Kuchulan, noticed me standing outside the studio and invited me in to listen. The band was just ending a number and, being a drummer, I instinctively—though unconsciously—hit an imaginary crash cymbal simultaneously with Brian's real one. The rest of the group laughed, and then Brian asked if I'd like to sit in for a number. "Are you kidding," I replied, and proceeded to jam with some of Detroit's finest rockers.

One thing led to another, and before too long, Brian promised to tell me his story. I followed Brian and Adrenalin while they performed with many big name groups, such as Quiet Riot, Stevie Ray Vaughn, and Huey Lewis & the News. It was an excellent setting in which to get a personal and first-hand account.

Born in 1957, Brian grew up in East Detroit, a city well known for its gritty style of rock 'n' roll. At the age of 13, he got his first set of drums and proceeded to learn his trade, practicing along with records ranging from early Motown to Chicago and Led Zeppelin. His drumming style developed into a thoughtful blend of driving rock 'n' roll and Motown soul, and he attacks the drums with the kind of energy needed to drive a half-dozen spirited musicians. Not content to sit at the back of the bus, Brian contributes in every area he can, suggesting lyrics and song ideas. Most bands have someone who inspires the others to reach out, to push

harder—someone who is unshakable in the pursuit of a dream. In Adrenalin, Brian is probably that someone.

BE: Many drummers spend years working their way up, performing at parties, dances and clubs, and working with lots of different musicians, before they get a break or their group hits it big. Was it the same for you?

BP: Not exactly. The only experience I've really had out playing with other people besides the guys I'm with now was when I played in my father's wedding band. It was the first band I was ever in. Since then, I've mostly played music that we've written.

BE: I imagine the wedding band gig forced you to learn a lot of different rhythms.

BP: Absolutely. It also taught me discipline. When you do weddings, bar mitzvahs, and Arthur Murray Studios, you can't really jam or get flashy. You've got to stay in the pocket, play simple, complement the music, and try to make everyone sound good. Let's face it, that's also what a drummer should do in a rock 'n' roll band. Less is more.

BE: Why the drums?

BP: Ever since I was a young boy, I've had this problem. In school, I used to paddle on the desk tops and tap my feet on the floor. The teachers literally taped my feet to the floor to stop me. [laughs] I would drive my mom crazy at home, too. My father's band used to practice at our house, and I used to sit on the steps of our basement and watch the drummer. A neighborhood kid also played the drums, and I used to spy on him through his basement window. Sometimes, he would invite

me in to listen. I'd later tell my father about all this, but he wanted me to play piano. So my brother Mark and I started taking piano lessons. I hated it and did everything to avoid practicing. Mark continued on and ended up being our keyboard player. Finally, when I was 13, my dad bought me my first set, a Slingerland blue sparkle kit. I really loved them. They were the best things I had going then.

BE: Sounds like your parents were supportive.

BP: Yeah, they were. My mom used to sing to us or turn on the stereo, instead of plopping us down in front of the TV. When we were little, we didn't even know what was happening to us, but when you listen to all that classical stuff, it really stirs the emotions. I believe things like that can have a big influence on you, since it really makes you feel music—all kinds.

BE: Speaking of influences, who were yours?

BP: Joey Kramer, Danny Seraphine, and Don Brewer, to name a few—a lot of Motown stuff, too. My biggest influence, though, was Charlie Martin, Silver Bullet's former drummer. I connected with him the first time I saw him perform with Bob Seger. He played with so much feeling, energy, showmanship, and passion. I think Charlie appreciates and understands the essence of music. After meeting him, I found out why he could play like he did. He's a tremendous person. I don't think the studio captured the "live" thing that Charlie did very well.

BE: Was *American Heart* your first studio experience?

BP: Back in 1979, we put out a single called "Gimme, Gimme Good Lovin'," and more recently, we did an extended play with six songs on it, so I've had some previous studio experience. With *American Heart* though, it was different. First of all, we recorded at the Boogie Hotel on Long Island in New York. It used to be an old theater. Now, it's like a huge mansion. You can eat, sleep, and record there. Just down the street is a little strip with a couple of nightclubs. The whole atmosphere of the place and its surroundings created a mood that helped a lot with the recording.

BE: How long did it take to record the album?

BP: It took us six weeks to record everything and two weeks to mix.

BE: Did they want to muffle all the drums?

BP: No, it was great. Our engineer Bobby

Lin's Brian Pastoria

Shaper and I sat down and discussed the whole thing. He really did a great job. My other brother David is also a drummer and does all my tuning. We use very little muffling. We worked on my snare a bit and tried to get some different sounds. In my kick drum, we used a small, goose-down pillow because I wanted to get a real "live," wide-open sound. On the snare and all the concert toms, we used *Emperors*. I'm really happy with the way they sound, but we are going to continue to find ways to do different things with them as we go along. I think that, when it comes to getting the sound out, it's got as much to do with the way you hit them as with the skins and the tuning, especially in a live situation. Somebody else can sit down and play my drums, and they may not sound that great, but I know how to hit them to get a good sound. I really think that you've got to lay into them. I think they're made for hitting, not with your arms but sort of like a whip. There's a technique involved. You can't just be bashing around; you have to be in control. Controlled aggressiveness is what you need when you're a drummer. You've got to know when to beat and when to stop beating.

BE: You play with so much energy that you're obviously in good shape.

BP: I exercise a lot—some weight lifting and aerobics. I feel that aerobics has really helped my drumming. I take a class in the neighborhood and really enjoy it. I think that it's a very important thing for a drummer to be in shape, because the energy in a rock 'n' roll band comes from the drummer and the singer.

BE: Speaking of singing, you came out front on your a cappella number and sang with the rest of the guys. You obviously enjoyed that. Would you like to do more vocals?

BP: Yeah, that number is always fun. I do enjoy singing and can do it if I have to, but really there's no reason when you've got the vocal talent our band has. That's another thing about being in a band, you have to realize what your role is and go after that role with everything you've got. You've got to try to stay within the things that you can do well and try to improve the things you are average at. My job is to hold down the fort and give these guys a backbeat—a one-of-a-kind thing—something they can't get anywhere else.

BE: How about running through your current setup?

BP: I've been using Pearl drums for some time now. They're 8-ply maple with a wine-red lacquer finish. I use several sizes of snares, depending on the situation. I've got a 6 1/2 x 14 brass snare, a 5 x 14 maple, and my favorite custom-made 6 1/2 x 14 maple from Modern Drum Shop in New York. My tom-toms are 8x8, 8x10, 8x12, 10x14, 14x16, and 16x18. My kick drum is an 18x22 cannon. As for cymbals, I'm now endorsing Sabian *Brilliant*s. I have a 22" H.H. heavy ride and 18", 19" and 20" crashes. My hi-hats are 15", with rivets. The bottom is an H.H. and the top is an A.A. For effect, I use one 20" regular Chinese and one 20" flat Chinese. I put all my cymbals on the tom stands to eliminate the extra metal. It's all heavy-duty hardware by Pearl.

BE: How do you feel about drum machines?

BP: It depends on the application. I've recently been working with a Linn machine and a DMX to create demos of our new songs for our record company to hear. They've already heard the sound of the band; these demos are just for the songs themselves. I've also played with Simmons drums a little, but in general, electronic drums don't interest me much when it comes to playing live or recording with the band. I don't like to hear a lot of songs being played with just an electric machine. You can't feel any energy from them.

BE: What about using a click track?

BP: While we were recording *American Heart*, I did use a percussion track on a few songs to help me keep time. We tried using a click track, but it drove me, the band, and the producer crazy. That was when I destroyed one of my cymbals. It had been a long day, and I was tired and frustrated. The click track had been going "dom chu dom chu" real loud for hours, from half time to double time. When it did that, the 2 and 4 at the beginning were 1 and 3 in the ending, so it was all backwards. We were almost to the end of the song, and I just couldn't make it. I had to stop because I was freaking out. So I got up and came down real hard on the cymbal. I broke the stand and everything. Everybody was looking at me like, "Oh boy, what did you do now?" It was just a moment of frustration, you know? Vinnie Poncia, our producer, says that every great album has blood on its tracks. When you really get your blood and guts out there, you get frustrated at times, but you can catch the

intensity on the record. The feeling somehow gets there. "Faraway Eyes" is the song that's gotten all the attention, and it's the one I really beat up.

BE: How do you practice? Do you sit by yourself and try out new things, or do new things happen while you're performing?

BP: I might pick up a few ideas from other drummers and try to adapt them to my own style, but mostly I like playing off other instruments and trying new things at rehearsals. When we're doing something we've never done before and everybody's jamming, I really like to go wild. That's how I come up with new stuff. It's something that you can't do on stage all the time, or in the studio, but it's another aspect of playing that's really interesting to me.

BE: What about reading?

BP: Unfortunately, I didn't get much from my earliest lessons. It seemed that my teachers were trying to make me play like them. I didn't enjoy learning to read. Basically, I taught myself. I read a lot of books and learned all the rudiments. I never let the lack of formal training hinder me, though. I never said that, since I didn't learn the right way, I couldn't do it. I always felt that there was a "feel" to this instrument, and I set about to learn all I could.

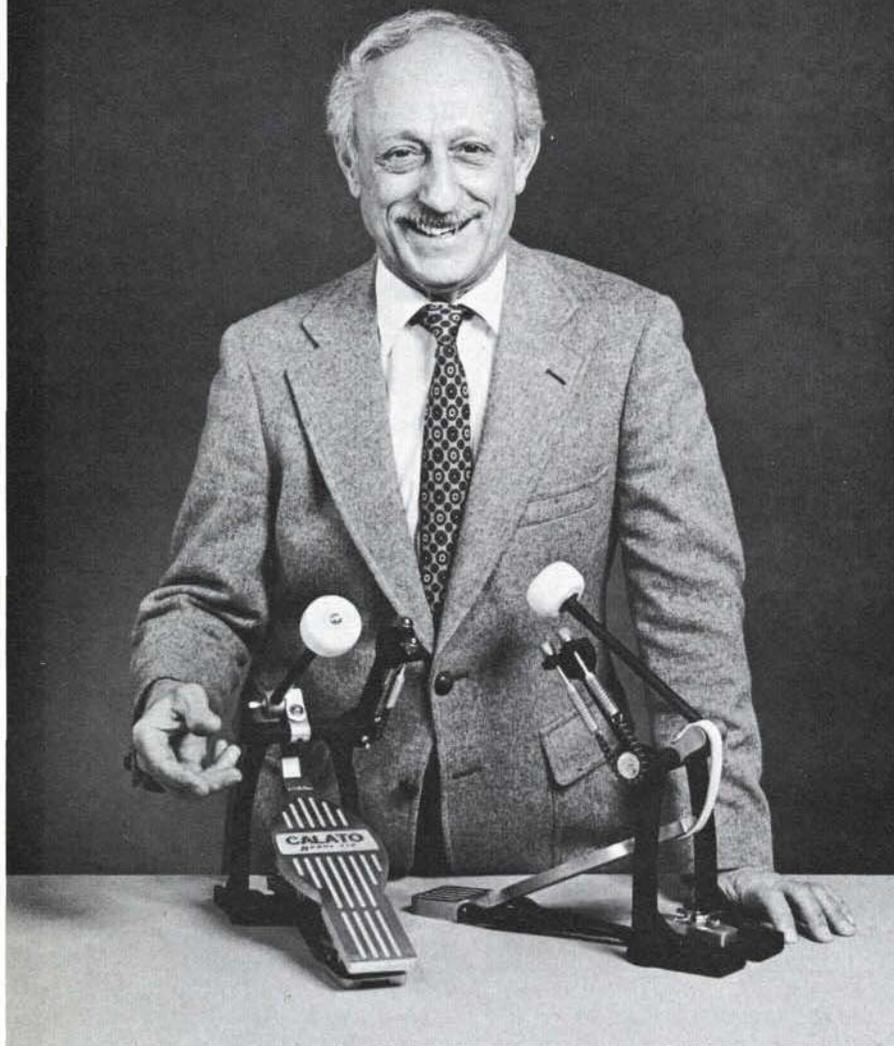
BE: There must be more than just being a good drummer for you to survive in a group this size.

BP: It's amazing when you realize that 15 guys who eat, sleep, travel, and go out together can stay together for so long. Don't get me wrong. With so many personalities we have plenty of conflicts, and we each certainly need our space. But what it really boils down to is the commitment we all have to the music. We all feed off each other, having faith in the same thing. We know that we're not doing this to be rock 'n' roll stars, but we're doing it because we're rock 'n' roll musicians and we're committed to the music. If you're doing it because you want to be a rock star, you're going to be in trouble because it just doesn't work that way. You've got to know what the music is about and where it came from. You've also got to know where you want to go, so you can make it happen. If you have the opportunity to do it and the talent, you can't abuse it. It's more than just music. It's everything I do. It's all rock 'n' roll.

BE: I think that there are a lot of talented

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drummers out there who become disillusioned and frustrated when they are confronted by the business realities of music. How do you deal with it?

BP: The old saying is, "They don't call it show art. It's show *business*." This is the business that I chose, and I simply have to deal with it. That's one thing I would pass on to people: If you want to play drums or be a musician in a band, then you need to be ready to deal with the business, or find someone you can trust who will deal with it. That's often difficult to do.

BE: Has there been much discouragement on the way up?

BP: Sometimes, I'd wonder when it was really going to happen for us, but I think you've just got to say to yourself, "I'm doing it." Once you come to terms with the reasons you do what you do, it makes it a lot easier.

BE: Besides being Adrenalin's drummer, you are also the leader of the band. Are you comfortable with that?

BP: This band is full of leaders, and that includes our management and crew. We all have tremendous potential. I guess maybe I do feel responsible though, because it seems like I've gotten everybody into this mess, [laughs] I've always said that it was going to happen for us, and if it doesn't, then I've really lied to a lot of people. I get my strength from everybody. If I wasn't with these guys, I wouldn't have the opportunity to be a leader. I think I'd probably be making pizzas somewhere, [laughs] If people think that I'm leading, that's a great compliment to me, and it makes everything I've done worthwhile. If anything, though, I feel that I may be a living encouragement to somebody who says, "You know, I would like to do that." "Yeah," I can tell that person, "you can, because I wasn't the best drummer on my block. Frankie LaRosa was. I wasn't the best drummer in the city. Somebody else was. I won't be the best drummer in the world. Somebody else will be. But I've got these guys and I'm in this band, and I can go wherever I want with them. They make my dreams come true, which is what rock 'n' roll is all about."



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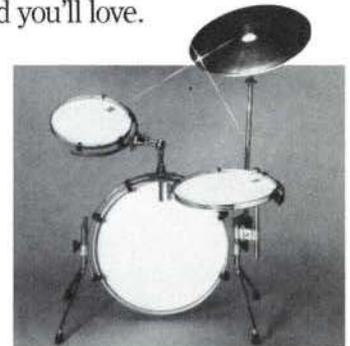
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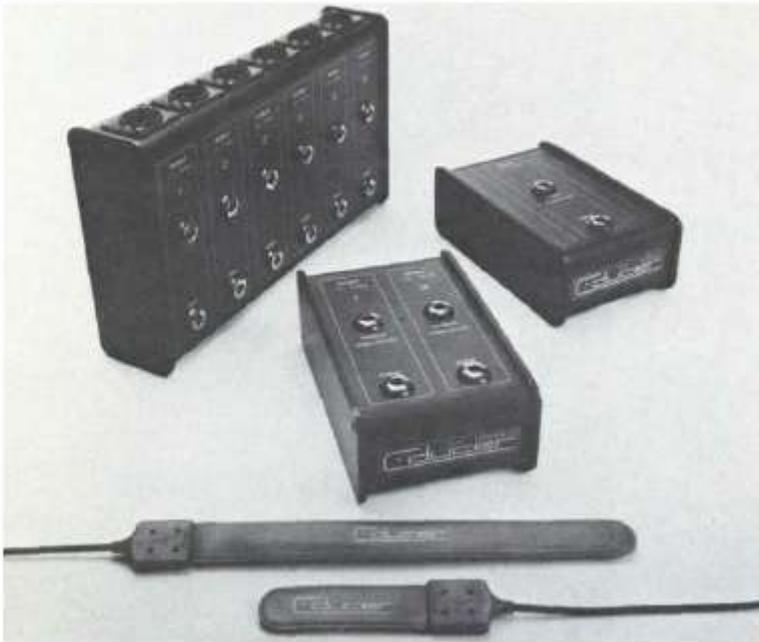
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by Bob Saydlowski, Jr.



C-Ducer Miking System

My July column took a look at the *Cactus Drums*, distributed in the U.S. by C-Tape Developments. After that review, I found that C-Tape also handles a contact miking system for drums, produced in the U.K., and quite worthy of mention in these pages.

The *C-Ducer's* inventors originally set out to find a way to effectively mike cymbals, but then shelved the idea in favor of miking drums instead. The *C-Ducer CX6* is a six-piece miking setup, utilizing flexible tape microphones and a preamplifier. Each tape mic' is a contact electret transducer, 5/8" wide and approximately one millimeter thick. It is sandwiched between two layers of flexible plastic, enabling it to conform easily to the contours of a drum-shell or hoop. The tape is sensitive over its entire length, rather than just one spot, as is the case with regular transducer mic's. The *CX6* tapes are eight inches long; three-inch tapes are also available. Double-sided adhesive tape is used to affix each contact mic' to the shell's interior.

Depending on where the strip is adhered, there are subtle differences in the resulting miked sound. Attaching the *C-Ducer* near the batter head and parallel to it gives an increased stick attack sound in combination with the drum tone. Moving further down the shell, there is more drum resonance and less impact sound. A more or less "diagonal" mounting blends the two. A trial-and-error method is really the only way to find the optimum sound you're looking for.

Each contact tape has a permanently attached cable with a 1/4" male plug on its

end. The cable itself is specially constructed, with two shields to eliminate hum or R.F. pickup, yet is very thin and flexible. With double-headed drums, it is possible to pass the cable through the venthole in the shell to reach the pre-amp. If desired, you can permanently mount the *C-Ducer* by installing a jack in the drum-shell itself (like the *May EA* system). This would involve cutting off the male plug and wiring the mic' directly to the jack. Instructions for this are included in the handbook that accompanies the *CX6* system.

The *CX6* pre-amp is a small, six-channel metal box that can either be phantom-powered or operated by a simple AC power supply that C-tape has available. The face of the unit has 1/4" input jacks for each mic', plus 1/4" Hi-Z output jacks. If your mixing board is low-impedance, the rear of the pre-amp has 3-pin XLR output jacks, as well. A small recessed screw adjustment is provided underneath the unit at each channel to set individual mic' levels (rather inconvenient, in my opinion). There are no tone settings available. This has to be done in the mixing stage. Single- and dual-channel pre-amps are also available.

Because of their low mass, *C-Ducers* have a minimal effect on tone and acoustic vibration of the shell, and in fact, give an accurate reproduction of sound as heard from the inside of the drum (including hardware noises). When placed on rack toms, I found that total separation is difficult to achieve because of vibrations from the tom-tom holder. However, isolating

the drums from these vibrations by using rubber padding between the drum and holder mount will mostly cure the problem. (The *RIMS* mounting system may work ideally here, too.) Since contact miking gives a "tight" sound, one may also choose to use outside overhead mic's to add some natural ambience.

C-Tape does not recommend the *C-Ducers* for use on snare drums, because for some reason, an accurate sound is not produced. I tried it anyway inside a 6 1/2" wooden-shell drum, and found that the resulting sound bordered between acoustic and electronic! *C-Ducers* also work well on Latin percussion instruments, such as bongos, congas, timbales, etc., by mounting the mic's either on the inside of the shell, or (if there's enough room) on the outside collar of the head. (Hmmm . . . wonder how *PTS* heads mounted by themselves would sound.) Given its thin, flexible characteristics, a *C-Ducer* could be used to mike *anything*. (Rolls-Royce used *C-Ducers* to test resonance emissions from aircraft wings!)

The *C-Ducer* tape mic's are studio-quality, and seem to be extremely accurate. Once you've found the "sweet spot" in each drum, they are nothing short of incredible. They are effective both live and in studio recording, and also provide a solution to the usual clutter of mic' stands around the drumkit. The *CX6* system includes six tape mic's and pre-amp, all housed in a nice little carrying case, plus an AC-operated power supply. Retail price is \$675.00.

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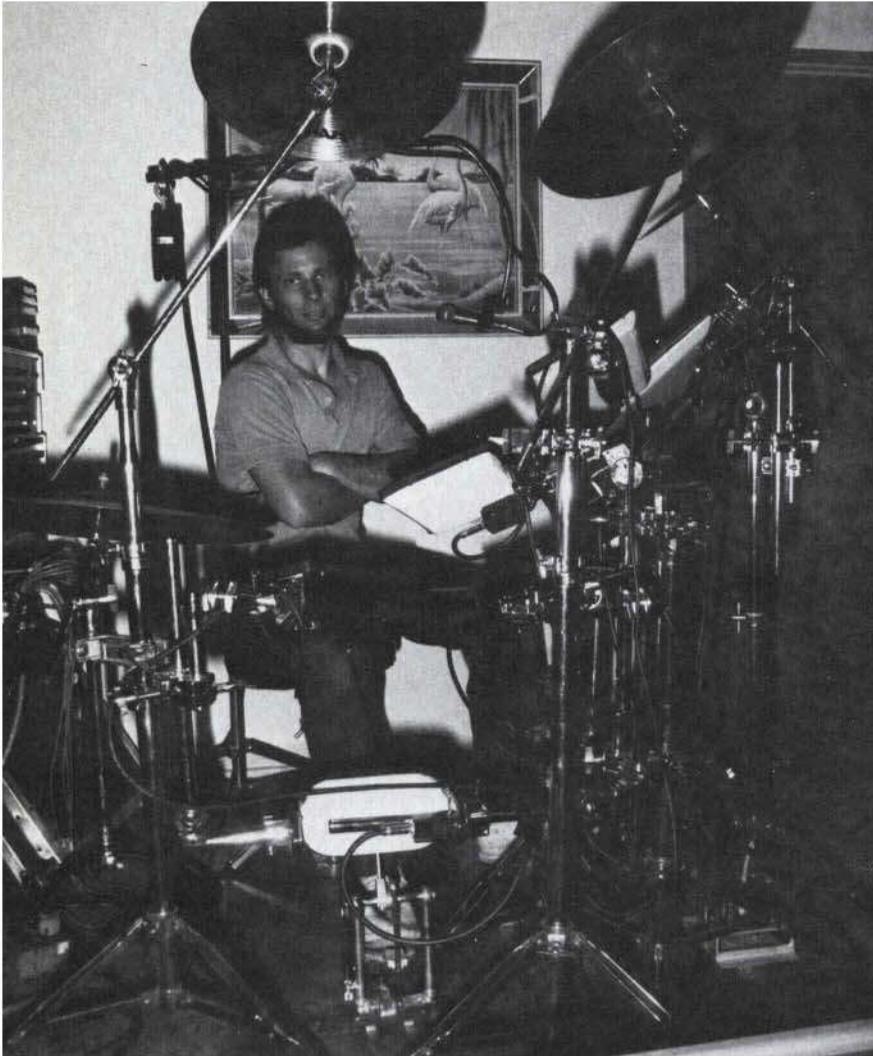
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Ever notice that, when there's news of some custom, self-designed musical instrument, it's the work of, or has been done for, a well-known musician? Rarely do we ever hear about Joe Drummer-with-a-day-job developing something so unique. Yet, it can be done. All you need is a distinct vision in your head, money (an inheritance might help), a bit of detective work, and a fair amount of luck. The result can be something radically different.

Curt Colt, 28, is a drummer who shares a common trait with most drummers: He maintains a day job. Although Colt isn't drumming to pursue fame and fortune, the El Cajon, California, resident (and roofer by trade) was nevertheless intrigued by the new school of electronic drums.

"About a year-and-a-half ago, I was at a music store wasting time, and there was a factory rep from Sequential Circuits trying to sell his gear to the store," Colt recalls. "I listened to a demonstration and was amazed at what the machine could do."

Although he definitely was fascinated,

Colt envisioned something more personal, which would necessitate the building of his own drumset. What he wanted was a drum machine that had the ability to duplicate the sound of an acoustic drum faithfully, devoid of that "electronic" sound. In addition, he wanted to trigger the drum sounds from pads with a certain amount of versatility—which was no easy task, as he was to find out.

For example, Simmons drums were triggered from pads, but their distinct electronic sound at that time was contrary to what Colt wanted. *LinnDrums* had the sound, but at that time, the machines weren't capable of opening up in order to be triggered from pads.

"No machine at that time was designed to do what I wanted it to do," Colt says. "There are only a limited number of companies that produce this type of product. You either have to pick one of their models or find a way around it. I realized very quickly that one product or company was not going to suit the drumset that I wanted

Building A

to make."

Spending several days trying out different machines, Curt went through a process of elimination. Although most machines didn't have the exact capability he had in mind, he eventually found a few machines that did have the acoustic sound that he wanted. Colt finally settled on the *Drumtraks* by Sequential Circuits, because of its ability to change chips and sounds. With most of the chips in separate channels, he could make better adjustments.

"There were other machines, like the Linn, that sounded much better, but they wouldn't work," he says. "Either the machines weren't MIDI, which was necessary, or they wouldn't trigger everything at the same time. Oberheim had a MIDI machine, but I liked the sound and price of the Sequential Circuits better."

What followed was a series of events that would have done Sam Spade proud. Combining equal amounts of detective work, persistence, and of course, luck, Curt began collecting the needed puzzle pieces to complete his dream drumset, learning a lot in the process.

Of course, there was the question of money. How in the world was he going to finance this venture, knowing full well that it wasn't going to come cheaply? Well, even tragedy has its silver lining. The death of his grandmother was an unfortunate event; Curt won't deny that. But from her estate he inherited a sum "in the neighborhood of \$12,000."

Knowing he had the finances, Curt began efforts to materialize the plans that he had in his head. First and foremost was to try to find out how he could modify the Sequential Circuits machine. This process caught Colt by surprise. "I had to call Sequential Circuits a lot," he says. "I talked a lot to the engineer who designed the machine, although I don't even recall his name. He would tell me how to modify it to do what I wanted to do. And I hadn't even bought it yet. I found that really *un-usual*. They seemed to be genuinely interested in my project. I'd say, 'I have this project, and I want to do this.' And they'd say, 'That's pretty tough. We don't have the schematic. Why don't you call tomorrow.' So I'd call the next day, and sure enough, they'd have figured out how I could do it."

What did the modifications entail? Colt wanted to trigger the machine from pads,

Better Trap (Set)

and he knew it could be done because MIDI opens it up so the machine can be triggered. He needed to know if there was an interface manufactured to perform this function. Secondly, he wanted to change the programmed sounds of the channels—for instance, change cymbal channels into tom-tom channels.

"When I first called Sequential Circuits, they didn't even know if the chip would fire in another channel," Curt says. "So they put me through to repairs, and the guy just pulled a new machine out of its box to try it, and it worked. As for firing off the pads, they told me that J.L. Cooper made an interface, the *Drumslave*, which could do it. Without Sequential Circuits' advice, I could never have done it."

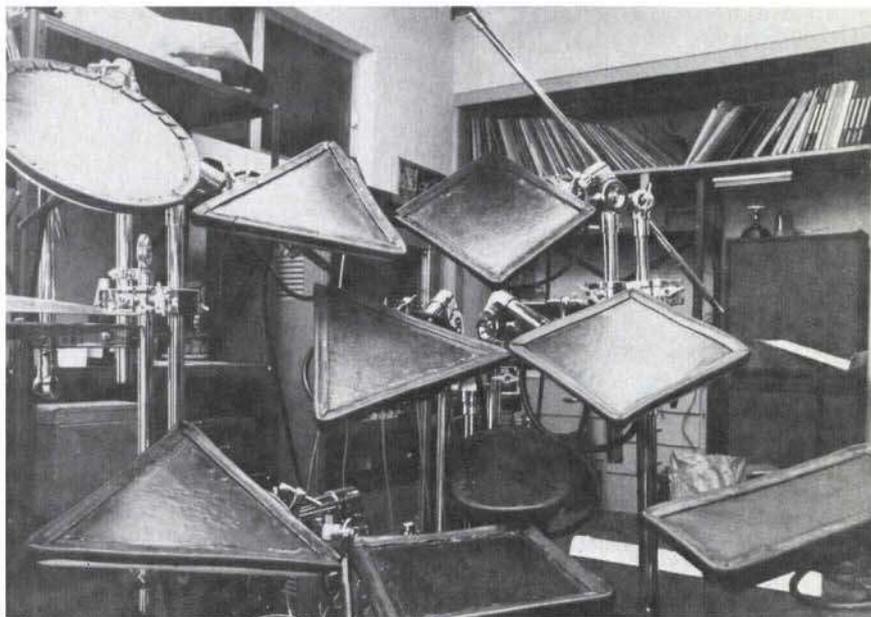
Never one who was particularly into electronics or computers, Curt found himself in a crash-course in these subjects. Although today he exudes a sense of knowledge about this technology, this wasn't always the case. "I knew absolutely nothing at first," he says. "I learned *everything* just by asking questions."

And more learning was on the horizon. Finding the price of Simmons drumpads prohibitive—he needed eleven pads—Curt decided that he'd design his own. Of course, he would have to figure out how they worked.

"I borrowed a Simmons kit from a friend under the pretense that I was going to record with it," he says with a sly grin, "which I did. And after I got done recording, I took it apart. If he knew, he'd have killed me. I took the pad apart and found out how it worked. It's simple—amazingly simple."

But that didn't mean things were going to be a breeze. Some components, like the piezo transducers necessary for the pads, weren't easy to find, nor were the plugs and cables needed to make the snake that connected the pads to the machine. But through a series of happenstances, Curt found the parts, some of them at unbelievable prices. "I visited countless scrap yards and secondhand electronics stores," he says with a sense of accomplishment.

Then there was the matter of constructing the pad shells out of fiberglass—something he had never done before. "That was an adventure in itself—just learning to work with fiberglass. And the smell was real interesting. Again, I got a lot of help just by asking the dealers how to do it."



The result is a series of geometric shapes, including triangles, squares and ovals, each with about ten square inches of surface area. Even more unique is the actual drumpad setup. Bucking the traditional, spread-out setup, Colt opted for an odd, Christmas-tree type of setup placed directly in front of him.

"The pad setup is a dream come true. I've always had a problem with size. Since I'm short, I'm limited in lateral movement. Now I can have that big floor tom right in front of me. It's the way I've always wanted to play."

"I designed my own pads because I wanted them small. I find it easier to control my sticks. It isn't that hard to hit something ten inches square. It took a little practice, but after a couple of times, I wasn't misfiring. It was such a relief. I can't say how easy it is."

Although he's constantly making refinements and changes, Curt Colt now has a working version of his dream-come-true: the Sequential Circuits *Drumtraks* (albeit slightly modified), a Peavey 70IR mixing board, a J.L. Cooper *Drumslave*, a Yamaha *R1000* digital reverb (which enables him to use the electronic snare), those wild drumpads, and a variety of cymbals. And how much has it cost him so far?

"I really don't know exactly," he says,

not overly concerned. "Probably around \$5,000. These types of projects tend to nickle and dime you constantly. I'm not into electronics, the way things work, or designing things. But this is what I want, and I'm going to make it work!"

Granted, there were moments of setbacks, but things never appeared so impossible as to be frustrating. Each roadblock was overcome with a little persistence, and some invaluable and willing advice from business insiders.

"The people you talk to at these places," Colt advises, "are just people, no matter how educated they are. You can pick their brains for a second and get what you need. That's the truth."

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ON TAPE

VIDEO

LOUIE BELLSON: THE MUSICAL DRUMMER

DCI Music Video Productions
541 Avenue Of The Americas
New York, NY 10011

(Distributed by Warner Brothers Music,
265 Secaucus Rd., Secaucus, NJ 07094)

Time: 60 minutes

Price: \$59.95 retail (VHS/Beta)

The Musical Drummer, Louie Bellson's newest educational video, is one of the best drum videos available today. This video is meant to be used in conjunction with Louie's book, *The Musical Drummer* (published by Warner Brothers Music, same address as above. Price: \$7.95).

The basic idea of this video is to demonstrate playing with a band (a quintet in this case) in different musical styles. Louie performs on seven original compositions in varying feels, including swing, shuffle, bossa nova, samba, and funk/rock. The entire group performs the song, with Louie demonstrating how to interpret the chart, as well as playing behind the soloist. Then, once the tune is completed, Louie discusses exactly what he played, and he demonstrates as well. The available book contains the complete charts for each of the tunes plus the written-out drum patterns for each style. I recommend the book in addition to the video. It helps to be able to read along. The book also contains an in-depth look at double bass drum playing and working with brushes.

The video also shows Louie performing solos within the context of the tunes as well as free-form soloing. There is a wealth of information in these solos. He also discusses playing with brushes and gives some fine examples of practical patterns for brushes. Louie ends the tape with a discussion of double bass drum playing. With all this information available from a master like Louie Bellson, you should be sure to pick this one up. — *William F. Miller*

JOE FRANCO: DOUBLE BASS DRUMMING

Axis Video

PO Box 21322

Baltimore, MD 21208

(Distributed by Casino Percussion Products, Box 372, Plainview, NY 11803)

Time: 60 minutes

Price: \$57.00 (VHS/Beta)

Created to accompany—and go beyond—Joe Franco's book of the same title, the *Double Bass Drumming* video is an excellent educational tool for drummers who wish to attempt—or improve—double-bass playing. The basis for all the material

is Joe's "single-stroke system," in which all the double-bass patterns are based on single-stroke 16th-note rolls led by the main bass drum. Patterns are created simply by removing notes from the rolls, but playing the remaining notes as if the roll were continuous. Every pattern thus starts and ends on the main bass drum. This system gives double-bass patterns a consistent sound, with the main bass drum playing all the 8th notes, including the downbeats, and the secondary bass drum all the in between 16th notes—the "e's" and "ah's." Joe also demonstrates how this system can be applied to 32nd-note patterns.

Joe's system is simple, practical, and musical, and the video's technical production helps to present the information clearly and audibly. The use of excellent camera angles for different shots allows us to see, at all times, every part of the kit involved in a given pattern. A nice touch is the use of voice-overs while Joe's playing is faded; we hear his instruction clearly while seeing what is being talked about.

The most valuable element of this video is the use of a split-screen technique that allows us to see a written exercise, and then watch Joe's feet as he plays that exercise. We see it written, we see it being played, and we hear what it sounds like—a perfect combination of audio and visual reinforcement. Some brief concert footage and even a quick bit of humor at the closing credits serves to add a flavor to the overall presentation.

The tape proceeds logically from basic exercises and simple foot patterns, through hand-foot combinations, various rhythms, and eventually into challenging material with excellent potential for musical application. If you're serious about learning to play double bass, this is the tape to help you. — *Rick Van Horn*

THE CARMINE APPICE DRUM CLINIC

PO Box 69780

Los Angeles, CA 90028

Time: 59 minutes

Price: \$49.95, plus \$3.00 for p & h.

Recorded earlier this year at the Percussion Institute of Technology, this 59-minute project showcases the colorful Carmine Appice in clinic, complete with questions from the audience, concise answers, and plenty of drumming.

An emphasis on total rock independence is clearly one of the prime focal points here. Considerable time is devoted to Carmine's "24 Ways To Play Any Rock Pattern" approach, involving various hi-hat rhythms that support assorted ride cymbal

patterns with both right- and left-hand lead. There's also an excursion into "Rock Polyrythms," which are basically variations on paradiddle stickings, methodically distributed around the drumset, creating some rather interesting beats. There's no question that Appice has the rock independence thing nailed down to a science, and can certainly dazzle an audience with his ability to demonstrate the systems he's devised and written about over the years.

There are also a couple of nice extended-playing segments (with guitar and bass) highlighting ideas for playing in 7 and 9, and a solo segment taken from a 1976 concert appearance, complete with overdubbed analysis. Along with the solid playing, we also get Carmine's thoughts on tuning and muffling for live and studio performance, constructing a solo, practicing, drumming influences, and his 2,400-watt monitor system, "to deafen myself with."

Despite a few minor miking problems, a rather corny commercial for the *Realistic Rock* book series, and the subtle tendency this video has to impress rather than instruct, there are still enough points of interest to make it worthwhile viewing. *The Carmine Appice Drum Clinic* stands as an impressive display of a selection of sound rock drumming principles, performed by a veteran, who seemingly, hasn't lost one ounce of his inimitable energy and flair. — *Mark Hurley*

AUDIO

MIKE CLARK/NEIL KIRKWOOD QUARTET—*The Seed*. Go-rilla Records. M. Clark: dr. N. Kirkwood: pno. M. Boyd: sx. A. Cox: bs. *Baghdad By The Sea / Uh! / Instant Joy / Gus / A Floating Dream / The Seed*.

Here is an independent release that you should know about. Mike Clark came to prominence in the early '70s from his drumming with Herbie Hancock & The Headhunters. Mike became known for his innovative approach to funk. However, Mike is also a fine jazz drummer, as this recording reveals. Since his involvement with Herbie, Mike has been involved in many different projects, but now he has formed his own group. Mike has surrounded himself with some accomplished players.

The six compositions on this tape are fine platforms for demonstrating these players' excellent musical approach. The drumming, in particular, is inspiring. Mike displays amazing independence and a good amount of speed, yet he does so musically. The drums are up in the mix, and the sound Mike gets from his drums

and cymbals complements the music.

The cassette opens with "Baghdad By The Sea," a medium-Latin tune which has some tasteful drumming. Next is "Uh!," an up-tempo straight-ahead tune which has an exciting solo section from Mike. The third cut is called "Instant Joy." This track includes some odd-bar groupings and a "free" section that works very well: The "odd" feel does not disrupt the "musical" feel. The rest of the tape includes the Latin-tinged "Gus," the ballad "A Floating Dream," and "The Seed," a tune in a swinging three feel.

The performances on this tape are exceptional and Mike's playing in this straight-ahead style is great. This tape can be ordered directly from Go-rilla Records, 1133 Broadway, Suite 611, New York, NY 10010. Price: \$6.00 plus \$2.00 for p & h.

— William F. Miller

JOE BECK—*Friends*. Digital Music Products, Inc., P.O. Box 2317, New York, NY 10185. M. Brecker: sx. M. Egan: bs. Steve Gadd: dr. D. Grolnick: pno. J. Leonhart: bs. J. Beck: gtr. *Snow Scene / Belle Touche / There's Always Time / Minor Infractions / Friends / NYC / Skating In Central Park / Golf Swing.*

Digital Music Products, Inc. is a newly formed jazz-oriented record label dedicated solely to the digital recording of music for release on the Compact Disc. The recordings released on DMP are also available on cassette. The sound quality of DMP's releases is top notch, and since these recordings are geared towards the CD (or cassette), and not limited by the typical record-album format, a complete hour of music is available on each recording. What this means to jazz fanatics is that the compositions and the soloists are not limited by time constrictions. If soloists want to stretch, they simply have more time available to them.

Now that you're familiar with DMP, the material on *Friends* is well worth looking into. As usual, Gadd and these other N.Y. session giants display fine playing. Recorded digitally, Steve's drums sound great and the subtleties in his playing are clear and very easy to hear. The recording contains some swing, a ballad, some fusion, and a rock/samba that Steve burns on. If you don't own a CD player, pick up the cassette of this material. Both the drumming and the sound quality have merit. — William F. Miller.

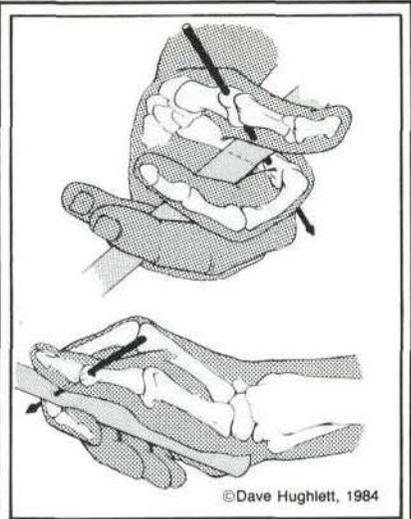
FLIM & THE BB'S—*Tunnel*. Digital Music Products, Inc., P.O. Box 2317, New York, NY 10185. B. Barber: pno, synth. Bill Berg: dr. J. Johnson: bs. D. Oatts:

wdwns. *Light At The End Of The Tunnel / Room With A View Of You / Roberta / Mermaid / Man Overboard / Surprise Party / Innocent Bystander / Ivory Tower / Momentary Truce / High Roller / November Nights.*

Here is another excellent DMP release, featuring a group that has a sound and style very much its own. Their music is a logical extension of the fusion music of the '70s—intensity balanced with musical taste; technique bowing to the execution of the compositions. This band also places a lot of emotion into its playing. Humor, sadness, excitement, and joy can be found on these cuts. Some of the tunes are rock oriented and some are jazz. Yet in either case, the band sound is not compromised.

Bill Berg handles the drumming on these tracks with flare. His playing resembles the compositions in that they are both technical, yet at times they are more an expression of emotion than a mere display of chops. Since the quality of the recording is so high, all of the nuances in Bill's drumming are picked up, and the sound of his drums is terrific. I hope this group keeps putting out music of this quality.

— William F. Miller



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Watts continued from page 12

of it as much as you put into it, or else you end up in the music-education game.

JW: My first semester at Berklee was pure torture. They told me to be in Boston on Tuesday to get my room or it would be given away. So I got there on Monday. They told me they'd overbooked and that I should basically just hang around Boston with a van full of musical instruments, waiting for someone to cancel. Another cat and I had driven in from Pittsburgh together, so we drove around, slept in the U-Haul, slept on people's floors, etc. Then

we dropped off most of the equipment at a doctor's house, except my drums, which were still in the U-Haul. The car was parked up by Boston College, and then one day it was stolen. School started and I had no drums.

These cats would have sessions every night, and it was really hip. People were trying to learn tunes, rhythm changes, blues in every key—every night. And I had no drums. I wrote a letter to Berklee saying that it wasn't my fault that my drums were stolen, because I was supposed to have a

Photo by Joost Leijen

room. So after a month of changes, they arranged to rent me a sad set of Ludwig drums. I'd had those for about a week when I went down one day to an ensemble room *and there was a guy playing my drums.*

So I called the cops. They came down, busted this cat, and took my drums. They kept my drums for evidence for over a month and a half. I didn't end up getting my drums until the last few days of the semester. I didn't press charges because a faculty member asked me not to, since the cat was a foreign student and he would lose his visa. They hassled me to the max because they wanted to bust this cat, and I had to be in court every week. As a result, I was missing a class that's a prerequisite for attending Berklee, called Listening Analysis. That teacher tried to fail me, even though I got an A on every test, and I gave him notes from the city of Boston. But he said that since I missed four classes I had to take it again, and I said no. So I had to petition the head of the department.

Then my first drum teacher—sort of a post-Tony Williams cat—was giving me a series of linear patterns every week, and no music. He'd give me groupings of four 8th notes in a row: right hand, left hand, right foot, left foot in every configuration, which really isn't that many. I thought it was dumb, and I told him I didn't have drums. At the end of the semester, he basically told me that I should get into something else because I wouldn't make it as a drummer. He would never play with me or give me any insights into the kit or sources of drum history or anything. I was just supposed to look up to him as some sort of godhead, because he had a yellow Gretsch kit. He gave me a C, and recommended that I get another teacher. So next semester, I ended up with Joe Hunt.

CS: Great drummer. He played with Stan Getz and George Russell.

JW: Right, and people had tried to warn me about him, saying he was a moody cat and all. But he was actually more in tune aesthetically with music than most of the people on the faculty. And my lessons with him were cool. I would play for him. Then, he'd say, "Yeah!" and give me some music to work on. He'd play with me and it was cool. There was some give and take, and some practical feedback. It felt good.

Then I checked out Alan Dawson to see what he was about, but it was a major trek to get out to his place and I couldn't really afford lessons, so I decided not to take any more drum lessons at Berklee. I took vibes lessons for a semester and got a Gary Burton-clone approach. Then I stopped and began studying on my own.

There was this one cat, though, whose name was Lenny Nelson. If you are ever in Boston, go to see him, because he is one of the most phenomenal jazz drummers I've ever seen—period. He was on the faculty and he had naturally quick hands and

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reflexes . . .

CS: He was a drummer.

JW: A *true* drummer. And he had the type of mentality where, if he'd think of something, he could play it. He wasn't hung up by concepts about the limitations of the instrument. If something seemed difficult, he would rationalize it in his mind that it wasn't abstract and just play it. And he gave a lot of cats a good attitude about the drumset. He'd get 20 drummers in a room, with a few kits. He'd listen to you and then say, "Well, that's cool, but can you get to this?" Then he'd say, "Let's hear you two together."

CS: That's how cats used to learn: call and response. Louis Armstrong said that Bunk Johnson would play something, then he'd play something, and then they'd go back and forth so they'd learn from each other.

JW: It was refreshing. So I went through the motions at Berklee; I went through the freshman curriculum but I couldn't get any ensembles I wanted. I wanted to get out of small groups and do some big bands to work on my reading. Eventually, I got in the hippest band—the Berklee Jazz-Rock Ensemble—because "Smitty" Smith was their drummer. He began to commute to Manhattan on weekends to play with Jon Hendricks, and he'd call me to sub for him in that ensemble. I also had a quartet with Donald Harrison that was pretty hip, and we'd play weekends. Then I began fading into a rock thing as the jazz thing began to die out.

CS: How long did you stay?

JW: Four consecutive semesters. Then, that summer, I did Wynton's album, and then returned reluctantly for a final semester, because my mother wanted me to go. The longer I stayed there, the less jazz gigs I did, and it became harder and harder to survive that way: you know, spending \$12 in cab fare for a \$10 gig. So I began doing more fusion and funk gigs, which were more feasible, with two different drumsets for jazz and electric.

Part of the reason for being in Boston was so I could be close to these musicians I had never gotten a chance to watch up close. Art Blakey came from Pittsburgh, but I didn't get to see him until I was at Berklee. During my first year, I saw Elvin, Roy Haynes, Max, Art, and Philly—all the foundation cats—and I loved it. I just fell in love with the music, and that's when I began to develop a jazz mentality. I didn't want to go to New England Conservatory anymore; I just wanted to play.

At the end of my fourth semester, Branford had left school. He'd gone to play with Lionel Hampton, but he kept in touch with me and a lot of other musicians in Boston. We'd been part of a radical contingent at school, but I didn't really know him that well. We played together once on a funk gig, and I did a few tunes with him at his recital, but we never hung. He got me on the phone and told me that Wynton was

getting a band together. Branford had once played me a tape of some Brecker Brothers-type funk they'd done in New Orleans, and said, "This is my brother: He's 17 and he's going to Juilliard. He's *bad*." And he was. You could tell even then that he had a great talent. So Branford told me that Wynton was going to have this band, and that he was going to get Kenny Kirkland. I thought it was just talk and told him to call me when he was ready.

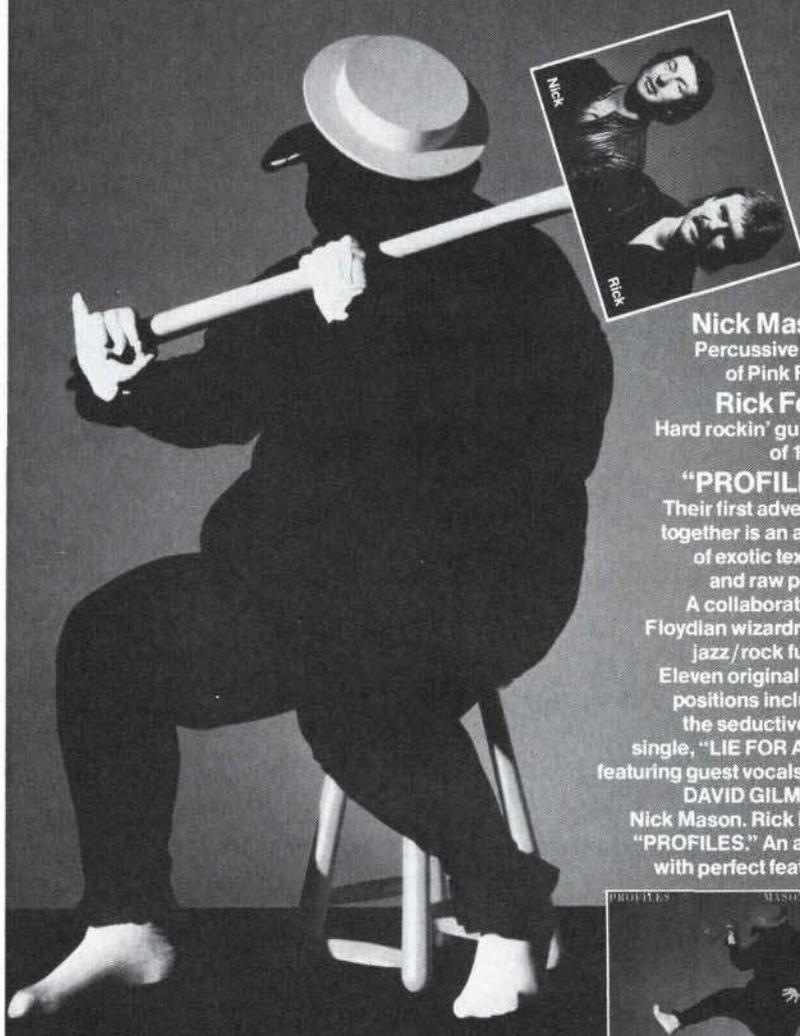
When they called me that winter to do "We Three Kings," I knew it was for real, and I began to think about how I should approach this music. They were starting to listen to some music I'd only touched on a little: the music of Miles. I approached it

the way Tony Williams plays, from a conceptual point of view. I'm not familiar with many of his figures, or when he plays them, or why. What I get from Tony is the way he approaches music and the way he phrases. He turns the phrase like a beat ahead of where a bebop drummer would hear it. Also, whenever he rounds out a phrase, most bebop drummers would end it on the & of 4 or on the downbeat of 1, but he'll end his phrases right on 4 or on the & of 3 instead, which sets the music back. That helped me start to get towards the concept I'm working on right now.

I began preparing myself so I'd sound like I could play, and I began listening to all sorts of jazz. I thought, "Who has Wynton played with?" Well, Art Blakey

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for one, so I began listening to as much of Blakey's music as possible. I knew I had to swing as hard as I possibly could. Then I listened to Tony Williams to try to figure out what he was doing, and I began playing the hi-hat on all four beats, which I've since discarded.

Then I went back to school for one more semester. I tried to keep a low profile and not let on what was coming up. But it got around, and people and teachers began changing the way they treated me. I found out where a lot of people's heads were at. Then I told my parents that I was leaving school and going to join Wynton Marsalis. They said, "Who?" I assured them that he had a contract with the world's biggest record company, that it was cool, and that if we messed up I could always go back to school.

We did our first gig in January. I didn't have any more gigs until March, so I told them I'd be coming home for a few months to practice and then I'd be moving to New York. That was cool for a minute, but when they came home every day, and saw a 21 year old practicing, sleeping during the day, and not working, they wondered if I was for real. Finally we began working, and we were on TV a few times—the *Tonight Show* twice. That helped my credibility with them. When they saw me on TV with Bill Cosby, that sort of struck home.

It's a great band—a great bunch of guys; we have fun together. They all have good time and good rhythm, and that gives me the freedom to try different things without worrying that somebody will be thrown off.

CS: Everybody is listening.

JW: Yep, everyone is listening and everyone keeps his own time, so I don't have to be limited to that function. I can play as musically as I want. Wynton and Branford are great. Kenny Kirkland is one of the best-kept secrets on piano—but not for long—and Charnett Moffett is a beautiful young cat—not even 18 yet, and he's going to get nothing but better. We hooked up on one cut on Branford's album. That was a lot of fun—just some reckless energy. It's good to play like that sometimes. I've always been able to play with energy and all over the place, but that's not the thing I want to be known for. I want to play with more control and finesse.

CS: You don't give that impression. You use a lot of dynamics and have a beautiful touch.

JW: I've worked very hard on that lately: just getting the quality of my sound together. It's not that I don't want to play energetically, but whenever people come to see a drummer they almost expect that, and there's an art to bashing. Some people bash away and it sounds contrived. There's a sound that a drum and cymbal get that's primal, that's part of the tradition of the instrument, and that can only

be achieved by hitting them with a certain force and intensity. Now I know that, if during a set I play two and three sweet ballads, a couple of medium-tempo blues, and maybe a hip Latin thing, and if, during an upswing thing, I cut loose for a minute and bash, the average person will go away remembering that I was bashing. So that's part of the drums, but I don't want to be limited by that.

CS: Well, a drummer is supposed to create excitement.

JW: I do enjoy that, definitely: sweating, burning, and swinging hard. That's what our band is about.

CS: But you, Charnett, and Kenny set up the soloists in a different way. It used to be that, every time a soloist came in, there'd

be a different style of rhythm-section play, but your section will create that effect right in the middle of a chorus: lots of ritards, diminuendos, crescendos, and changes in dynamics and emphasis. You're taking on some of the freedom of the soloists, so it's not accompaniment anymore. It's almost as if what Wynton and Branford do gives the rhythm section a context, instead of the other way around.

JW: Actually, what they want us to do is try to mess them up totally all of the time. I'm serious. Maybe not *all* of the time, but they want us to create an improvising environment for them that isn't the same old thing.

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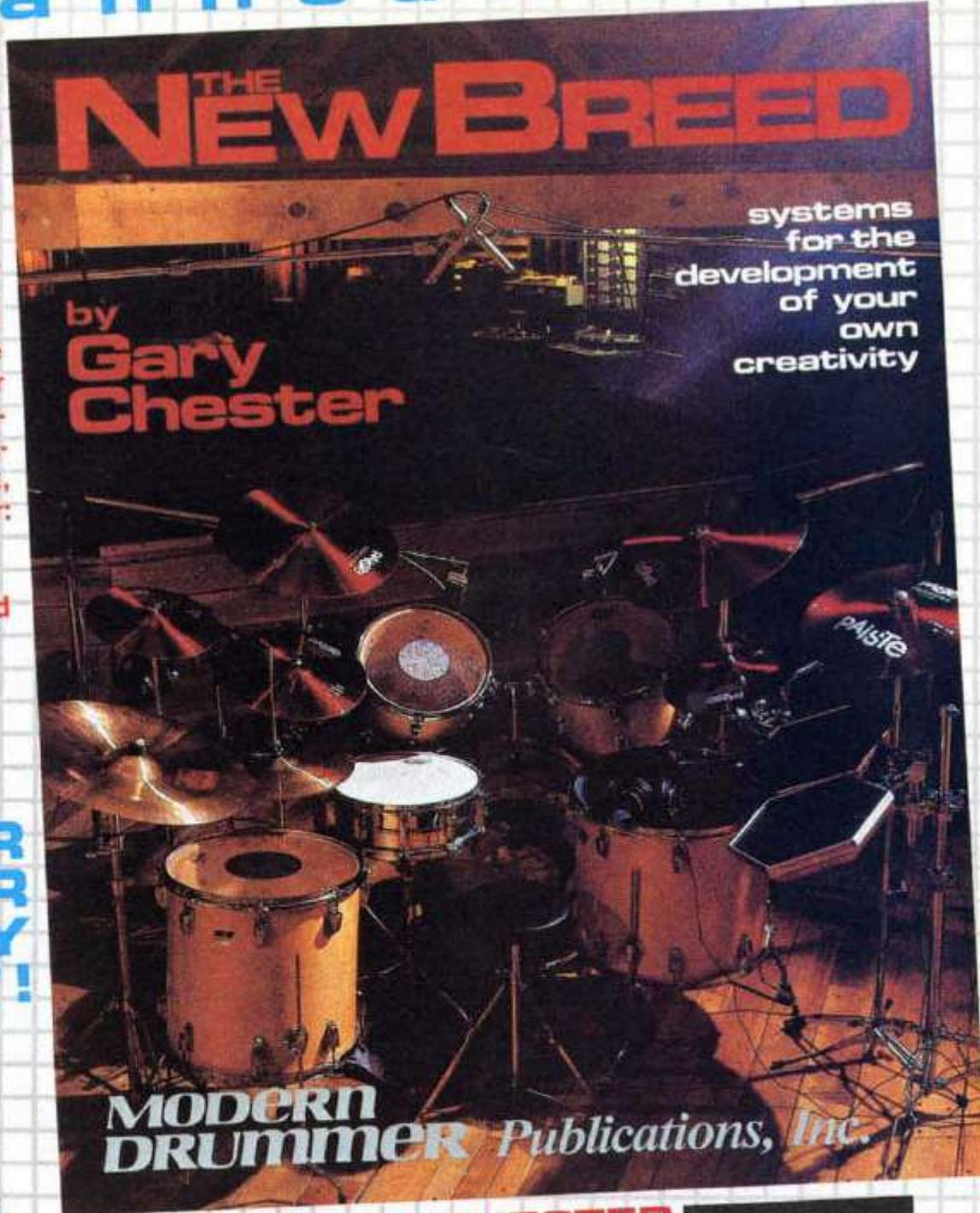
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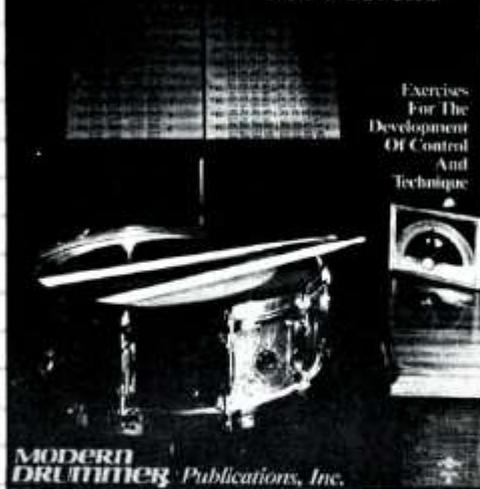
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ences and get to your own voices—together. Speaking of which, who do you look towards as the building blocks of your own vocabulary?

JW: When I was at Berklee, I made tapes of Sid Catlett, Baby Dodds, Chick Webb, Jo Jones and some New Orleans drummers. I checked out where they were coming from—the different accents—and the evolution of the kit from a timekeeping thing, to a punctuation thing, to a music enhancing role. I haven't really played any of those styles, but I'd like to see what I can come up with.

I missed some opportunities. I was in Pittsburgh at a time when Kenny Clarke did a residency for a period of six months

or maybe a year, and that was just about when I was beginning to get into jazz. People were telling me that I should check him out, and I knew why, too, in terms of his importance to the evolution of the instrument. But I didn't go to see him, and then he went back to Paris. But then, in the fall of '83, I was living with this friend whose mother had an affiliation with the University of Pittsburgh. Kenny was coming to New York for one day to do that record with Andrew Cyrille. So he got to Newark Airport where Milt Jackson was supposed to pick him up, but Milt wasn't there. The only other number he had was where I was staying, so he called and said, "Come and get me because Bags didn't make it." So

we picked him up, he ate dinner with us, and I called a few drummers from the neighborhood and told them to get over there. We hung out for a few hours. Kenny talked, played, and showed me some hip things about music, sound, and the instrument—conceptually and spiritually. He just had a real spiritual vibe about music. Then Art Blakey was in town, and Kenny brought him down. I got to listen to them rap about music, Pittsburgh, and all. I feel really blessed, especially since he just died, to have been around him and to have watched him and learned a little about his insights into music. When we got home, Milt Jackson still hadn't called, so I went somewhere for the night, and Kenny slept in my bed that night. I loved it. He was real cool. He was talking about getting all these different sounds from one cymbal, playing across the surface using different degrees of touch and snaps of the wrist to produce different attacks—just dancing around the cymbal. He was ahead of his time.

You know, actually, my discographical knowledge isn't really what it ought to be. I have a lot more studying to do, but the greatest thing about the trap drums—the instrument created to play American music—is that Max Roach, Philly Joe Jones, Roy Haynes, and Art Blakey are all still here, playing greater than ever and with their own bands. It's one thing to listen to a record, but it's another to see these men and to see where the inspiration comes from.

CS Ronald Shannon Jackson told me he felt lucky to have come from Texas where they played bass drum, because he said that, if you listened to the records, you'd have thought none of the beboppers played anything on the kick drum. When he came to New York, he realized they were playing four-on-the-floor most of the time, but softly.

JW: I didn't realize its importance in a lot of timekeeping, but I'm starting to check that out. I'm just starting to check out the fact that Tony Williams played four-on-the-floor on his bass drum most of the time. And that's part of the harmonic motion thing I need to work on.

Another drummer who moved me was Buhaina [Art Blakey]: He's always been down and loving and supporting—a real home boy. I don't know; all of the drummers have always been cooler to me than the people on the other instruments. They always recognized that you were a drummer, rather than making it so you had to prove something. Drummers have more of a brotherhood than other musicians.

Philly Joe, man, he was like *it* for me for a long time—still is. He's slick and wonderful, and he makes the music sound good and feel good. I love his musical attitude; he has so much style and wit. He was one of my earliest influences in the areas of playing time, left-hand figures, and grooving. He has his own kind of intensity.



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Roy Haynes is just great, because he reacts to what's happening around him—which is something I try to do—and he breaks things up in unexpected ways. What he does is what I'd like to do eventually. He always stood out from Max and Art; he had his own sound and gave the music a lift. He had great tuning. Roy is a wonderful snare drummer with that real high tuning—what Miles Davis would call a real snare drum. Miles would always tell Philly Joe and all his drummers to tune up their snare drums higher. "You guys ain't playing snare drum. Roy Haynes plays snare drum." He played bebop with Bird; he played with Monk; he played modern styles with Chick Corea and rock with Larry Coryell, and he always sounded like Roy Haynes.

And Max Roach—I can't even express how much he means to me. He plays drums on such a higher level. His mastery is such that it just makes me want to try to play on a higher level. He has so much intelligence and class, and everything he plays means something musical. All those records with Brownie set such an incredible standard.

Other cats I'd like to credit, I guess, are the underdogs—the drummers who don't get so much credit, like a Jimmy Cobb. He swings. He has a serious groove, a real clean, beautiful cymbal beat, and he gives the horn players something beautiful to play off of. I'd love to be able to achieve the clarity of his beat or the clarity of a Joe

Chambers. Joe has done so much. He's such a fine all-around musician—he plays great keyboards and all—but no one ever talks about him. Other players I dig are Ben Riley, Clifford Jarvis, Dannie Richmond, and Billy Higgins. Billy is a cat who epitomizes swing and expresses the sheer joy of swing every time he plays. He's caught up in that feeling, even if he's only playing half notes on the cymbal behind someone's solo. And I always dug Dannie; I try to play like him sometimes. He can play light or heavy, sweet or nasty, and he can play the blues. He's a soulful cat. Then Ed Blackwell simply transcends the traditional vocabulary of the rudimental drummer and plays music. He plays some of the most musical solos I've ever heard. And of course, Elvin transcends the instrument on every level. He breaks all the rules, but has so much conviction and drive that it all swings. The way he plays defies what it is that people say makes things swing. If other people tried to do it, it would sound like nothing but triplet patterns. Also, if you analyzed bar by bar what he was playing, it would be different each time through. The mere fact that he can play something so complex and make it sound so hip and swinging is amazing to me.

CS: He doesn't hear it as complex.

JW: No, it's just an organic-type thing at the level he plays at, whereas Tony's thing comes out more metrical, even though it's also very complex.

CS: A lot of people compare your playing to Tony's.

JW: I *know* I don't sound like him. I guess writers don't know what to say, so they'll draw it into an analogy that they're familiar with, until they can figure out what it is that they are dealing with. Not that I'm so complex or new that people can't hear it. Things I see written about myself are usually real vague or they say I play like Tony Williams. I hear some things that are a little more obvious than that, but it's weird. At least, they're talking about me, although when people write about Wynton, they have him under such a microscope that the band is little more than a footnote. However, that'll change because Wynton's got all the tools, and he's so committed to improvising that his impact on other players is just going to be enormous. All the things he's working on now are just going to come together soon in one big cloud of smoke and people aren't going to know what to do. And musicians who have something to say about him ought to come down to our gig and bring their horns; if you think he's playing like Miles, get up on the bandstand and show him how not to. If you think he's sad, doesn't know harmony, or has bad time, come on up and show us the way. Cats will make some quick comments, and then they're gone. I just wish attitudes weren't so strong, so musicians could feel like they could share with each other, and we could all learn and benefit.

CS: What are your personal goals as a drummer and musician?

JW: On a broader scope, I'd like to be happy and productive playing and writing music, and contributing something to this tradition. There are things everyone owes to this music, and musicians should strive for excellence in what they're doing, because some people went through some intense changes for this music. These people are dropping off and passing away every day, and their traditions are being lost to us. Everyone should do as much study and research into this tradition as possible, so as to contribute to its survival. I would like to contribute as a sideman, drummer, and composer. I just want to play, and I want to play all kinds of music. I think it's important for drummers to learn all the rhythms of the world to phrase music and give it color and style—have an open-minded view.

I'm practicing more lately, because I want to be more intimate with my instrument. I haven't come close to my potential as a musician—not like a Trane—and I owe it to the tradition. I'm trying to develop my technique so that, if I do, say, a Billy Cobham single-stroke roll around the set, it comes out exactly the way I hear it in my mind, like a Tony Williams or a Wynton Marsalis. If Wynton plays six notes in a row, one will be soft, the other will be staccato, the other will be shaded,



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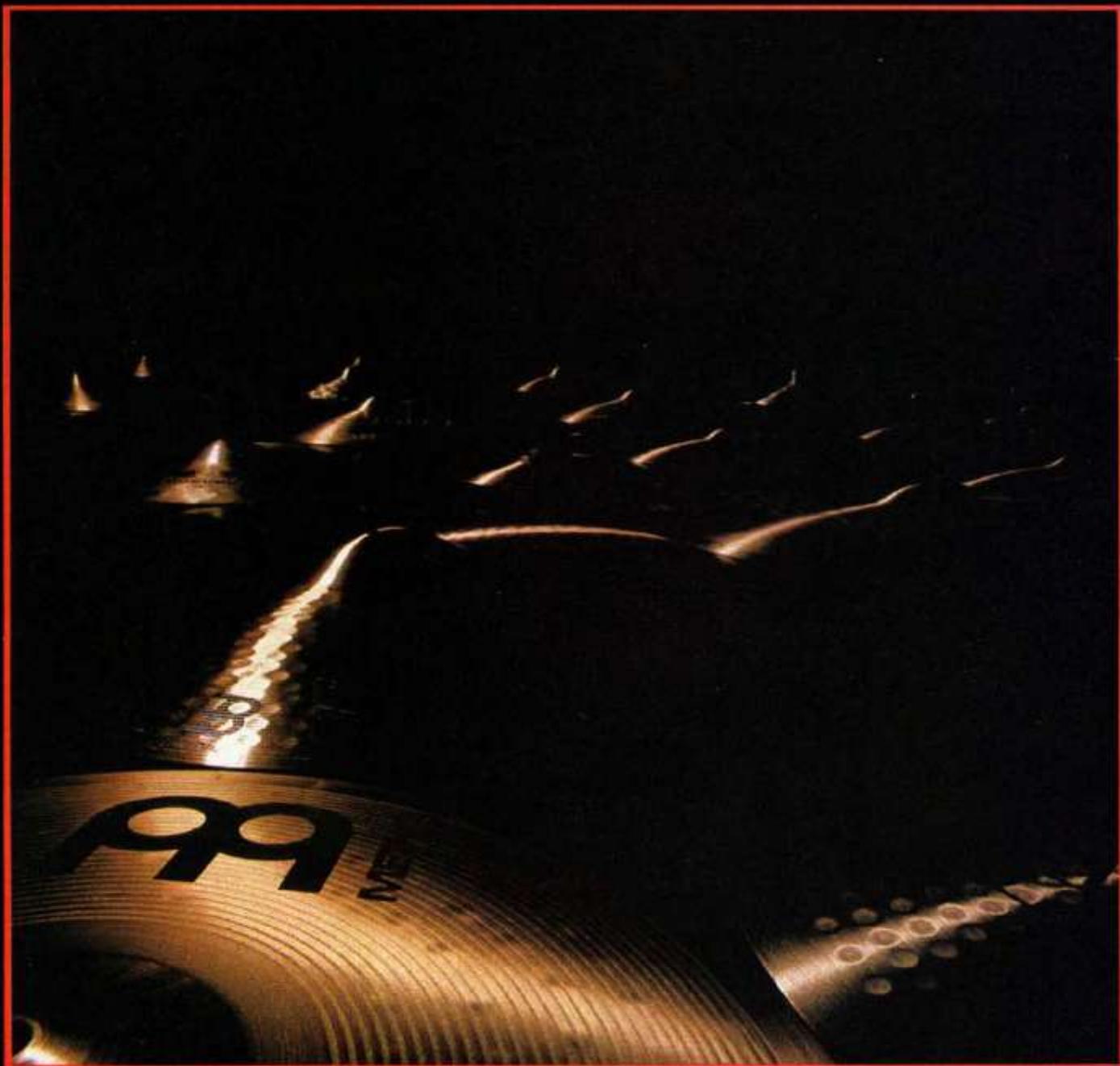


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etc. He's working towards that kind of facility, with as much nuance and musical technique as possible.

CS: Well, your technique seems based upon nuances and shading of accents. It's strong, but very subtle.

JW: It has to do with the displacement of a musical idea. If an idea is musical in one part of a tune, then it can be placed in another part of the continuum and still be musical. I try to learn fragments of music and inject them at different points. There are two ways to approach an abstract conception of things. You can learn all the possibilities of what to play and how to execute it. What I've been trying to do is take examples of different musical motifs, which may come out rhythmically, tonally, or thematically, and initiate them in different places—maybe half a beat earlier or in the middle of a phrase. I got this idea from listening to Brazilian music, where they have these fills that sound kind of inverted coming in on the other side of the beat. Whenever they come in, it's like at the top of the tune. So I'll hear figures from, say, a Count Basie tune, I'll invert that and turn it around, that'll create a theme, the band will play off of that, and it'll create a fugual effect.

I also try to take things from different parts of the same tune—maybe an idea that was left over from the middle of someone's solo—and I'll invert it and come up with something new. Something that rein-

forced this concept was a live tape of Thelonious Monk and Charlie Rouse playing "Well You Needn't." What Monk did as an accompaniment figure was to play the B-section material under Charlie's solo on the A-section; then, on the bridge, he would reharmonize the A-section theme under the solo. I looked upon that concept as something that was abstract, yet simple. So with that displacement of ideas, I'll try to imply different parts of different spaces of the musical continuum, yet allow everyone to have a clear idea of where they are at all times.

CS: You and Al Foster have a habit of switching the hi-hat accents around, so that the first part of the beat will be played on the ride, while the & of the beat will be played on the hi-hat, rather than always playing the 2 and 4.

JW: With that I'm just trying to perform my function as a timekeeper and not be bored. I try to have a dialog with what is happening—an orchestrated commentary on what's going on—with an eye towards trying to lead it in a particular direction to give the soloist some different options. I'd like to be able to play so that time and space are just one thing. It's going to take some paperwork, because I want to be able to divide time into all sorts of odd components yet still have the type of conviction where it's swinging and it could be danced to. We're really working towards a kind of open-ended conversational structure

where the written and improvised structures can blend into each other seamlessly. It's not as chaotic as some of the so-called free music, although I like a lot of that for the interplay and the sounds they achieve. I thought I'd be doing more of that kind of playing when I got to New York. One of the masters of that kind of playing is my friend Famoudou Don Moye, who has all kinds of energy, and who can swing like nobody's business as well. Basically, I just want to live and play. The more I live, the more I'll have to put into my music.

CS: Would you like to talk about your approach to the kit itself, as far as equipment is concerned?

JW: I like all sorts of drums. I've played Rogers, Gretsch, and Sonor. I'm using a Gretsch snare drum now that I've had for a long time. I pieced together my current kit. A guy sold me 13" and 16" tom-toms that I use with a red mahogany bass drum I bought off the floor at Manny's, where it had been sitting for a long time. It's a 22". I like a 22", because I was used to a 20" but I was always tuning it down lower.

CS: So you got a 22" and tuned it up a little higher.

JW: Yeah, so that it's a better playing surface but you still have the low end. I like the bass drum to sound like a bass drum, as opposed to what's come to be a jazz bass drum, which is cool: You can use all that high end for certain melodic effects. But the way I play in this group is different—more forceful. If I were playing a bebop gig with someone else, I'd probably take out my little Gretsch kit with the smaller bass drum.

I bought my other two Sonor toms in Boston: a 12" and a 14". The Gretsch snare drum is from sometime in the '60s. It's a straight Gretsch, unmodified, that I bought at Charles Ponte Music, which matches the Gretsch set I bought in Boston. I got that when I came to town with my Rogers set—my funk set—and I needed to get my "jazz set," so I went to Wurlitzer and got a standard three-piece Gretsch kit for \$200. Then, in New York, I found a snare drum that matched. They all had sad bearing edges, because I think they'd been sitting in someone's attic with the skins off. So I brought them to the Modern Drum Shop in New York, they put edges on them, and they sounded good. On the Sonor kit I have white *Ambassadors* all around, and a Black Dot on the bass drum, with a felt strip, and a white head on the front with a felt strip. The bass drum has internal mufflers, which I rarely use unless I'm playing in some hall that's suited for chamber music. I also hope to experiment with other drums and accessories. I've been experimenting with a double pedal. I'm interested in combining some Simmons with my acoustic kit and combining the two kinds of sounds. I also want to get a drum machine and work on coming up with some creative programming, and I'd

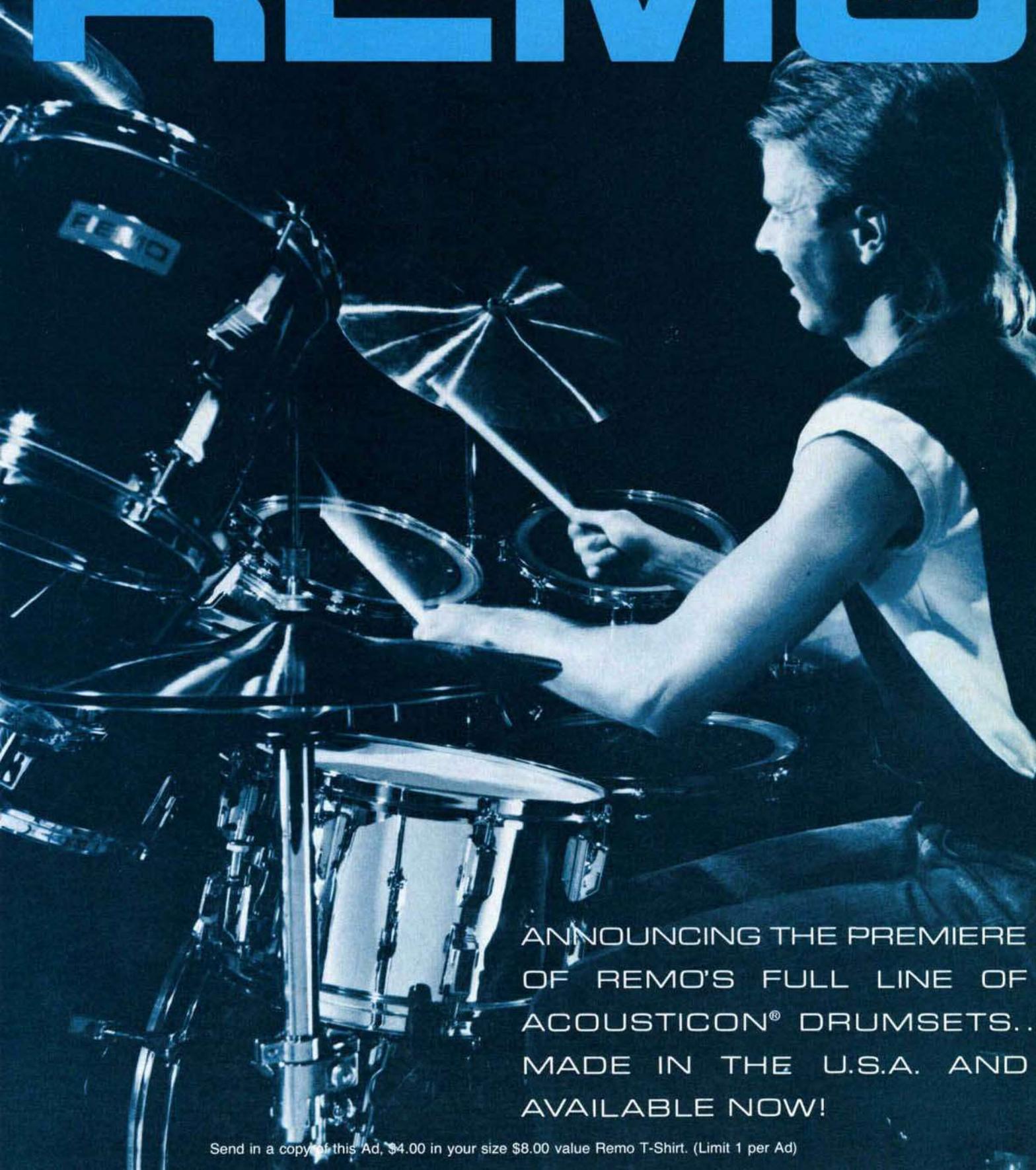
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like to augment my kit with percussive sounds, mallet instruments, and timpani. I'd also like to augment my drumming with different Latin beats that I never learned. And I'd like to get back into my rock playing, which I love to do.

CS: What about your cymbals?

JW: I'm using a 22" Sabian *HH* medium ride, a 16" *HH* thin crash, a 20" *HH* crash ride to my left, an 18" *HH* medium crash to the far right, and some 14" *HH* regular hi-hats. I'm looking to get a 22" *HH* China as well. I also have this 24" *HH* medium heavy that I used on *Think Of One*, which is a *bad* cymbal. It has a great big bell, and

it's powerful, but I couldn't get a case for it, so I don't take it out much anymore. I need to get into my kit more; I'm not as much of a drum freak as I used to be. Now I just set them up and play, I guess, although I do like for them to sound full-bodied and ringy. I want to feel that bass drum as well as hear it.

CS: Jazz drummers seem to want that bass frequency out of the way.

JW: I'm not stuck in that bag, but that's the only type of gig I seem to be able to get for myself. I'd like to play with lots of other people, and do different records in other styles. I played with Stanley Jordan,

the guitarist, at the Village Vanguard for a week, which is one of the few gigs I've ever had with a non-Marsalis—not that I'm complaining. I wouldn't trade that for the world. I'm a versatile guy, and I play a certain way with the Marsalis brothers, but that's not all that I'm about. Right now Smitty [Marvin Smith] is getting all the gigs, and he's earned it, too. Maybe people think I'm all tied up with the Marsalis brothers, or that all I want to play is straight-ahead jazz, but I'm ready for anything. I've studied, I can read, I can listen, and I'm ready for some new challenges. But I suppose it'll all come in time.

Comping: Jeff Watts Style continued from page 13

Combining It All

The trick rests in being able to put this all together, while maintaining steady time, keeping it swinging, and always listening to the soloist you're accompanying.

In the final version, we utilize the eight bars of time variations from Example 1, and combine them with the snare and bass drum interplay of Example 3, to get a true picture of comping in the style of Jeff Watts, a young master of the art.

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Buying Equipment: A Basic Understanding

by Simon Goodwin

During our younger years, we drooled over drumsets we couldn't afford to buy. Some of us are still doing the same thing 20 years later. We're continually wooed by drum companies who use every trick in their power to persuade us to buy their products. When we see a famous drummer we admire endorsing a particular kit, we're supposed to think, "Well, if that drummer uses those drums, maybe I ought to as well." When top players use and endorse a particular drum, it's good for the company, but that company can't survive by only selling drums to stars; they *must* sell to you and me, as well.

Trends come and go, and fashions change: thick shells, thin shells, shallow shells, deep shells, wood, metal, fiberglass, wood *and* fiberglass. The list continues—and that's only the shells. These changes are usually in response to a need. Drummers tell companies things like, "Too much resonance—they're difficult to record." Or "Too heavy—they're hard to carry." It comes down to priorities. There are different drums that are suitable for different drummers and different jobs, but so often, it's the latest trend in drum design that receives the publicity and keeps the drummers on the street with their hands hovering close to their checkbooks.

Improvements in design are important for companies who want to sell every drummer more than one drumset in his or her lifetime, and for drummers who enjoy getting hold of something better or different. But we have to be selective about our choice of equipment. It shouldn't be enough that your favorite player uses a particular kit. If you buy a drumset for that reason alone, you could end up spending far more than you *need* to. Your choice should be based on *your* requirements, not on someone else's. You wouldn't think of buying a car capable of entering the Indianapolis 500 if you only wanted it for city driving, would you? In the same way, a drumkit that was just right for use during a Rush concert might be impractical if used in a local club. The major consideration is that your set must be capable of fulfilling your musical needs. You must ensure that you have the correct range of sounds at your disposal, and that your equipment is capable of sufficient projection *or* of producing a contained sound that isn't going to be overpowering.

A further consideration is that of transport. As the owner of a drumkit, you've got to live with it and carry it around. You

might not always have much stage space. So the amount of room it takes up, in both set up and collapsed states, is crucial, and so is the weight. Last year, I bought a new car and caused considerable amusement in the showroom by trying out the drum cases first. Conversely, if you're buying a new set, make sure it fits into whatever car will be carrying it.

A third consideration is the financial one. We are always restricted to what we can afford. Whether we pay for our equipment outright or on borrowed terms, parting with our money is the least pleasant aspect of obtaining new instruments. However, this particular pain can be dulled considerably by making sure that we buy wisely, and have no second thoughts or regrets once our purchases have been made.

Where To Buy

Music stores, particularly drum shops, are the most obvious places to go. The advantages are that you're likely to receive advice and service before and after your purchase, you should be presented with a selection of both new and used equipment, and you have easy recourse if anything is faulty. On the other hand, if you're selling an existing kit, you'll find that the store will want to put a markup on that kit when they come to sell it. Rather than doing a trade-in, it's sometimes well worth trying to sell your set privately.

Other useful sources for secondhand equipment are general secondhand shops and pawn shops. When shopping in such places, it's very important to know exactly what you're looking at and how much it's worth. It's possible to find some excellent bargains. On the other hand, a shopkeeper who doesn't know the value of musical instruments is just as likely to overprice as to underprice. So, *beware of overpriced trash*.

Brand Of Drums

You must get pleasure from playing your drums, so if you do get a special buzz sitting behind a set identical to that of your hero, that should be good enough. The choice is made and the advertising has worked. I don't wish to sound cynical. A name drummer will seldom play on rubbish, so you should end up with a good kit. Even if the set is larger than you need, this can be justified if you *aspire* to greater things, or maybe want to make an impression at auditions.

Another approach is to start small and build. You can buy a four-piece kit, increase it to six when you can afford it, and go to ten when you have your first hit record. If you intend to do this, it's worth going with a company that seems to have continuity. You want to know that, when you *can* afford to buy more toms, they're still going to be available. Also, if you ever want to sell the set, it will be easier if the drums are still being made and people know they can get spare parts for them. Don't underestimate the importance of this. Drum companies *do* disappear. In 24 years, I've owned drums made by seven different manufacturers. Four of them are now defunct, and of the remaining three, two have nearly gone under in the last few years.

You need to have a fairly clear idea of what you're looking for in a drumset: the number and sizes of drums, and any preferences you have for specific makes and finishes. Unless you have knowledge of the different makes and models, it's wiser to go for the kit that fulfills your requirements based on what you see and hear than it is to assume that it has to be one particular brand.

Professional Or Budget Model, New Or Secondhand

In recent years, manufacturers have found that it pays to give their budget sets the same logo and general appearance of their top-of-the-line models. For example, a Tama *Swingstar* kit (budget) looks almost identical to a *Superstar* (professional) at first glance. A non-drummer would probably only spot the difference in finishes. The point is, drum manufacturers are producing budget kits that can hold their own visually, and young drummers now can have affordable equipment that *looks* like the equipment used by their heroes. However, the materials used in their manufacture and the quality of workmanship aren't of quite such a high standard. Design features, which might make a professional kit special, are excluded due to costs; fittings aren't as sturdy; chrome plating might not be so good, and threaded bolts might not hold so well.

My apologies to the manufacturers for saying this, but if you can afford to buy a *new* budget kit, you can usually afford to buy a secondhand professional one. In my opinion, the benefit of having a better-quality kit outweighs owning a new one, and by buying a secondhand kit, you're

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losing less in depreciation. When you buy a car, it actually depreciates steadily from week to week. The same isn't true of drums. A set purchased new will be worth less when you sell it secondhand, but provided it's looked after, a secondhand kit will hold its value very well.

Buyer Beware

With the amount of money we have to spend when we buy new drumsets, few if any of us, can afford to make mistakes. The wide variety of new and secondhand equipment on the market means that knowledge is essential. Research the subject thoroughly, so that you know the relative values of different makes of drums and the various points of desirability. In general, the more expensive something is, the better the quality. But you can find items that are overpriced, and cheaper ones that are of better value. If a drum company makes a variety of lines, be sure you recognize the difference between them.

Also, be on the lookout for things that are not what they seem. Sometimes, individual drums or whole kits can be fake. Drummers might get hold of badges from expensive drums and put them on their cheap drums, or they might customize cheap drums to match the rest of their kits. When these items appear on the secondhand market, they're often passed off as the "real McCoy." I've also heard of fittings from expensive kits being transferred

to cheap kits with the specific intention of duping the customer. There are also some poor imported sets on the market without any names on them at all. These might be passed off as something better than they really are by an unscrupulous salesperson. Be wary of tall stories attached to a nameless kit. You may hear everything from, "It belonged to a name drummer who took the badges off because he didn't want to give the company free advertising," to the ludicrous, "This kit came out of the factory on a day when they ran out of badges!"

We recognize drums by distinctive external fittings such as badges, nut-boxes, and rims, and in the case of some companies, the finishes. It's a good idea to know more about different makes of drums than this. Learn to recognize the different types of shells: which are ply and which are some sort of compound material; those that are lacquered on the inside or painted; which are untreated and which have strengthening rings. Know what shell thickness to expect from a certain make of drum. When looking at a secondhand kit, you can often see this through clear heads, but I advise you to inspect the insides of the shells anyway, even if it means removing heads. This also gives you an opportunity to check that all tension fittings work properly. Another important point to remember is that drumheads are interchangeable. A name on a head *means nothing* when it comes to iden-

tifying the make of the drum.

You might think that, if you like the sound and appearance of a drumset, it shouldn't matter what make it is. This is true as long as you're not paying more than you ought to for it, and as long as you have an investment that will fetch a resale price that is in line with your initial outlay. If you're inexperienced when it comes to looking at drums, it's worth seeking help and advice. Obviously, there are more possible pitfalls in the secondhand market than if you go to a reputable shop with a view to buying new. However, it's worth shopping around. Don't just go to one shop and take what they offer you. Compare prices, look at catalogs and price lists, check whether there are any secondhand bargains to be had, and weigh all the pros and cons before deciding. If you're going to look at a secondhand kit and you're not sure what to look for, take an experienced person with you.

Hard Facts On Hardware

If you're buying your first drumkit, you're probably going to want to obtain everything, and there might be an advantage in making a single purchase. However, it's common for drummers to be satisfied with one area of their kits, while wishing to upgrade in another. I've never bought a new kit that included cymbals and hardware, and I've never bought a secondhand set without changing some of the

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components.

A drumkit is a collection of items, and although drums are usually bought and sold as a set, other components can be obtained and discarded separately. As we become more experienced, we often become more choosy about what we use, gathering favorite items such as cymbals and pedals, which we transfer from one set to another. Rather than making the financial outlay for changing drums, cymbals, and hardware at the same time, we can change drums while keeping the same cymbals and hardware, buy new cymbals to go with the set, or get some better hardware. Music stores and drum shops are well aware of this practice among drummers.

If you see a complete drumset with a price tag on it, it's unusual for the price to include the cymbals, and you can usually get them to give you a quote for drums only. If you try to do it the other way, and ask them to split pieces of hardware, you might find the salespeople reluctant since another customer may want the set complete with hardware, and they could lose a sale in the time it takes to order replacements. On the other hand, odd hardware items are saleable, and shops don't mind keeping them in stock.

The basic hardware for a drumkit consists of bass drum pedal, hi-hat stand, snare drum stand, throne, cymbal stands, and tom-tom stands. Their importance can't be underestimated, and drummers who cut costs by economizing on hardware often regret it later. It's important that everything be held firmly while being played. It's also important to be able to set up and collapse the set with a minimum of struggle, and to find heights and angles without having to experiment at each setting up. This doesn't mean that it's necessary to go for all the really heavy-duty hardware that is available. Even if you don't need to economize on price, you might want to economize on the amount of weight you have to carry from gig to gig.

Personally, I like fairly heavy snare drum and hi-hat stands. Both items take quite a bit of pressure, and it's irritating if they sway around. Likewise, tom-tom stands must take a fair amount of strain and will sway unless the stands are sturdy. Cymbal stands, on the other hand, don't need to be as heavy, and this is a reasonable area for economy, as long as you're sure you've got sufficient adjustment for height and angle. Unless you're really short of funds and have to make do, I would never advise buying really cheap stands, but there are some mid-range ones

available that are worth checking out before settling for the most expensive stands, which receive all the advertising exposure.

Let me just put in a special word here for drum thrones. When you think about it, this is the one item that holds *you!* Just as drums and cymbals must be held firmly in place, so must the drummer be seated comfortably, at the correct height, on a throne that isn't going to wobble. It's well worth being as fussy about your throne as you are about your snare drum or favorite cymbal. It might not seem like such an interesting item to spend money on, but money spent on a good throne is never wasted.

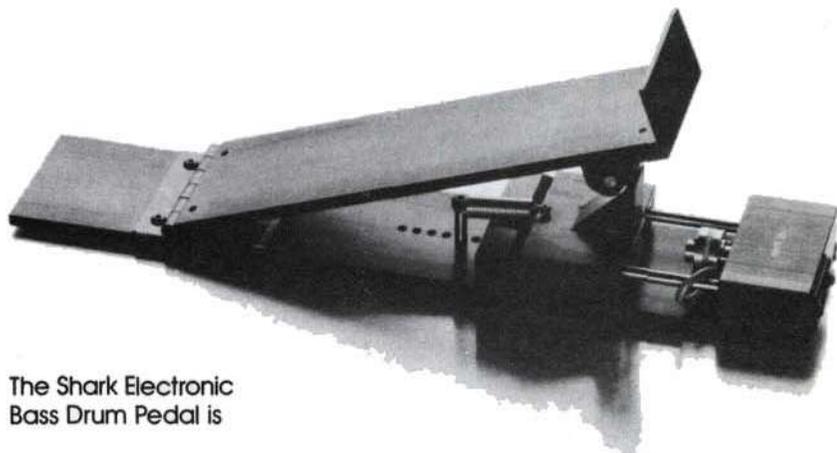
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on your playing than any other hardware items. When inexperienced drummers are having trouble with their foot technique, it's always worth checking that the pedals are suitable. There's a danger that a player might inherit some less-than-perfect pedals with a secondhand budget kit, and spend the next few years wondering why pedal technique is so difficult to master. Both bass drum and hi-hat pedals should have a smooth action, be free from noise, and have adjustments for spring tension. A separate adjustment for beater angle on the bass drum pedal is also very useful, though not essential.

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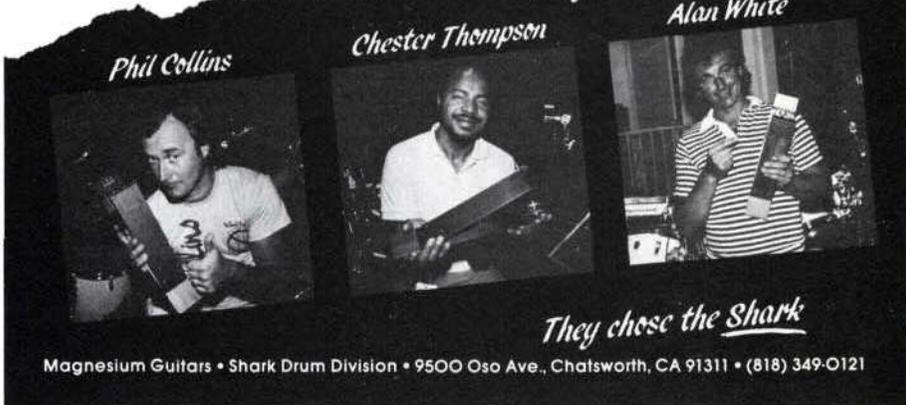
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pedal on a bass drum, and use the sort of attack and volume you usually use. Put cymbals on a hi-hat stand; do not simply push the pedal with your hand while it sits on the shop counter. It's also a good idea to road test a pedal before buying it. In other words, use it in a playing situation. This isn't always possible when buying a new pedal from a shop, but if it's second-hand, they might let you have it on approval if they know you. Otherwise, you might be able to borrow a pedal from a friend who owns the same model that you're thinking of buying.

There's no obligation to buy the same make of hardware as drums, and it is not necessary to have all your hardware the same make, although it might be desirable from a visual point of view. There is a slight advantage in having a completely matching kit (drums and hardware) if you want to sell it all together, but this only applies if the manufacturer's hardware is as desirable as the drums. Otherwise, you can find that you've actually increased the value of a drumkit by putting better hardware with it. Hardware is interchangeable, and in the case of snare drum stands, cymbal stands, and pedals, there's no reason why they can't be changed around.

The exception here is tom-tom stands. A tom-tom stand will have fittings which receive specific brackets that are attached to the drums. If you're buying a new kit without brackets ready fitted, this isn't a

problem. Changing brackets to match up with new stands is often done, but it needs careful thought. You must be sure that changing brackets isn't going to spoil the appearance of the drum. The new bracket must cover all the holes left in the shell from the old one, or you must be sure that any other holes can be filled or lived with. In the same way, bass drum mounted tom-tom holders can be changed, but fitting a new mounting plate on the bass drum takes special care, because you usually have to adapt a fairly large hole in the shell to take a different centerpost. Most tom-tom holders disappear into the drum at the bass drum end, but only a few do so at the tom-tom end as well. If necessary, you can position a new bracket in a different place on a tom-tom shell, but you don't have this option on the bass drum. If you have fitted spurs, which all modern bass drums do, the top of the drum has to remain constant.

The Cymbal Market

The theme of interchangeability runs even stronger with cymbals. There is no obligation to match up particular drums with particular cymbals. However, there is no point in buying good drums and then economizing on cymbals. You might look alright with good drums and bad cymbals, but you'll sound terrible. The continuous rhythms we play are generally carried on the cymbals, and it's important that the sound be good. Drums can be doctored, heads can be changed, adjustments can be made in tuning, and dampening can be added. But once you purchase a cymbal, you're stuck with the sound, and there is very little you can do to change it. Sure, you can add rivets, use different sticks, or try putting tape on it, but in most cases, you'll find that you've simply exchanged one bad sound for another.

Not so long ago, the cymbal market was limited to the quality cymbals, which were worth having, and the cheap cymbals, which were not. Things have changed.

There are now some medium-priced cymbals available that are well worth consideration. Some of these are made by the same companies who make the top-quality cymbals. Sometimes the cymbal bears a completely different name, and sometimes it is differentiated only by a number. Someone with a bit of experience will know the quality of a cymbal by listening to it, but as with drums, the less-experienced buyer needs to know that there are different grades of cymbals made with the same name on them and must be able to recognize the visual differences.

Now that manufacturers are making their cymbals more visual, with large colored logos, there is some pressure being put on the customer to select cymbals with a visual match. More to the point is the fact that some manufacturers make their cymbals so that they will blend musically with one another. However, if for financial reasons or for reasons of personal taste you have a mixed-make set of cymbals, this would be a far less important consideration when it came to resale than if you had a mixed-make set of drums.

Cymbals, individually or in sets, are often available secondhand, and it's well worth keeping your eyes open for bargains. If you're looking for a secondhand drumkit and you find one with some good cymbals included, remember that they have great value in their own right. People often tend to throw them in with secondhand kits for only 25% extra, whereas if you were buying new, you could pay as much for the cymbals as you would for the drums.

Finally, I would just like to repeat what I said earlier. If you're inexperienced or in doubt, seek advice. A friend or teacher can always advise you on *what* to buy and *what not* to buy. Be careful, and don't risk wasting your money. One more thing—when you've made your purchases, be sure to protect your investment and keep your equipment well maintained, and *always* carry it around in cases.

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Rehearsing: Where, When, & How

I've always believed that the ingredients for a successful club band—aside from basic, innate talent—are originality, showmanship, and an excellent repertoire. All of those require hard work, which in our business translates as "rehearsing." Generally speaking, the better-rehearsed a band is, the more polished and professional their performance will be. This, in turn, tends to have a direct effect on how much that band works and for how much money. Consequently, frequent and effective rehearsals can be a major determining factor in a band's economic and professional status.

But just where, when, and how to rehearse can present a club band with a variety of problems. Of course, each band must work out its own rehearsal arrangements among its members, and must also adapt those arrangements to any restrictions or special circumstances presented by the clubs in which the band performs. Cooperation among all concerned is the most effective way in which to establish a rehearsal program.

Here are some suggestions for solving the where, when, and how questions, based on my own experience with a variety of rehearsal methods. I've listed them in my own personal order of preference; naturally, you'll have to apply my suggestions to your situation and adapt accordingly.

Where To Rehearse

1. *In the club.* Rehearsing at your job site is obviously the best location. You have all your equipment set up already, and it's the equipment you'll be playing the gig with. Additionally, you're rehearsing the tunes in the environment in which they'll ultimately be performed, so you can immediately get an idea of how they'll sound on the job. If you're a member of a traveling act, this is most likely the *only* option you have. The only real disadvantage to this location is the possible difficulty of scheduling a rehearsal time. We'll deal with that in our "When" section.

2. *Alternate site with alternate equipment.* If you can't rehearse in the club, this method at least offers maximum convenience. It usually involves rehearsing at a band member's home, with spare equipment that can be left set up. Garages, basements, and spare bedrooms work well for this type of rehearsing. The convenience is obvious—especially for the band member who lives there—but you do lose the advantage of working with your regular equipment and having the club's acoustics.

The major problem with this location is generally with the neighbors. Unless you are rehearsing in the warehouse district or in some rent-a-space park, make contact with your neighbors and let them know that you have a band that will be rehearsing. Have a little courtesy and common sense, and don't plan late-night rehearsals. Also, see if anyone in the vicinity has small children or elderly folks in their households who might be day sleepers. If you can schedule your rehearsals around such situations, you'll go a long way toward building good will with your neighbors, and thus avoiding complaints about volume.

3. *Alternate site with regular equipment.* Although in some cases this method is unavoidable, it certainly is the most hassle. This involves breaking down the equipment, taking it to the rehearsal site, setting it up for the rehearsal, breaking it back down, taking it back to the club, and setting it up again for the gig—*very* inconvenient. About the only advantage I can see with this method is that you are rehearsing on the same equipment you'll be using for the gig. But the negative aspect of all that cartage far outweighs that particular advantage, as far as I'm concerned.

When To Rehearse

1. *After hours at the club.* I'm a firm proponent of rehearsing a couple of nights a week, right in the club, after the doors have closed. Most clubs large enough to employ bands have a cleanup period of at least an hour after closing, when the bartenders and floor personnel are still working. And in many other cases, late-night cleanup or security personnel are present after hours. This affords you an excellent opportunity to rehearse on your regular equipment, in the environment in which you work. And while some musicians feel that they're "burned out" after a gig and too tired to rehearse, it's my contention that the time between the band's final note and the actual clearing out of the crowd and locking of the doors—usually anywhere from half to three-quarters of an hour—should be enough time to "cool down" from even the most high-energy gig. And if you plan ahead, and schedule after-hours rehearsals on less busy nights (say Tuesdays and Thursdays on a five-night gig), you really shouldn't have much trouble in the energy department. Now, lets look at some of the advantages:

First and foremost, *you're already there!* Rehearsing after hours requires no

additional trips, no additional locations, no additional equipment—nothing but a little additional time on your part. This, to me, is the ultimate in convenience. You have to devote *some* time to rehearsals anyway. Why not make it as painless as possible?

Secondly, you're already warmed up, both physically and vocally. This means that the keys you select for vocals are likely to be more accurate than those chosen at a daytime rehearsal, and thus you avoid embarrassing situations that occur when a new tune is debuted on the gig, and you discover that it's too low or too high for your fully warmed-up voice.

Thirdly, I can't stress too heavily the advantage of rehearsing in the same acoustic environment as that in which you'll be performing. When playing after hours, it's generally possible to play at full volume (when the song is finally put together, that is), so you can get an accurate feeling for dynamics and tonality from all the instruments. And there's something to be said for the input of club employees who might be listening as you rehearse. They hear more of you than anybody; they probably have a pretty solid idea of what does and doesn't sound good for you—and *from* you.

Naturally, you have to have the cooperation of club management in order to schedule after-hours rehearsals. If you've worked in this club for a fairly long period of time or have returned there often, that's likely to be beneficial to your cause. If there is someone working there after hours who can take responsibility for locking up (a late-night bookkeeper, bonded cleanup crew, security guard, etc.), that can go a long way towards making a manager's decision easier. On the other hand, one band I was in for several years had been a regular with one club chain for so long that we were allowed to rehearse after hours by ourselves. It was our responsibility to shut off the lights and make sure the door was locked behind us when we left. Naturally, we knew a good thing when we had it, so we took that responsibility seriously, and the system worked very well for us.

2. *Afternoon rehearsals.* If you can't rehearse in the club after hours, the best alternative is to rehearse there one or two afternoons a week. I personally recommend rehearsing on the first day of your work week. That is, if you play Tuesday through Saturday, rehearse on Tuesday afternoon. That maximizes the time off that you have, and also serves to prepare

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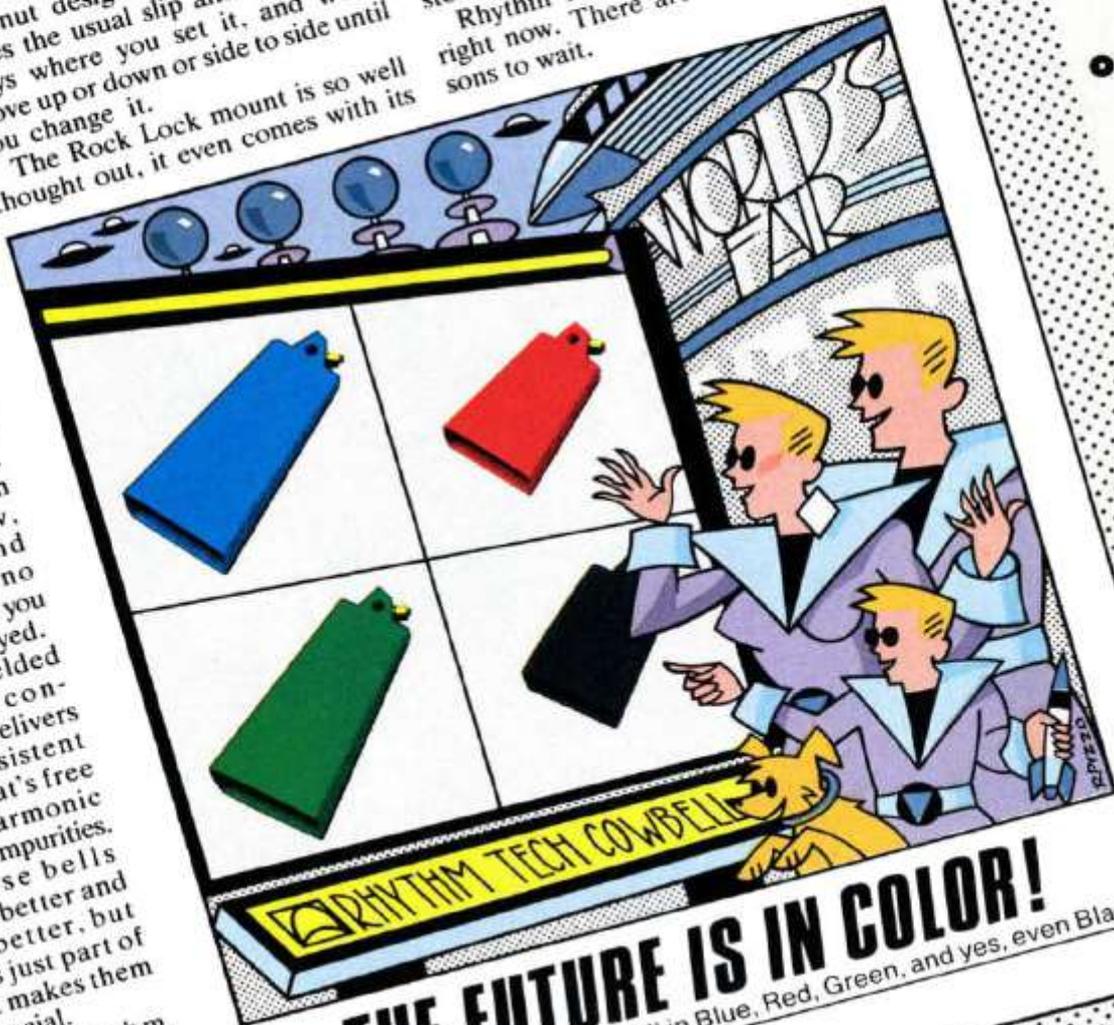
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your chops and your voice for the first work night of the week. (In other words, in addition to the rehearsal, you get an "advanced warm-up" for the gig.) Another advantage to this rehearsal time is that it minimizes the time between the last rehearsal of a new tune and the debut performance on the gig. If your band is like most of mine have been, you probably debut a new tune on a slow night, making sure it's had a few nights to "settle in" before you hit the busy weekend. A final rehearsal on Tuesday afternoon, prior to a debut performance that night, gives you the best opportunity to keep the tune fresh in your mind.

Disadvantages to this time slot include the fact that you may not be at your best in mid-afternoon, either playing-wise or vocally. Unfortunately, unless you spend some time in the morning warming up (when most club musicians would prefer to sleep), this is unavoidable. Try to warm up in the car on the way to rehearsal, and perhaps run through a couple of your regular tunes—gently—to warm the entire group up and get your minds into a musical frame before attempting new material.

I've already outlined most of the factors involved with alternate-site daytime rehearsals. Scheduling a daytime rehearsal in the club again requires the cooperation of the management. Obviously, a daytime slot will depend on whether or not the club is open for business at that time. If it is, you're probably out of luck. But sometimes a club is divided, and only the dining room is open during the day, while the lounge is closed for cleaning. It's then possible to schedule your rehearsal during that cleaning period. You may have to compete with a vacuum cleaner, but that's showbiz. You may *very likely* have to keep your volume down during the day, so as not to disturb the diners in the other room.

3. *Rehearsing on days off.* Whether this takes place in the club or at an alternate site, this is the worst possible rehearsal time—with the possible exception of no rehearsals at all. If you're working a five-night gig, an off-day rehearsal makes it a six-night gig. If you already work a six-nighter, rehearsing on the seventh day is

out of the question. No matter how well your band gets along, you *need* time away from each other—time for yourself and for your family—in order to keep a healthy mental attitude. Dedication to the band and its future is great, but don't overdo it.

4. *Rehearse regularly.* This isn't an alternative; this is a general point. No matter where or when you rehearse, it should be scheduled regularly, so that each band member knows when and where rehearsal will be each week. That enables each member to schedule his or her personal activities to include that rehearsal time, and conflicts are avoided. Obviously, a same-time-each-week slot is the easiest to deal with, but sometimes changes are unavoidable. When changes in the schedule must be made, be sure everyone gets as much advance warning as possible.

How To Rehearse

There is no preference list here. As far as I'm concerned, there is only one way for a group to rehearse, and that is to make the most efficient use of rehearsal time by coming *prepared*. Each band member should have a tape of the new song, and should practice his or her part individually. If there is a difficult drum part, work it out on your own; don't hang everybody else up at rehearsal while you try to perfect it. If you are singing, *know* the lyrics. If there is going to be a key change necessary, get that information to the other players as soon as possible, so that a new key can be established and the necessary transposition done ahead of time. If charts are necessary, work them up and pass them out a few nights before the rehearsal.

The idea is to use group rehearsal time strictly for assembling the final product; all the parts should already be there. Naturally, you'll want to perfect the arrangement and the group sound. You'll also want to iron out any problems that may occur when one instrument's part is played against another's for the first time.

Section rehearsals can sometimes be a real benefit. If time and tempos are a problem in some of your material, work with your bass player to find and correct the trouble spots. Rehearsal time slots are also good opportunities for band discussions and self-evaluation. In my "Studying Yourself" column [Jan. '85], I mentioned how an individual musician could gain by taping a performance, and then discussing it with the other members of the band, pointing out areas needing improvement, and settling points of contention. Not all "rehearsal" benefits are the result of actually rehearsing.

Proper preparation and scheduling can make for effective rehearsals. Effective rehearsals are essential to a successful band. So put a little thought into your rehearsal program, and then get out there and succeed!

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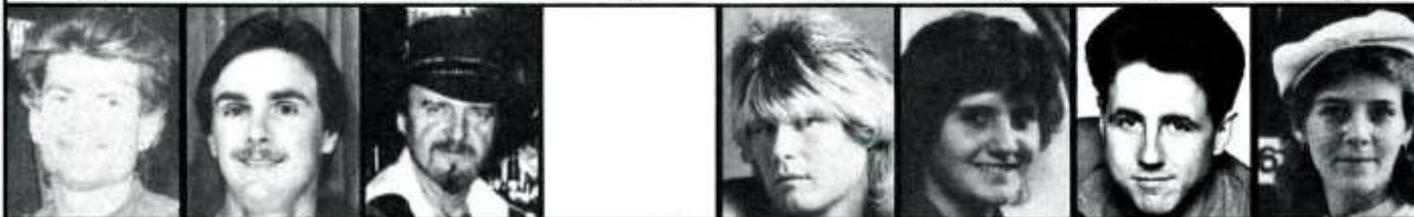
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Tommy Lee: "Shout At The Devil"

Transcribed by James Morton

Of the several groups aspiring to dominate the heavy metal vacuum created by the demise of Led Zeppelin, the California-based Motley Crue has been garnering their fair share of attention lately. Following their successful appearance at the 1983 US Festival, this cut from the album of the same name has all the hallmarks of heavy metal: searing guitar licks and vocals, punctuated by drummer Tommy Lee's double-barreled syncopations. Many thanks to Ron Kerner, one of my drum students, for his collaboration with me on this chart.

The musical score is written for guitar and bass. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part starts with an 'Open D' tuning (D-A-B-F#) and a 'Cl. Drum' (closed drum) pattern. The bass part starts with a '2nd B D' (second fret B, D) pattern. The score consists of seven staves of music. The first staff shows the guitar part with a series of chords and a melodic line. The second staff shows the bass part with a similar pattern. The third staff shows the guitar part with a more complex melodic line. The fourth staff shows the bass part with a similar pattern. The fifth staff shows the guitar part with a melodic line and a '3' (triple) marking. The sixth staff shows the bass part with a similar pattern. The seventh staff shows the guitar part with a melodic line and a '3' (triple) marking.

This page of musical notation is for guitar, featuring ten systems of music. Each system consists of a bass staff and a guitar staff. The notation includes various rhythmic patterns, triplets, and dynamic markings. Section markers B, C, and D are present. A 'choke' instruction is at the end of the final system.

System 1: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks. A box labeled 'B' is at the end of the system.

System 2: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks.

System 3: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks. A box labeled '3' is at the end of the system.

System 4: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks.

System 5: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks.

System 6: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks. A box labeled 'C' is at the beginning of the system.

System 7: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks.

System 8: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks. A box labeled 'D' is at the beginning of the system.

System 9: Bass staff has a series of eighth notes with 'x' marks. Guitar staff has a series of eighth notes with 'x' marks. A box labeled 'choke' is at the end of the system.

This musical score consists of ten staves. The first four staves are bass clef staves. The fifth staff is a treble clef staff with a key signature change to E major, indicated by a box containing the letter 'E'. The sixth staff is a bass clef staff with the label 'Cowbell' above it. The seventh and eighth staves are bass clef staves. The ninth staff is a bass clef staff with a double bar line and repeat signs. The tenth staff is a bass clef staff with a '2' above it and a 'fade' instruction below it.

The score features several rhythmic elements:

- Triplet markings (the number '3') are placed above the first and second staves.
- Accents (marked with 'x') are used on notes in the first, second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves.
- Slurs are used to group notes in the first, second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves.
- Accents (marked with triangles) are used on notes in the sixth, seventh, eighth, and tenth staves.
- A 'fade' instruction is located at the bottom right of the tenth staff.
- A '2' is placed above the final measure of the tenth staff.

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Photo by Gene Kirkland

Appice continued from page 17

the song, and play something that will really fit in well and not get in the way of things. But there are a lot of drummers who bash through it, because they don't know anything else. They haven't taken the time to take lessons and really sit down to try to play better than that.

RF: When you say you grew up learning to play with feel, what kind of music were you mostly playing?

VA: Mainly, I listened to bands like Zeppelin and Jimi Hendrix. Back then, there were a lot more *musicians* around. Everyone in the band was a musician, and all the drummers were exceptional. That's why Carmine became so good. He was thrown out there with all this competition. They all played with a lot of feel. They had their own styles, and you can hear them come across. I think those people back then really put their guts into it. I listened to some black music, too. That horn band I was in played some funky stuff. It was like a rock/funk band, which was good, because I learned how to play a bit more funky and that involves playing with a bit more feel. Finesse in heavy metal is not playing the average stuff. It is being a bit more clever. You have to be somewhat good and know what you're doing. You can't just play through things. Listen to the song. I listen to Ronnie a lot. He'll come up with some really good melodies. He'll sing something and I'll say, "I can follow him on that." If he sings "never, never, never," I'll punctuate that. A good example of that is that drum thing on "Pride In The Name Of Love" by U2. It's a simple little thing, but it works in that song, and he uses it all through the song. It's a little hook for the song, too. I think that's a good example of how you can play melodically.

RF: Is it different playing with Ronnie Dio, whose band is vocal oriented, as opposed to Derringer, who was guitar oriented?

VA: Oh yeah, there's a difference. All the bands I played with actually had weak vocals, except for Sabbath and Dio. They were always strong bands, especially Axis. You end up playing so wild and hard that it almost buries the vocals. Ronnie is the only singer I've ever played with or heard who is actually another instrument in the band. Not many vocalists can do that. Dio is such a powerful band when just the three of us are playing together that it sounds so full, and you think, "How can you even sing over this stuff?" Then, Ronnie comes in, starts singing, and takes the song up three more levels. It's a whole other instrument in the song. He's the only one who can compete with me, because if you let me loose, I'll



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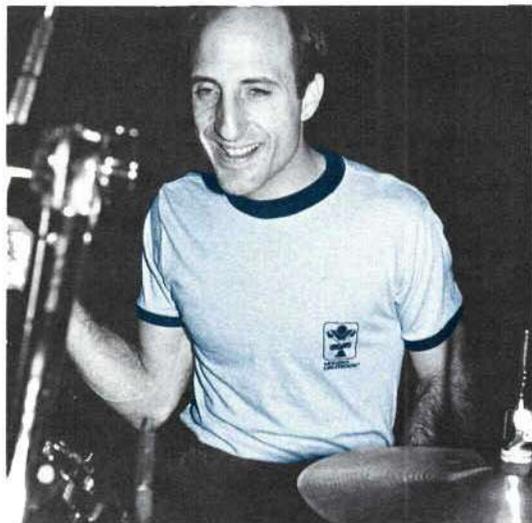
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go crazy. He can just slap it right down again because he's so strong. He kicks us and we kick him, and that's why the band works.

RF: In the press, Ronnie always talks about how the band is a band, yet in something I read, he said it's a democracy with a dictator.

VA: That's kind of true. It's a band, and it's *his* band. He is the leader of the band. It's not a complete band where everyone is involved in every aspect. He makes the final decisions, but that's because, in the beginning, he put the band together and it was his record deal. He actually laid a lot on the line in the beginning, as far as money, the house, and cars went. If it hadn't worked, he'd be in really bad shape now. He's responsible for all the business decisions. But as for the music, it's a complete democracy. He's a great bandleader. I prefer to work under those terms, anyway.

RF: You're in the middle of creating an album. How does that work?

VA: When we first start rehearsing, the band goes down and plays together. That's the way we come up with a lot of songs. Then we'll stop and make a couple of changes, add this and that, and come up with another chord change. A lot of things we write come out by our playing together. We'll record it and listen to it, like "Rainbow In The Dark." Then Ronnie comes in, and we really start tearing it apart. Instead of just doing a solo, we'll work out different changes for the solo or maybe some stops, like, "Let's stop on the solo and give Viv [guitarist Vivian Campbell] a little thing." We'll try anything.

Basically, the band will play and come up with some really powerful raw stuff. Then Ronnie comes in and we refine it. We change it and mold it to become more of a song. If it were up to us, we'd be like the other bands who just put the riffs out, but Ronnie takes it a step further and molds it into something more melodic. He knows exactly what he wants to sing when he gets a melody in his head.

Another way we come up with songs is when someone actually brings in a riff or something that we'll try. Ronnie plays a little bit of guitar, so he usually puts some things down on tape and brings them in. We learn what he did and then play it our way. Then, we work on that the same way. We refine it, take parts out, and try different things. We really tear the songs up. It gets very frustrating sometimes, too, but in the long run, it's worth it. Just when we think the song sounds really good and is close to being finished, Ronnie will say, "I don't like that part. We're more special than that." If you're satisfied with the way it is, you're never going to get a step beyond that. Then we'll throw in our ideas, or maybe we won't have any ideas at that point, so we'll get loose and start playing again. One thing will lead to another, and we'll wind up having a whole other part. It becomes a song somehow. Sometimes we'll have two riffs from different days. I'll listen to the tape, and a couple of times I've realized, "This is the same tempo as this one. They're in the same key and they sound good." We've tried them together and they've worked. So, we do it a number of different ways.

RF: Is there a tune you might have had more to do with than others?

VA: A real good example of that was with the band Axis, on a song called "Armageddon." It starts out with the drums. It's this beat that was just in my head. I don't know where it came from. It's in 4/4, but it sounds like it's in seven. We used to jam on it a lot, and we came up with a song. It's a riffy song and built right around what I played on the drums, which is a real off-the-wall beat. On the Dio stuff, it's more or less a whole unit playing together. When I hear what they're playing, I'll try different feels.

RF: Live, you play with earplugs.

VA: I can hear better with them. When I was playing with Sabbath, at the end of the show, I couldn't hear anymore. By the last few songs, I couldn't even hear the tempo of the song. I started using little swimming earplugs. I got used to wearing them and noticed that they cut the top end off. You can hear better with your fingers in your ears, because when the top end is loud, it distorts your whole hearing. I really got used to playing with these things and it's great. Plus, the cymbal crashes kill you. If you hit the cymbal and

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you turn your head and your ear is facing the cymbal, it's not very good for your ear. Also, the earplugs make me play harder, because the drums sound a bit more dead than normal, so I tend to smack a little harder. You can't complain about that.

RF: When I was watching the Dio concert video, I didn't notice any monitors.

VA: They're behind me, and they're called Harwells. We use a Harwell PA, which is about the best PA around. They're made by a company in England, and they're incredible. I use just two 12" speakers in this big enclosure, but they're faced a different way and have all this baffling which is scientifically thought out. These monitors can be turned up loud without distorting. The only drawback is that they're real big and all the cabinets are huge, so we end up taking an extra semi out on the road just to carry this PA. It's worth it, though. Also, hearing my drums through that makes me play better. I have my overheads and my monitors through them, so I get a bit more of a wet sound—a bit more live. It just makes me play so much better, too, because I can hear it and feel the power. I'm eight feet up in the air, in the middle of nowhere, so these monitors are great.

RF: Doesn't being so far away from the rest of the players affect you somehow?

VA: It takes a lot to get used to that. On the last stage we had, I was eight feet high and it was a pyramid shape, so the front of it sloped down. They couldn't even come close to me. It takes getting used to as a band—the eye contact and all the count-offs and stuff. I'm used to it now because we did the same thing with Sabbath, so it kind of built me up to getting used to it. But I have bass, guitar, keyboards, and vocals through the monitors also, so it sounds like the band is near me because these monitors are so efficient. There's no big problem with it at all.

RF: What do you do with your sticks?

VA: On this last tour, I was finding the sticks slipping a lot, so I had my roadie take a file and grate the hell out of the sticks. If anybody else touched these things, they'd probably bleed because the sticks are so rough. It gave me more grip. What happened eventually was that my hands were so hard that, after playing two songs, they'd smooth out from the friction. I use rosin on stage. Before my solo, I'll play with one hand, then grab the rosin bag, and try to get it on both hands. It really helps my grip.

RF: Speaking of solo, what to you is a good solo?

VA: You can't just be real technical and flashy with big arenas, because a lot of people in the audience won't know what you're doing, and you don't want to bore them. So what I like to do is put in some technical stuff that I like to do, and a lot of little simple open things and visual stuff. Then, of course, at the end, there has to be some kind of real big buildup, and I have these pyro bombs. So, basically, I like to do a combination of everything—visual, technical and things people can hear that they can get into. For the solo I did last time, I had drums 360 degrees around me, so that was a visual thing. Kids love it, because they've never seen someone do it like that before. Things like that go over well, as opposed to just playing a Buddy Rich kind of solo.

RF: Are you keeping this 360-degree setup?

VA: Oh yes! I love it. It keeps me off the streets, [laughs] Now I'm getting it down to where I can do it in songs. Instead of just doing a little fill, I'll do the fill in the same length of time, but get around the whole kit in time. Once you start doing all this stuff, it becomes easy and natural. That's why I'm adding more drums to the next tour.

RF: Tell us about your setup.

VA: I use one bass drum in front, seven immediate toms—four in front of me and three floor toms. Then, on both sides of me, I have four aerial toms, two of which are about four feet high and the other two are right above those. It's like a little wall of tom-toms that go up to about six feet. Directly behind me are two smaller aerial toms, right above my head. I also have a bass drum directly behind me, which I use for the end of my solo. When I do my rolls and I'm all the way in the back, I'll stay in the back, with my back to the audience, and play all the aerial toms, then stand up, and use the back bass drum. Then at the end, the bomb goes off and I go

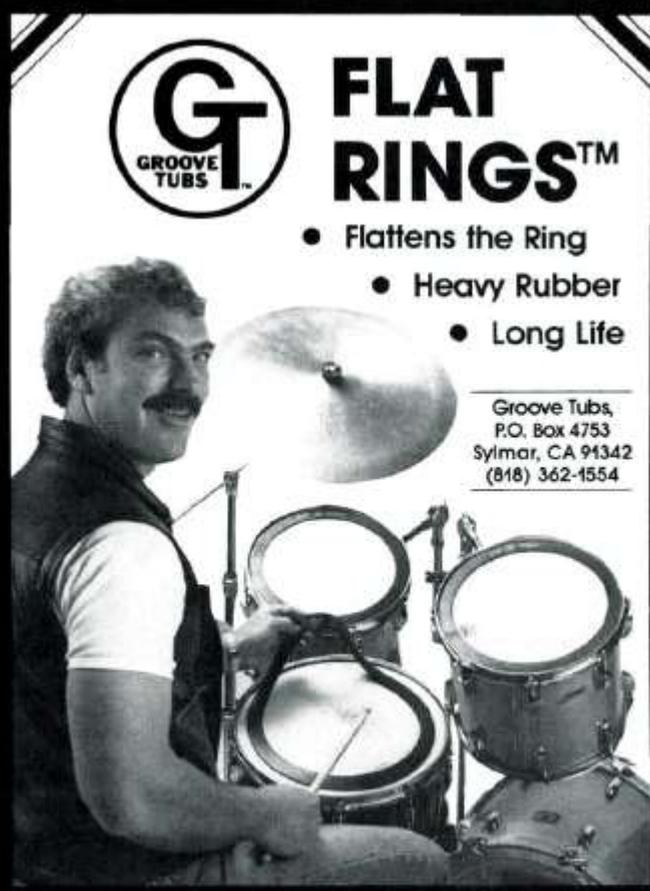
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Tama is making me a brand new set, and I'll be adding a couple of unique drums to the set I have now. It's going to be massive. So all together, there are 13 tom-toms in my present set. The next set will probably be 14 tom-toms and something else. But I play them all. I don't believe in putting things up for show. If you put things up and don't use them, it's like a prop and it's against my religion to do that. Basically, I kept adding things, got used to playing that size set, and then added to it. Thirteen tom-toms sound like a lot, but after you play them for a couple of years, you've done that.

RF: What are the sizes of the aerial toms?

VA: The aerial toms are two 16 x 18 and two 18x20. The back ones are 16 x 16. If you listen to the Dio albums, you'll hear that they've become like a trademark of this band. In "Rainbow In The Dark," which has become our trademark, we play the riff of the song, then stop, and the riff keeps playing. Then there are quarter notes over the riff, and we use these toms all of the time. I record with them and I set them all up at rehearsal. You have to in order to get the whole feel of it. If I feel like twisting around and playing all of them, I do it and it keeps me in shape for the next tour.

RF: I was curious about the fact that your regular toms are single-headed. That's unusual in this day and age.

VA: Right. I like them because, when you hit them really hard, the air immediately moves out of them. You don't find any resistance coming from a skin. When I hit double-headed toms real hard, I get a little vibration on the head. I can feel the air choking in there. I like to play a lot of fast things, and they're faster drums. The air just shoots out of them. There isn't as much bottom, boom, or ring to them as there is with the double headed. Actually, my drums have a lot of bottom to them, because they're all wood. They don't have the ring of the double-headed tom, but I like that sound. Then, I use the aerial toms if I want a real big buildup to an end of a song or a big boomy sound. It makes up for what the other ones lack. I've always used those drums. I use a single-headed bass drum for the same reason. It's fast and it's louder.

RF: Did you ever use the double bass in the traditional sense?

VA: I did when I was 12, for about a year. I found that I wound up playing the single bass anyway. With a band, you wind up playing the beat, more or less, with one. With double bass, you wind up playing everything that's been done before. Everybody plays the same stuff with the double bass, with a few exceptions like Terry Bozzio, Billy Cobham, and Carmine. I found it very boring to play double bass. Plus, I think you can get lazy playing double bass. You can basically do the same things with one bass drum and have it almost be as full sounding, if you try hard enough. And I'd rather try hard. So now I have the double bass behind me.

RF: What about your cymbals?

VA: What kills me is that a lot of the jazz drummers at clinics will say, "If you hit the cymbal here, you get a real tingly sounding . . ." And I think, "Yeah, sure!" That's because the music I play with this band is a bit louder than what you're going to hear at the cymbal demonstrations. All I want is a good crash. I love Sabian cymbals and I use all 20" crashes, with one 18" crash and a 21" ride, all medium weights. In the studio, I'll use smaller ones—an 18", or maybe a 16"—because the big ones tend to ring a bit too much. Then you end up taping them and getting a real garbage-can sound out of it. I like to use smaller, lighter-weight cymbals in the studio, so I get more of a splash, and then it simmers down for the next crash I'm going to do. No gongs—I hate gongs. Years ago, when I was with Derringer, I used all 22" heavy cymbals. They'd sound like mini-gongs. You can't actually stop the cymbal if you want to. I don't know why I did that, [laughs]

RF: Obviously, you don't approach the drums the same way in the studio.

VA: Believe it or not, I do. We set the whole kit up. We record with a real live sound, so we don't worry too much. I don't tape the tom-toms up. The only thing I put a little bit of tape on is the snare drum. The aerial toms could take a little bit of tape, because they're the double heads and ring a bit more. We set the mic's up around everything, and we build a little room around my drums



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out of plywood, so my whole enclosure is plywood. It's so loud in this little room that you can't stay in there without headphones on. Off the plywood, you get a lot of ambience, a lot of live sound, and a lot of bottom. We do that, put some overheads up, and we get a great sound. We actually use it all in the studio. Then we overdub. If we overdub the toms, we'll move them maybe to the middle of the room, and sometimes we'll speed the tape up. We'll do one set normal and then one set speeded up, so when we play it back, it's lower and we have a good combination of things. This band believes that you have to eat, drink, and breathe what you're doing, so we go for it all the time.

RF: It must be a nightmare for your recording engineer.

VA: Yes, because there are so many toms. We work so well together, though. Any other recording engineer would probably feel it was a nightmare, but Angelo Arcuri and I have grown up together. As a matter of fact, he was the bass player in that first horn band, and he has been with me during Sabbath and all the bands I've been with. He engineered the last two Dio albums, so we know each other. The toms are the easiest things in the world to get a sound on. Just tune them down a little bit more than usual. It's usually the bass drum and snare that you really have to concentrate on. We work well together. The funny thing is that my setup on the recording board takes half the board. Live, we almost need two boards. We had to get an additional board because I have so many drums, and I almost have one board for the drums.

RF: Is there a lot of overdubbing in the studio?

VA: Drum-wise, no. We do the aerial toms and a couple of things here and there, but usually I end up being on the original tracks. We experiment a lot, too.

RF: How do you feel about electronics?

VA: I hated them last year, but my mind has opened up a bit more. I honestly haven't sat down and tried them. I don't like the way they look, although some people just put them in their drums. I think when you do that it's just too much of an easy way to get a sound on a drum, and to me, it sounds like electronic drums. I do like them for some of the music people are using them for, but I don't think they really have a place in our kind of music. This year I shall experiment with them, though, and see what I can do with them. Maybe I'll do something with them in my solo, but to me, there's nothing like natural drums. Maybe they're useful in the studio, but what happens is everyone then uses them on their records, and all the records end up having the same drum sound. You can't tell who is playing what anymore.

RF: What are some of your favorite tunes to play?

VA: I like "We Rock," which is a fast thing. It's a real foot one, too. I love "Rainbow In The Dark" because it's a straightforward rock 'n' roll song. "Don't Talk To Strangers" has a real melodic slow bit in the beginning, and then it gets real frantic. At the end, it gets back to where it was in the beginning. There are a lot of different dynamics in the song, so that's fun to play. I like all of them, really, except for some of the old Rainbow and Sabbath songs we do, which we probably won't do this tour. Those are my least favorite, because I like the songs we do now better than the old stuff.

RF: You told me in *Update* that your motto is "We never close," and I wonder how musicians who have to put out so much energy in the show can party, too.

VA: There were a number of nights where we partied on the bus, and the whole crew and the trucks had left. We could see the guy closing the arena doors and our bus was still there, partying, with music going on. We've cut that down a bit more. Now, usually what happens is we play the gig, go back to the hotel, and stay there until 3:00 A.M. We get on the bus and leave at 4:00 A.M. We'll stay up until about 6:00 and then, when we get to town the next day, we'll sleep until 4:00 P.M., until we go to soundcheck. So we still get rest.

RF: I wasn't just referring to rest, but rather partying and drinking, etc., and then having the stamina to perform.

VA: I don't drink that much. Three beers and I get very wasted. So after the show I'll have a couple of beers, then wind up staying up on the bus and then crashing out, sleeping the whole day and play-

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ing. I never, ever drink while I play. I'm completely straight. I don't see it going any other way because there's too much energy involved, like you said. I keep myself healthy, and when I feel run down, then I'll get on the bus and go to bed. I take care of myself. I take vitamins and exercise. I don't drink or do drugs. The whole band is like that, although they drink a little more than I do. When I play and feel tired on stage, that's when I'll say, "Okay, that's it," and I'll discipline myself to go to sleep. Then on the day off, I'll sleep all day. I don't want to sacrifice playing because I'm staying up all night. That defeats the purpose of being there.

RF: Formine is a very vocal kind of person. When he told me he was forming King Kobra, he said he wanted to get away from the sideman kind of thing and take a shot at having a band. Do you see yourself as doing your own band somewhere down the line, or does Dio fulfill that?

VA: I think Dio fulfills my need to be heard, definitely, because even though it's Ronnie's band, it's a band situation and I'd rather play in that situation. I'd rather be known as a great drummer in a great band than to do a solo thing. With this band, I do get heard. I play anything I want, I have drum solos, I have this massive key of spotlights, and I'm under the name of Ronnie Dio, who is one of the greatest singers around. I'm honored to play with him in this band, and it's such a good band. As long as I'm playing what I want to play, I'm really happy. I don't know how long all this will last. When it's not happening anymore, maybe I'll want to do my own band. But basically, my feelings have always been to want to be in a band. I'd never put a band together, and call it Vinny Appice & The Melotones. But if I'd put a band together, I'd do the same thing as this band—get great players, a great singer, be the drummer and call it a name. If I was being told what to play or playing wimpy stuff, then I would be dissatisfied with it, but as long as I can play what I want to play, I'm really happy. And I think that will get across to people, which is what Bonzo did with Zeppelin. He didn't do solo albums, and he was known as one of the greatest drummers. So, I don't see any need to do it the other way.

Outlining Chords With Melodic Phrases

This month, I would like to work on one of my favorite melodic techniques, which is melodic lines or phrases that outline the harmony of a song. Hearing these chord outlines can help you in memorizing tunes, keeping track of the form of a song, and developing your own melodic sense for original material. Noticing these chord outlines in the melody will help you gain a more comprehensive analysis and performance of a song, rather than simply stringing the melody notes together.

The easiest example of this melodic device is one you will recognize immediately. Go to your keyboard, stand at attention, place one hand over your heart, and play this phrase:

etc.

The melody notes in the bracket outline a C major triad (C, E, G or 1, 3, 5 in a C major scale and do, mi, so, for you sight-singing solfege enthusiasts). Try this C major triad outline from the low range of your keyboard several octaves up to the high end. Notice that there is a visual shape with the sound of a major triad outline.

Often a song will combine triads, as in the title song to the movie *All Of Me*:

etc.

C, G, and E are the notes which make up the descending C major triad; B, G#, and E outline E major. Practice these two triads and see if you can hear the change from one to the other. I hear these chords as a strong, bold-motion type move. It is very important for you to become familiar with the sound of triads (and be able to play them) in their inversions rather than in root position alone. Second Inversion (5th in bottom position)

etc.

First Inversion (3rd in bottom position)

It is equally important to be comfortable with minor outlines.

etc.

etc.

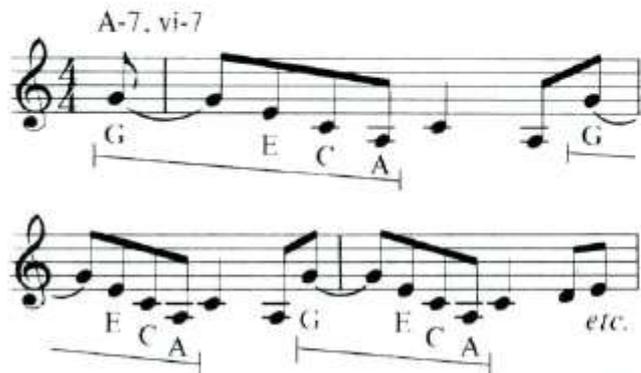
Now, let's turn our attention to extensions of the triads: major and minor sevenths, tonic substitutes, and dominant sevenths. The first example simply uses the major 7 pitch as a pickup to the triad outline. The chord outlined is a Cmaj7 (C, E, G, B); the B is the naturally occurring seventh tone in a C scale. The second of these examples outlines the C major 7 and one of the stable tonic substitutes, the iii-7, E-7. Compare the pitches between Cmaj7 (C, E, G, B) and E-7 (E, G, B, D); they are almost the same, and remember that D is the ninth, or second step, of the C-major scale.

etc.

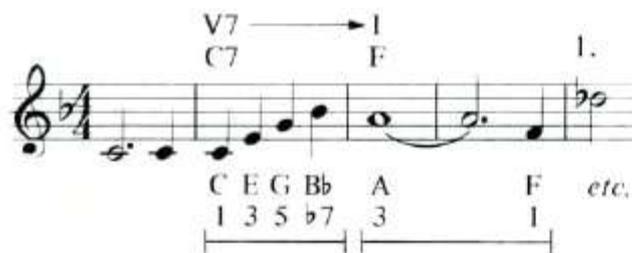
etc.

etc.

In the next example, we have the other common tonic substitute, the vi-7 chord. Again, because of the number of common tones and the close relationship between CmajV and C6, vi-7 and Imaj7 are often interchangeable. Compare the chord tones of A-7 (A, C, E, G) and Cmaj7 (C, E, G, B). They're pretty close, particularly in melodic considerations. A good practice would be to play and know Imaj7, iii-7, and vi-7 throughout the range of your keyboard in all keys.



Finally, we see two examples of dominant 7 outlined. The first is a very common melodic device as the tune reaches the end of a phrase, because it sets up the tonic resolution.



C7 is the V7 of F major and that is exactly what has happened in the melody. The composer has resolved the line to the third of the target chord, F, and then to the tonic before moving on to new material.

The last example is a typical bass line that is the melody some of the time and the bottom foundation for the tune otherwise.



Good melodies usually stay in our minds because of the interesting combination of activity and rest, tonal variety and repetition, scale material, interval usage, built-in harmonic outline and resolution. Being fluent with melodic chord-outline phrases is an important tool in increasing your ability to communicate, create, and interpret ideas for your listeners.

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by Rodman Sims

The Drumset Player: A Special

I had just enrolled in a college-level course in music theory. It was the first day of class, and the instructor asked each student to introduce himself or herself to the rest of the class. The introductions went pretty much as usual, as each of us told about our varied backgrounds, goals, and playing experiences. It was now my turn, and as soon as I mentioned I was a drummer, my instructor immediately snapped, "Do you play mallets?" I said, "No, I'm not really adept at playing mallets because..." At that precise moment she said, "Well, you have to learn to play mallets, or you will always be *just* a drummer." At the time, I felt minimized by the remark, as though my lack of expertise on mallet percussion made me little more than a musical ape capable of pounding a few primitive rhythms.

To my mind, the single greatest problem facing drumset players is one of musical legitimacy. What took place in those brief moments of dialogue in that classroom is one of many variations on an original theme: Drummers are ill-trained musicians. The only apparent exception to this commonly held opinion are percussionists, who are distinguished by their ability to play mallet percussion and timpani. It is as though a drumset player is a lazy person's percussionist.

Before I delve too deeply into this discussion, let me emphasize that I am not advocating dissension between drummers and percussionists, nor am I suggesting that drummers shy away from general percussion training. But I do protest derogatory remarks directed at set players who choose to specialize in one aspect of percussion.

By its sheer design, when compared to other percussion instruments, the drumset reveals a remarkable cross section of percussion instruments commonly played in concert bands and orchestras. And yet, the drumset continues to be thought of as some sort of mishmash of "legitimate" instruments. Individually, the components of a drumset are recognized and accepted, but when seen collectively, suddenly the whole is somehow *less* than the sum of its parts.

I don't believe it's too egotistical to say that drums are the linchpin of every rhythm section in popular music. I believe this to be true, not because I'm a drummer, but because a solid drummer can hold a group together better than any other player. With a few exceptions, most bands today have one percussionist—the drum-

mer. For better or worse, other players listen to the drummer more than any other musician for feel and tempo. I will be the first to admit, however, that, if a weak rhythm section player exists, even the best drummer can be undermined. But a good drummer, in many cases, can carry a less talented group. I am not trying to argue the supremacy of the drummer in a rhythm section, but I do feel that, if we stop to realize the importance a drummer has in popular music, we must also acknowledge drumset *players* as unique people with a rare form of musical talent.

At the core of jazz music is improvisation. With this in mind, one would have to agree that drummers are clearly the purest form of improvisational talent. Unlike other players who tailor their solos to the chord changes, drummers have no such guidepost beyond the rhythmic phrases of the melody. In practical terms, this means that drummers improvise continually, thus making their playing entirely improvisational. As a matter of sophistication, a drummer improvises off what is being improvised by the soloist. This represents a kind of higher-order improvisation, or a step beyond the soloist's ideas. So, it appears that a drummer is a great deal more than a person who "keeps the beat."

If I had to select one word to describe the average set player, it would be *versatile*. Very few other instrumentalists can boast the range of musical styles covered by a gifted drummer: jazz/rock, mambo, funk, cha-cha, shuffle, waltzes, bossa nova, samba, marches, Dixieland, tango, Broadway shows, R&B, C&W, and Afro-Cuban. Add the ability to play solos in each style, and you have described a versatile musician indeed.

During World War II, Winston Churchill praised the efforts of the Royal Air Force by saying, "Never before have so few, done so much, for so many." If I may change the wording slightly to describe drummers, I would say, "Never have so few (drummers), done so much (musically), for so many (other musicians), with so little (equipment)." To understand the true genius of drummers, you must look at their equipment. With a snare, bass, some toms and a few cymbals, drummers actually create a range of sounds. Count Basie once said about the drummers in his band, "Oh, how they can paint things." This describes what a good drummer really does—colors the music. Whether it's a thundering bass drum, a splashy hi-hat, or a crisp snare drum, drummers create a

multitude of sounds. The late Shelly Manne was most adept at this. I used to watch him with fascination, because he could create the most interesting sounds. He would get wonderful, inventive effects using his fingers to do a roll on a cymbal or create unusual sounds with brushes. It is true that drummers do spend a great portion of their time holding a group together, but they also create musical effects with no melody and virtually no harmonic capabilities on their drumsets. With little more than relative pitches of high and low, and vibrating cymbals, a drummer breathes *life* into the music.

With the exception of The Boston Pops Orchestra, you're not likely to find a drumset in orchestral music. The fact that drumsets are exclusive to popular music contributes to the overwhelming prejudice against drumset players. This negativeness helps to perpetuate the myth that drumsets do not belong in "legitimate" music, and neither do drummers. I can't help but think of how poorly the classical community treated famed composer/conductor Andre Previn, because of his early musical affiliation with the Hollywood film industry. John Williams, who brought us countless movie scores, has remarked that he too was discriminated against, because he did not write "serious" music. Such snobbery hurts music and the musicians who perform it. It's my feeling that drummers have fallen victim to this shallow view.

Let's suppose you're walking down the street, and see Arthur Press and Vic Firth talking to each other. You get the courage to introduce yourself and proceed to compliment their fine ability to play timpani. In your next breath you say, "But listen, can either of you lay down a rock beat or swing a big band?" It's quite likely that both of these gentlemen can, but would you *really* ask such a question? I doubt it. Besides the fact that such a comment would be rude, classical percussionists are not required to prove themselves outside their area of expertise. By contrast, most drumset players feel that they *must* study mallets or timpani to gain any respect as musicians or to graduate from college music programs. I suppose that learning general percussion does appeal to those who believe in being "well rounded," but it seems a shame to *force* someone to perform a Bach composition on xylophone, if that person really aspires to being a jazz drummer. Thankfully, some of the more progressive music programs are offering music majors an emphasis in "commercial

Talent

music," which allows for greater acceptance of the drumset, but there is still a long road ahead to acceptance.

In my experience, I must charge a great many music educators with perpetuating the untruth that drummers are somehow a notch below the rest of the musical world. As a youngster, I was fortunate enough to be a member of an honor orchestra. During one evening's rehearsal, the conductor was offering the musicians advice for handling questions from elementary school children in an upcoming youth concert. The discussion went as follows:

Conductor: *Now, of course, you know when I ask the children what instrument they would someday like to play, they will respond by saying . . .*

Orchestra: **THE DRUMS!**

Conductor: *That's right. They all want to become drummers, which to my mind is the lowest form of musical animal, unless of course, they later decide to become percussionists.*

I actually felt like walking out of the room and quitting the orchestra forever. I simply could not believe that a man with his notable reputation and training would make such a statement. Buddy Rich, Joe Morello, Roy Burns, Louie Bellson—the lowest form of musical animal? Seeing any of these gentlemen perform would easily refute such an *irresponsible* statement.

It is my hope that I have exposed some of the causes that contribute to a negative stereotype of drummers. In doing so, I've sought to offer the drumming community a healthier self-concept by pointing to the reasons that cause many drummers to feel musically inadequate. One final point: On each of my business cards, directly under my name, I have printed the words, *Drumset Specialist*. Why? Because that's exactly what I am—a specialist—and rather proud of it, I might add.

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teacher.

"George always went with the idea that you should develop your hands, reading, and the ability to get around the set, and then apply that to whatever you want to apply it to, whether it be rock 'n' roll or country & western. He'd have you practice paradiddles and rudiments on a pillow that didn't have any bounce. He'd have you practice tight, squeezing the heck out of those sticks. Sometimes in the course of a lesson, he'd make a grab for your stick. If he could pull that stick out of your hand while you were playing, he'd really lay into you because you were supposed to be holding those sticks tight enough so that, at any moment, he couldn't pull them out of your hand. His motto was, 'Practice tight, so that you can play loose.' It really worked."

Being a performer, teacher, author, and drum manufacturer wasn't enough for this man of many talents. George Stone was an invited member of the American Drummers Association, and a rudiment expert of the percussion committee of the National Band Association. In 1940, Stone received the Gold Drum, which was awarded to only a few drummers for outstanding accomplishments. It was presented to him at the World's Championship Drumming Contest, held at the New York World's Fair.

George Lawrence Stone died at the age of 81 on November 19, 1967; his wife passed away two days later. He had four daughters and one son, George Lawrence Stone, Jr., who died 32 days after his father. Writing about Stone's death in the *Ludwig Drummer*, William F. Ludwig, Sr., summarized this great man's contribution: "George was always helpful to everyone—his motto was 'Service before self.' And that is the way he treated any drummer or student that asked for help. May he rest in the satisfaction that he did his best for the percussion field for many, many years."

this one designed to develop speed plus endurance of the left (or weaker) hand. (For the *lefty* it should be practiced with *his* weaker hand, which is the right.)

This is dedicated to Joe Morello, for it was one of his favorites when studying here at The Stone School.

Slow practice is indicated at first, with wrist action alone. Finger action is added when faster speeds are reached. Endurance is developed by going through the set of ten exercises many times each and finally, on a *non-stop* basis; that is, by going in this way from one number to another without a pause for, say, thirty minutes.

The image shows ten musical staves, numbered 1 through 10, arranged vertically. Each staff is in 4/4 time and contains two measures of music. The first measure of each staff shows a roll pattern with rhythmic values (e.g., quarter notes, eighth notes) and letters 'L' and 'R' indicating left and right hand strokes. The second measure shows a 'buzz' roll pattern, also with rhythmic values and 'L' and 'R' markings. Above the notes, there are some numbers (like '3') and symbols (like 'V') that likely represent specific drumming techniques or accents. The notation is dense and repetitive, designed for endurance and speed practice.

Two-Beat Roll Versus The Buzz

"Why do some teachers and instruction books stress practice of the long roll in the ancient two-beat style and ignore the finer grained buzz roll used by so many drummers in their everyday playing today?"

Questions along these lines have been received from several readers, one in particular . . . who continues: "These teachers brand anything texturally finer than the two-beat as *afake roll*, and look down on its use. I have heard this so-called

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The advertisement features stylized Arabic calligraphy on the left side. To the right, the text reads: "The complete music store in your mail box. Send \$1.00 for catalog applied to first order." Below this, it says "DRUMS and more" followed by a list of items: "Fire • Stage Effects • Disco Lights • Fog Machines • Stage Lighting designed for musicians". At the bottom, it provides the address: "41 Shore Drive, Huntington Bay, New York, 11743". The name "FREEBET MUSIC" is written in a bold, stylized font at the very bottom.

fake roll played to advantage not only in jazz combos but in other types of music as well, even in symphonic playing, where one would least expect to hear fake drumming.

"Don't you think that if a style of drumming is worth its use, it is worth its practice and recognition?"

In answer, don't look at me in that tone of voice, brother, for in this matter I am with you 100 per cent. I will add that since 1929, ... I have, in teaching, writing for various periodicals and in clinics waved my arms and banged my typewriter to emphasize the importance of the buzz (sometimes called *press* or *crush* roll) and justify its use in modern drumming. Why? Because it is a natural extension of our traditional two-beat roll, not merely a *good enough* or *get by* device to take its place

The origin of the drummer's roll—our long tone—dates back many years. Originally and exclusively it was of the two-beat variety and was intended to be beaten on a giant-sized drum with giant sticks as a time-beater for the steps of marching soldiers. Invariably rolls under such circumstances were coarse and powerful, and here buzzing would have been as out of place as pink tea at a lumberman's picnic

Through the intervening years, new developments in music and in drumming have come into existence one by one. New and different instruments have been introduced into our percussion section. These in themselves have called for innovations, new techniques; and one of the latter has been the buzzing of the roll.

Roll Versus Sandpaper

Today the all round drummer finds use for as many degrees of coarseness and fineness in his rolls as there are in sandpaper, with each degree dedicated to its particular purpose and type of drum. While it is agreed that the pure, two-beat roll comes first in rudimental importance and still is the preferred roll of the professional, modern drumming, especially on a wire-snared drum of today, played with sticks of toothpick size, more often calls for a finer, smoother roll, said to resemble "the patter of raindrops on a tin roof" or "the tearing of a piece of silk cloth."

Swat The Fly

Answering several recent inquiries about the origin of jazz brushes, alias fly swatters, alias sink cleaners, these have been with us for better than forty-seven years. But not all this time have they been put to use by drummers. According to the records, they were originally patented under the name "fly killer," with the purpose, as the name implies, of exterminating or at least reducing the fly population.

The same wires were sheathed and unsheathed in the same cylindrical casing as of today, by a sliding metal button situated at about the center of the casing, and they sold, I believe, for one thin dime apiece.

It was years later when some of us lit on the possibilities of this item being used to swat the drumhead. The first instance of such use might well have been a misguided dab at a fly lighting on a drumhead and the ensuing delighted surprise at the sound evoked. No one has come forward, however, to claim the honor of actually discovering the gadget's role in drumming. However, here in the East, it was I, George Lawrence Stone, who was truly the pioneer of swat, and I'll tell you how this came to pass.

I had discovered the calibre of the new sounds produced from merely wiping one brush across the drumhead while swatting down and around with the other, and for months I demonstrated this new and exciting method to all who would listen. However, the consensus of opinion of those who bothered to listen was that "Stone is beginning to lose his marbles." However, you can't keep a good idea down, and finally, through the years, jazz brushes have caught on to the extent that today's modern would feel lost without this now-so-important tool of his trade.

The Wheat From The Chaff

An eager seeker after more light on the whys and wherefores of percussion states he collects books and literature on drumming subjects as some people do postage stamps. However, he beats his breast in despair over the conflict of opinion apparent in the writings of various drum authorities.

Don't let it disturb you, brother. Conflict, or difference of opinion, is and always will be with us and it is only through the aforementioned that a meeting of minds on any given subject will finally, we hope, be achieved. Get information on your favorite subject from all sources, brother drummer, then separate the wheat from the chaff, as they say up-country, and settle for whatever meeting of minds you may detect.

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Artificial Groupings For Fills

In the July, 1984 *MD*, in the *Ask A Pro* column, a reader asked Steve Smith about a fill Steve played on the Journey song "Separate Ways (Worlds Apart)." The notation looked like this:

Now, if you were like many of my students, the notation might have seemed confusing to you. Actually, that same fill could have been written as follows:

To get a fix on how this sounds, isolate the snare notes and you get:

Once you maintain this key pattern with the right hand, it is relatively simple to fill in the rest of the notes.

What Steve was employing in the performance and writing of this fill is a rhythmical device called *artificial groupings*. As ominous as that sounds, you are probably quite familiar with a very common artificial grouping: the triplet. A triplet is a group of three notes of equal value played in the same time value as two of the same notes. Similarly, a quintuplet is a group of five notes of equal value played in the same time value as four of the same notes. In this article, we will see how many drummers today are utilizing artificial groupings to create fills that are contemporary, unorthodox, and fresh.

One more item should be explained before we continue. Look at example 1 again. The ratio 4:3 simply indicates that the four triplet patterns are to be played evenly in the same time value as three quarter notes. This is another example of artificial grouping. If you have examples 1 and 2 down by now, let's look at some variations.

Example 4 also makes use of the 4:3 grouping. Look at the first group of four 16th notes. Play that figure repeatedly until it is mastered. Now, go back to example 3 and get locked into that pattern, playing each note with the right hand. Now try example 4, *equally reappportioning and placing* the 16th-note groups against the key pattern in example 3. In other words, the snare notes in example 4 should coincide with the snare notes in example 3. Remember, those aren't "true" 16th notes we are dealing with

now. Those are 16th notes, artificially grouped.

Now that you have the hang of it, let's put a twist on it. Example 5 is basically the same fill as example 4, but with a double stroke on the first two 16th notes of each group:

Let's move on with an often-played fill that Neil Peart utilizes.

Do you see what is happening here? First, master the basic triplet riff, until you can play it smoothly. Now look at example 7 for the key pattern: 8th-note triplets (all RH) on a tom-tom. Now go back to the 16th-note triplets, and condense them within the framework of the 8th-note triplets. You're simply tripling the triplets!

Let's move on to one of my favorite fills.

Example 8 is another fill utilizing the tripling of triplets. Example 9 gives you the RH key pattern. Use a RLL triplet sticking on example 8.

Example 10 is basically the same rhythm as example 8, but with a Swiss triplet (RLL) sticking.

Finally, let's look at two fills employing quintuplets. If you have difficulty playing quintuplets in the first place, try this exercise for a while to become familiar with them:



In example 12, the quintuplet is a little unorthodox, being distributed among both hands and feet, but it works.

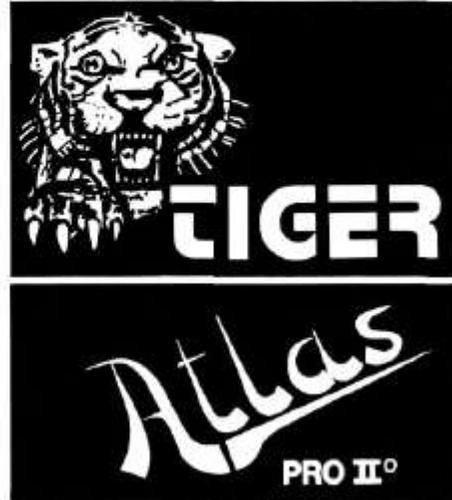


In example 13, the first three 8th notes of each quintuplet are now doubled. I hope this look at fills with artificial groupings gives you some insight into a technique many influential drummers are using.



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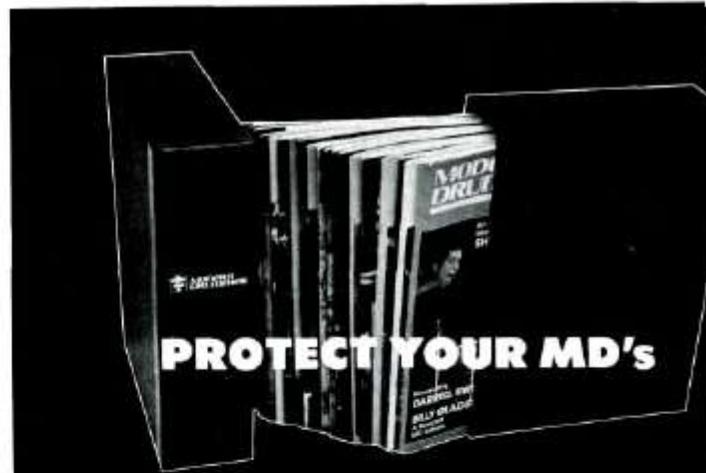
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CS You once told me that *Underwear* (ECM), your trio record with Arild Andersen and Bobo Stenson, was your reaction to *Now He Sings, Now He Sobs*, with Miroslav Vitous, Chick Corea, and Roy Haynes.

JC Yeah, that's probably true. When I heard that record, it was the first time I had ever heard Miroslav, and that was a tremendous kick for me. To hear the bass being played that way was completely new and fresh, at least for us up here in Norway. I think that record must represent some of the best playing those artists have ever done.

CS I know that Garbarek was very influenced by Coltrane. What did Elvin mean to you?

JC You mean, did I fit the role of Elvin? [laughs] Well, we all listened a lot to Coltrane's quartet, and I did a lot of listening to Elvin, but he represented a style of drumming that I soon realized I would not be able to copy. First of all, it is always very obvious when somebody tries to sound like Elvin, and I have seen so many trashy examples of how bad that can sound. So I soon realized that I could not base my playing on that particular style, in order to achieve the intensity in the music that we were looking for. With Jan, we tried not to go all out in the beginning of a tune, just in order to make it swing. You know, if it does not swing right away, it's very easy to play louder, because that gives the impression that something is happening or that it's starting to groove, even though that is not the case.

We were looking for a way to build musically by building up around the soloist, and then playing louder because the music called for it. Then, of course, when we reached the climax, it would often be very loud. I would be playing with the back of my sticks on the edge of the cymbal, and that was loud. But that was typical, because I had only heard Elvin and Tony on records. Then when I heard Elvin live, he never played as loud as I had imagined. Neither did Trane—his tone was not as big as people thought. So I remember being a little disappointed the first time I heard the quartet in 1965. Those guys burned like crazy all the time, but they did it differently than we had expected. Elvin would even play brushes, and you could

hear all the finesse he had. Naturally, when those guys started to reach the climax, it was loud, but not quite as we had expected. When I had seen pictures of Elvin on records and stuff, it always looked as if he were going 60 miles per hour, always with a big grin, and always soaking wet. [laughs] It always looked as if he were playing loud. But then when I saw him live, after only having played brushes on a ballad for a few minutes, he would be completely soaking wet again. He looked like he had been playing loud for a week already.

CS When was the first time you heard Tony Williams play?

JC I guess it was on some record he had done with Sam Rivers before he joined Miles. I hadn't really noticed him until the first records with Miles. Tony's way of playing was completely new and fresh, and was very appealing to me. I found that the most exciting period for Tony was on the records he did with Miles and Wayne Shorter—*Miles Smiles*, *ESP*, *Miles In The Sky*, and all those. Even though it was very tight, Tony would play around the beat, omitting 1's and so forth. I think that Tony gave rhythm sections and drummers all over the world a new sense of freedom. Later, his work with Lifetime was also tremendous. The way he incorporated the entire drumset was new—syncopating with the hi-hat and sometimes omitting cymbals completely. So I gave a lot of thought to these things. This was also a turning point in my career where I had gained a certain amount of routine, and where I felt that I was about to seek out my own style.

CS Someone who heard you in Molde in those early years told me that you sounded a lot like Philly Joe.

JC I guess there was a lot of his influence in my playing. As a matter of fact, there still is even today! I still think he sounds hip and fresh. You know, even these days, when I do more bebop-oriented gigs, it is very easy to take out the Philly Joe file and try to play with that particular feel. *Milestones* is one of those records I keep listening to.

CS What makes a drummer interesting to you? What do you look for?

JC Having watched a lot of drummers over the years, you can tell that some of them play very correctly and that they are schooled drummers. But in some

instances, that seems to have resulted in a stiff and not very interesting feel, at least in my opinion. I have always been more influenced by drummers with a more naive, spontaneous way of playing. You might even call it an amateurish way of hitting the drums, as opposed to all the drummers who play correctly. If you look at Jack DeJohnette, who definitely knows his rudiments inside out, he has been able to incorporate all that knowledge—you might even say camouflage it so that his playing still sounds fresh. With some other players, it is too obvious that they are playing things they already know—things they have been practicing. Maybe it is because a lot of drummers have been practicing all those rudiments on the snare drum, as opposed to spreading them around the drums, in which case they will sound completely different.

CS How closely have you worked with different bass players, and what kinds of things were you concerned about?

JC Arild Andersen is probably the bass player that I've worked the most and the closest with. We grew up together, and we have played in numerous bands together, and talked a lot about the relationship between bass and drums in all the different situations we encountered together. Later, the exact same thing happened with Palle Danielson—talking things over, finding out how we should work things out. One particular issue, for instance, would be what kind of role the bass drum should take on relative to the upright bass, since the two instruments overlap in range. Palle was very sensitive to this issue, and felt that, by tuning the bass drum the way I did, it got in the way of the bass and cluttered up the sound. So consequently, I had to muffle the bass drum or tune it differently. When you listen to records, it is always easy to hear if the drummer is sensitive to this particular issue. This issue can also apply to the toms.

CS Did you find a big difference between European and American bass players?

JC Yes, absolutely. The whole American way of playing is based more on walking, like all the old masters. So they have always had better bass players over there, but then, on the other hand, some of the best bass players to emerge on the American scene in later years have been European—Dave Holland, Miroslav, Niels-Henning Orsted Pedersen, and George Mraz, for example.

CS So good drummers are a function of good bass players.

JC Yes. And when, say, Art Blakey and Elvin come to Europe with new bands, they often bring young, unknown musicians who cost less money than the big

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name musicians. You can tell right away that the band doesn't sound that good, often because the bass player is not able to match the drummer. In general, quite frankly, I have been a little disappointed over many of the American bands that have been in Europe lately. You have been looking forward to hearing Mr. So-And-So, and when you hear him, the sidemen are often not very hot, and not up to the standard of his latest album or whatever.

CS: What about playing on top of or behind the beat, or shall we say, rhythmic intonation? How did you approach that when you worked with, say, Miroslav Vitous?

JC: If you look at one tune at a time, you might have a certain character in the tune that can be emphasized even more if both Miroslav and I play behind the beat, giving more weight to the tune, and giving the impression that the tempo is slower than what is actually the case. If one of us plays right on the beat, the feeling will be less heavy. If we play on opposite sides of the beat, the distance between us will actually become too wide, and it will sound as if one of us is either dragging or speeding up. So if you approach tunes in terms of character, it is important, especially for faster tunes, that we are consistent in where we place ourselves on the beat, and then effects, such as a crescendo, can be stressed even more if either the bass player or the drummer plays more on top. This might also give a slight feeling of rush, but it is minimal and only adds to the intensity increase intended by the crescendo. But let me at the same time stress how important it is to talk with a bassist about these things, and not to use these effects before they have been agreed on, because if the bass and drums are not together, it is going to sound bad. And I mean bad as in bad weather.

CS: What do you do if it does not lock in with the bassist?

JC: Well, if it's on the gig, it might be hard to talk about it right there on the stage. Then it is important, as always, to make the most of the given situation. If I am more experienced, I try to adjust to the bassist's beat, rather than expecting the bassist to adjust to whatever I would feel is

the right beat.

CS: Do you feel that you are still evolving as a player?

JC: I would hope so. [laughs] Otherwise, it would become boring! Naturally, all musicians go through phases when they are less inspired and are not developing that much creativity, but hopefully they are still at a level good enough to satisfy the audience and whoever they are playing with. Whenever I feel that I'm in one of those periods, I try to listen to as much new music as possible, in order to get new impulses and ideas. These ideas might not manifest themselves right away, but they might pop up later. Meeting new musicians is another inspiration for me that gives me lots of impulses.

CS: Talking about new musicians, you did some recordings for BBC in Scotland not long ago. What was that all about?

JC: Niels-Henning Orsted Pedersen was hired by BBC to be the contractor for six jazz programs featuring six different artists, but using the same rhythm section, which consisted of Philip Catherine, guitar, Gordon Beck, piano, Niels-Henning, bass, and myself. The soloists were Larry Coryell, Toots Thielemans, Phil Woods, Freddy Hubbard, Archie Shepp, and Mike Brecker. We recorded two programs per day, so we would rehearse, record, have lunch, then rehearse, and record, thereby doing two different soloists per day.

CS: How are you able to maintain your own style, yet adjust to so many different styles and settings?

JC: In a situation like that, a lot of adjustments are called for—a lot more than if I'm just playing with a band, in which case, I just play the way I play. Playing with Toots, for instance, calls for a sparser role for the drummer. So then you adjust. I had played with several of these guys earlier, and that also helped. Plus, I had listened to their albums for years, and I knew where they were coming from and what I had to do in order to make things work. I had fun. Also, besides Miroslav, Niels-Henning is probably one of the best bassists in the world today, if you ask me. He has chosen to play a style that I'm not playing so much right now, but still, playing with someone with that much support,

inspiration, and authority makes the whole question of style quite irrelevant. He could play Dixieland, and I wouldn't care. That's how good he is.

CS: Often when I hear you on records, I think you lack some of the fire and groove that you have when I hear you live. Do you approach the music differently in the studio than you would playing live?

JC: Yes, I would say so. First of all, in the studio, I play less, simpler, and softer. In the studio, the tunes automatically become shorter and, at least for me, playing with headphones where I hear everything and everyone crystal clear takes something away from the music. We have tried to recreate that live feeling in the studio, but rarely have we succeeded. Listening to it afterwards, it usually sounds contrived and forced. On a lot of the records I'm on, the music was intended to be more floating and less moving around. On other records, all that was wanted was a pulse. If I listen to some of the ECM records I have made, there are certain things I would have done differently, but you have to remember that most of these recordings have been made with bands that were put together for that particular date, and then maybe later on, the actual band was formed. Consequently, all the tunes were new, and I didn't have the ability to play around and juggle with a tune the same way I could after a few months on the road.

CS: How well did you know the tunes when you recorded *Belonging* with Keith Jarrett?

JC: I didn't know the tunes at all. We only went through the tunes once, and on with the red light and off we went! Most of the tunes are first takes, and that whole record was recorded in three hours—definitely a good day for all of us. Then again, if we had been on the road for a year, that date would have sounded completely different.

CS: With *Nude Ants*, it was different.

JC: Yeah, that was after we had worked together for a while, so that material is what came out of playing numerous concerts together. Plus, it was recorded during a week at the Village Vanguard. So, we had the chance to pick whatever was best musically, which is quite different from the studio, where you record one tune at a time and then accept or reject that tune before you go on to the next one. A second take will be different from the first take, and on the tenth take or whatever, you are using something you liked from the third take, and suddenly you are about to compose another tune. Even though a second or tenth take might be closer to perfection, I often find the first take to have the freshest character and to be more spontaneous. Then other times, you record knowing that overdubs will be made later on. You have to keep that in mind, and this often leads to simpler playing too.

CS: How long was this tour with Keith Jarrett, from which *Nude Ants* was a result?

JC: Altogether it was nine weeks. First, we were in Japan for six weeks, playing big

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concerts every night. Keith felt it would be nice to do something in the U.S., this resulted in a three weeks' extension, doing mostly clubs—something that Keith hadn't done for a long time.

CS: How were the performances structured? Were they different every night?

JC: In the beginning of the tour, we would agree on a set order before we went on stage, but the way things developed, we ended up just going on stage, and whoever felt like starting would start. Then during the course of the evening, Jan or Keith would play a couple of notes, or I would set up a certain groove that would signal that we were going into a particular tune. These were not worked out signals, but rather ways of communicating which direction you wanted to go in. Usually, we would play the entire concert in one stretch, with no break between the tunes.

CS: Would you conceive an overall form of the whole performance in addition to the form of each individual tune?

JC: Well, I guess so. It takes on a form after a while whether you like it or not. If you start a rhythmic pattern and someone plays a pattern on top of that, you have a form and all you have to do is keep working on that form.

CS: How did you deal with the pressure of having to create something new every night?

JC: Well, if you play with good musicians, the music will only be good or better, even though some nights will be more successful than others. But I think this is part of what makes this kind of music exciting—the chance that you might play something that you have never played before. If you play in a band where all the tunes are rehearsed and where the set order is always known in advance, you will know more or less what is going to happen every night. But having that creative input from all the musicians often results in totally new things emerging, even though sometimes it is evident that an idea is going to be less successful than others. In that case, you finish it a little earlier and go on to the next idea. It might not be evident to the audience, but you, the performer, always know when something is not happening.

CS: What are your current projects?

JC: For the first time in almost 20 years, I'm able to spend less time on the road and more time with my family. I have my own group with Arild Andersen on bass, and some dynamite young Norwegians: Tore Brunborg on reeds, Nils Fetter Molvaer on trumpet, and Jon Balke on piano. I play some percussion with friends around town, and I worked at the National Theatre in Oslo, for six months as a drummer, and for the first time also as a composer. I receive a work grant from the Norwegian Government, which enables me to be fairly independent financially.

CS: You once told me that you used to have all the studio gigs in Oslo, and that, if you wanted to, you could have remained

the top call and made very good money that way.

JC: Yeah, we had a couple of periods in Norway where there was very little jazz work available, right after the Beatles in 1965. Jazz musicians were really struggling, and a lot of cats ended up going into different professions. So I jumped on the studio scene, which in Oslo is centered around working in the government-run TV station. I would be playing all day, backing stupid singers and all kinds of corny music, such as polkas, fox-trots, and all that kind of thing. Except for the times when some good artist came along, it was not very rewarding for me, and I did it mostly to make a living. So when jazz became more

popular again, and I started to get more work—partly through ECM, which booked tours for us—I stopped doing studio work in the commercial sense of the word, and made money instead playing the music that I wanted to play.

CS: So you actually made a financial sacrifice in order to play the music that you believed in?

JC: Absolutely. Even today it's hard. It's very expensive to go on the road, so tours are something we do mostly so that people will not forget us and will keep buying our records. Naturally, the cats working the studios make more money, but that's a choice you have to make, and I have never regretted my choice.



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Dueling Drumsets

Back in the '50s, Jazz At The Philharmonic presented a "drum battle" featuring Gene Krupa and Buddy Rich. To my knowledge, it was the first time they had appeared together. It was an exciting event, and it generated great interest in the drumming community. The format was one of challenges. One drummer would play time, while the other played a short solo. The other drummer would then answer with his own solo. Each solo escalated the tension with a "take that" sort of attitude. At the end they played together, building to a big climax.

Both Gene and Buddy acquitted themselves well, and the audience loved it. The performances were recorded and have recently been rereleased on Verve records. They are interesting historically, as well as musically.

In the '60s, Buddy Rich and Max Roach recorded an album called *Rich Vs. Roach*. Each drummer was featured with his own small group, and the charts were written in such a way as to employ both bands (and drummers) on each tune. Once again, the basic format was one of challenges. This album has been rereleased on Mercury records as part of a two-record set entitled, *Both Sides Of Buddy Rich*. It also features Buddy with small groups and big bands of different eras.

Louie Bellson and Buddy have done joint concerts with their big bands. The finale in each case was the drum battle format. While these battles have always been exciting and interesting, to my knowledge, Buddy and Louie have never recorded an album together.

Last month I was in Dallas, Texas, to present a clinic. Rod Morgenstein, the fine young drummer with the Steve Morse Band, was also on the program. My clinic was in the afternoon and Rod's was to be

later that evening.

While we were setting up the drums that we would be using, I suggested to Rod, "Why don't we play something together?" He thought it would be fun. We played a bit (for rehearsal purposes), and worked out a cue so that we could end together.

We played a spontaneous duet at the beginning and again at the end of my clinic. Afterward, Rod said, "Every drummer should do this. When you play with another drummer, you really have to lay back and listen." I agree with Rod's comments. You really do have to listen to keep the time together.

A number of years ago, when I lived in New York, a friend of mine, by the name of Lew Malin, and I used to get together and practice. We shared ideas, practiced exercises, listened to records, and played endless drumset duets. We eventually wrote a drum book together entitled *Practical Method Of Developing Finger Control*. I firmly believe that practicing on the two drumsets helped us to develop. The exchange of ideas was beneficial to both of us, and it was also a lot of fun.

In the last few years, I've performed drumset duets on clinics with Jack DeJohnette, Dave Garibaldi, Harvey Mason, Rick Latham, Joey Farris, Rod Morgenstein, and Louie Bellson. Not once has there been an ego problem or personality hang-up. In every instance, it has been a lot of fun, as well as a learning experience.

Dom Famularo, an excellent drummer, teacher, and clinician has written a book of drumset duets. A teacher can play one part, while the student plays the other. The parts can also be played by two students or two friends who just want to have some fun. In addition, Dom has just finished a video featuring the drumset duet concept. The book is entitled *Drum Set Duets*, and is available from Long Island Drum Center. The video is called *It's Your Move* and is available from Axis Video Inc., Baltimore, Maryland.

From a learning standpoint, the drumset duct is helpful in a number of ways. For instance, it helps young players learn to read and play their parts, while someone next to them is playing something else. Students who become good readers by practicing alone are often thrown off when they play in a band. The same thing is true for the percussion ensemble. You have to listen to what is going on around you and still be able to play your own part.

The improvised drumset duct also helps the drummer learn to listen. If you don't listen intently, the tempo gets messed up. Playing with Dave Garibaldi makes you aware of the rhythmic complexity of some of his patterns. Dave uses some phrases involving five- and seven-note groupings. You really have to listen to be able to play something that complements what he is doing. Listening also helps the drummer to develop a better sense of dynamics. If you both play as loud as possible all the time, it begins to sound like a war or a train wreck. Jack DeJohnette and I really got into some great improvised sections where we played very softly. When we *did* bring the volume back up, it was just that much more effective. Jack's sense of dynamics is truly artistic.

I have heard the expression, "You never really know how people play until you play with them." What this means, in terms of drumset duets, is that when two drummers play together, you get some ideas of the *feeling* the other drummer generates. Harvey Mason, for example, generates a very warm, secure feeling—even though he doesn't play all that loudly. He also has a keen sense of dynamics and a great sense of humor. Joey Farris has a great feel for "grooves." His New Orleans background really comes out when he solos. It is a very unique style. Rick Latham generates a really solid time feel. He also has a great sense of humor, which comes out when we play duets. Rod Morgenstein plays some really great rhythms with his hands and feet. He incorporates the two bass drums in his phrasing in such a way that it is like two extra hands. He also has a great groove.

Louie Bellson is perhaps the man who helped many of us get past the drum battle stage to the "let's play together" approach. Even if you are playing four measures back and forth, Louie always keeps it musical. He is never competitive, and in my opinion, this is the secret to successful drumset duets.

Dave Garibaldi and I used to refer to our duets as "The Band." We did a number of clinics together, and we would both look forward to the duet with the feeling, "I wonder what we will get into tonight." Playing together, sharing and exchanging ideas, having fun and learning are what music is all about. That is also what drumming is all about. So, get together with a friend, set up the drums, and play some duets. It's great fun.

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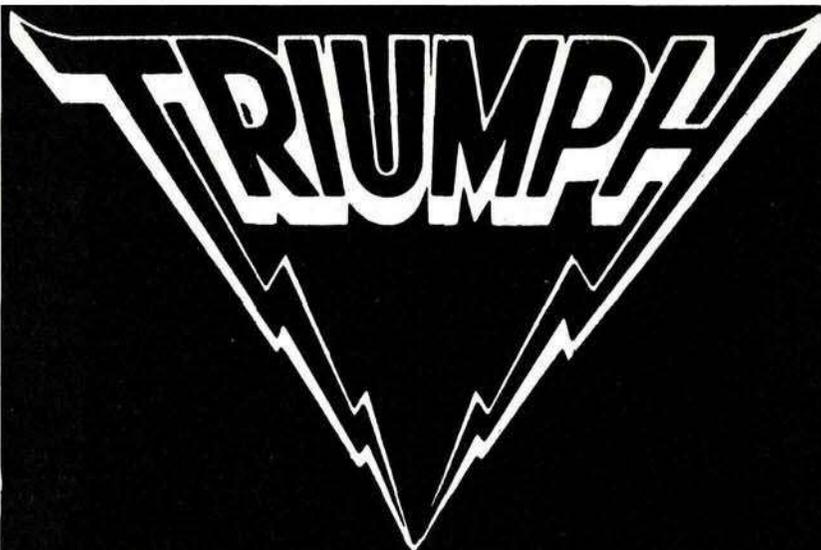
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Peter Deutschman: Circus Drummer

cians during their seven months on the road. He would then be awakened at 6:30 (7:00 if he was lucky), by the sounds of setup: mallets driving live-foot wooden stakes, trainers shouting to the elephants who hauled chains and ropes to raise the big top, and the din of the gas generator. No polite suburban generator this, but a truck-sized monster roaring out enough electricity to power the circus and its entire community of 225 people. The generator was *always* parked directly beside the band sleeper, perhaps under the assumption that musicians tolerate loud noise better than anyone else.

After contributing his part to the setup of the show, Peter would shower, dress in three-piece black with bow tie, limber up, and then play two shows (three on Saturdays), with one-hour breaks between shows. Then he would pack up to move on to the next lot.

When the 1976 season ended in November, Peter understandably returned to school and completed his Associate's Degree in Music Education. He played, in his spare time, with a rock 'n' roll band. And he got a good night's sleep. However, in 1979, Peter called Gene Nichols, Clyde Beatty Cole Brothers' new band director, and asked if he needed a drummer. "You get so you can't stand the real world," says Peter. "Then the circus starts to look good. You can be invisible, pack up and move after a day or two." The real world, for Peter in 1979, was New Orleans. He had played street music, and made hardly any money at it. He had played with a country & western band, and then with a Dixieland group. But the lack of steady work had him selling T-shirts. Also, personal entanglements led him to look for somewhere to become invisible.

So Deutschman ran away with the circus again and played for his first entire season. Peter continued to vacillate between the "real world" and the circus. After jobs in New Orleans, Newport, and Trinidad, he played with the circus again during an unusual indoor winter tour in 1980, under Russ Darr. Again, he joined the band, under Clarke Weigle, for the first half of the 1983 season, leaving in June for a California resort.

Yet Peter has returned to the circus again this year. Living and working condi-

tions have changed little since 1976, except that now the show usually plays on the asphalt parking lots of shopping malls, and many of the stands last two or three days, instead of only one. Then too, Peter now travels in his own van. He parks as far as possible from the generator, and sleeps in the van at night, beside his drums. While the van is certainly quieter than the band sleeper, it is no less crowded.

In addition to a standard Slingerland drumset with a Rogers *Dynasonic* snare, Peter uses a 24" timpani to open the show and for an occasional dramatic cue. Says Peter, "If I used it too much, it would lose its impact, so I save it." A pair of timbales mounted above the snare serve as rack toms, and to keep the beat on Latin-style acts. Peter uses a set of wind chimes to create the sound of rain and for a dream-like effect during a graceful, romantic trapeze act. One 22" ride cymbal, a hi-hat, and three crash cymbals (two 18" and one 15") complete Deutschman's equipment. He now plays with graphite unbreakable sticks, though he prefers wood. "But wood sticks break in about four shows," he comments.

They break because of the intensity and the sheer power demanded of a circus drummer. Circus drumming is "the only real excuse that I know of for overplaying," says Deutschman. "But tastefully—really tastefully," he adds immediately. Following the lead of the band's director (and the click track relayed to him on some numbers through an earphone), Peter keeps the beat for the rest of the band and for the performers as well. And that beat is constant and almost always fast.

"I get a 45-second break in the first half, and none in the second half," he tells me. I've watched him countless times and I've never seen him take a break in either one-hour half, though he does take advantage of the 15 minutes between halves to step outdoors for a soda.

Along with the rest of the band, Peter creates a level of excitement to be found in no other type of show band. The fast, loud, nonstop style of the circus band contributes an air of anticipation to each of the acts, from the clowns to the troupe of Yorkshire terriers, from the elephants to the eight-year-old girl trapeze artist.

Peter cues each of the acts, and each of

Peter "Gerbil" Deutschman first joined the Clyde Beatty Cole Brothers Circus Band in 1976, following his first year of college, where he was majoring in music. Charlie Bertini, an acquaintance of Peter's who was then the band's director, called him on a Wednesday and Peter agreed to take the job.

"You start on Saturday," Charlie told him, "but I want you here on Friday." Deutschman was there. After watching one show—listening to 200 separate tunes in the span of two-and-one-half hours—Peter took his place with the band, planning to stay for three months and then return to school. He stayed for the remainder of the season.

Peter's reasons for playing this type of music, with this particular band, are somewhat obscure even to him, though he offered explanations throughout the interview. One consideration is the fact that the money is good, and the work is steady.

"In those days, we played only one-day stands," says Peter, which means that, after playing two or three shows, Peter would help disassemble the equipment, pack up, and secure the band members' belongings for the road. Then he would drive one of the show's brightly decorated tractor trailers between 20 and 300 miles to the next lot. Usually, he drove a seat wagon, one of the trucks packed with the chairs and folding grandstands that surround the three rings under the big top.

Peter quotes Louis Armstrong with a laugh, "You've got to get a good night's sleep before a job." For, arriving after midnight at the next day's lot—an anonymous grassy fairground anywhere in the eastern United States—Peter would go to bed in the band sleeper, a circus trailer which he shared with the other seven musi-

their tricks, and it is Deutschman's cues that make him the excellent circus drummer that he is. He succeeds in "... mesmerizing the audience. I watch people and try to make them react. That puts me in control. I hypnotize them. People hear music all the time, in their cars" He gestures toward the ubiquitous Muzak in the restaurant where we are talking. "It's unconscious. So when I play a cue, they clap."

When Peter describes this feat, it sounds easy. But it requires all of his attention to the impeccable timing that is his trademark. He begins a timpani roll as the lion mounts a tall stool. It intensifies as the lion crouches (sometimes after a lengthy delay) and ends with a cymbal crash in the instant that the lion jumps through the ring of fire. He does this twice a day (and three times on Saturdays), seven days a week, for seven straight months, sick or well. And he catches that lion in midair every time.

He catches the trapeze artist's flip with the same precision. And his snare syncopates perfectly with the hoofbeats of the bareback rider's Belgian horse—as rhythmic a creature as you'll ever see.

According to Peter, "After this job, any other job is easy." Circus drumming challenges his concentration, certainly, along with his physical stamina. In addition, the need to create 200 different moods during the course of each show challenges his considerable musical ability. "I try for something different every show," he says, meaning that he remains consciously a musician, rather than the rhythm section of a human calliope. "And I like to help the kids have a good time." Peter smiles, still, after five tours with the circus in eight years, at the thought of excited children.

Finally, circus drumming challenges his professionalism. "You play the same way in the pouring rain, with one drip falling on your right knee, one on your left hand, and one down the back of your neck. You play the same for an audience of two people, when it's ninety degrees, or when it's forty. It's a hard job for a drummer."

"So why," I asked again, "do you do it?" Again, he mentions the money, but without conviction. He jokes about fame and fortune. Then he's silent. Finally, he says, "Well, if you're going to earn a living drumming, the band has to be good. And this band is getting better all the time. Living together and working constantly makes the band tighter." The music, as in jazz, becomes a form of communication among the musicians, and with the audience as well. But here, the tunes are set, and the sheer musicianship of Deutschman and his fellow band members is the vehicle of communication.

"In 1976, I would have told you that I do it because it's an American tradition." He mugs—and drifts off again. "Still, sometimes I can pretend that it's 1865 Nothing else is like it."



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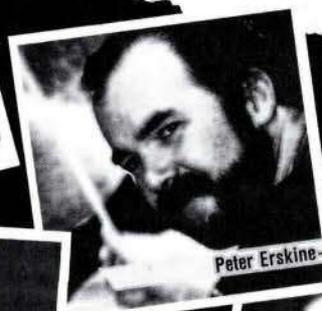
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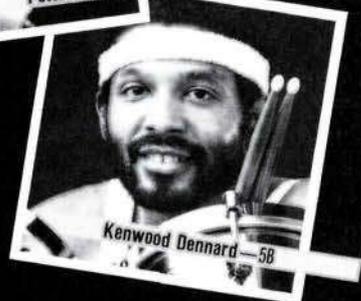
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Gang. That's not to say I plan to leave the group or anything like that. It's just that I have some material I've written that I'd really like to get out. I have a real urge to do some singing, too.

RS: That sounds like a possible solo album.

GB: Well, yeah, that hopefully would be the end result of it all, but always within the framework and family of Kool & The Gang. That's important to note, because that's a mistake so many people seem to make in this business.

RS: And why is that?

GB: I don't know why that's so; I only know that it is. But as for me and Kool & The Gang, we all have a love for each other, and that comes first. Yet, we all need additional modes of expression, and if you don't let out your creativity, it can turn into frustration. We all understand this. And it's interesting, because when you do these outside things, if they're done with the right perspective, everyone stands to gain. You've released some creative energy, and the band is the recipient of any new ideas you might have discovered in the process.

RS: You've been with Kool & The Gang since the group's beginning. Obviously, there are many advantages to playing with one group for such a long time. Are there any disadvantages?

GB: I can't think of any, to tell you the truth. Some musicians might say that they get tired of playing the same songs over and over again. But each time Kool & The Gang performs live, it's different. It might be the same songs, but the feelings from those songs that come out of each of the musicians on stage give everything a freshness—a rebirth. Sometimes the traveling gets to be a drag. But as soon as you hit the stage, the energy generated by the people in the audience makes things really exciting. We give 100% at every performance—sometimes 200%. That's no lie. We'll come off stage, and despite being tired and drawn, we'll still have this certain energy that makes it hard to come down. Another thing: You have to tour, because if you just make records and never get out and play for people, you get stale. You don't know what's happening out there in the streets. New York might be saying and doing one

thing, but Chicago and L.A. might be doing something entirely different. All good musicians and other artists—dancers, actors, painters—mirror society. So it's our job to get out there with the people and check out what they feel is important: That's the job of a recording artist and entertainer, as far as I'm concerned.

RS: How much rehearsing does Kool & The Gang do before entering the studio to record an album?

GB: We rehearse a lot. We rehearse all the songs we plan to record before we ever go into the studio. When we did the *Something Special* album, we went up to the Bearsville studios in New York State, and rehearsed and rehearsed. That was a big album for us. I attribute our ability to rehearse and get things right *before* we roll the tape to our background in jazz. But in the past few years, we've been touring so much that a lot of the prerecording work is actually done right then and there in the studio. I mean, we write on the road because we're so busy with tours. Fortunately, we haven't suffered any loss of quality.

RS: What are some of the important attitudes that a drummer needs in the recording studio?

GB: Well, let me first say this: All drummers have got to be able to hear themselves through the cans. Of course, that's true not only in the studio, but also up on stage. And it's true not only for drummers, but for all musicians. You've got to be able to hear yourself. Drummers also should be totally comfortable—mentally, spiritually, and physically. Everything else really follows these essentials. Without these things happening, what ultimately is recorded isn't going to be your best—unless you get lucky.

RS: You mention being comfortable spiritually. Exactly what do you mean by that?

GB: Well, we're all searching for that inner peace, you know. Obviously, I go through all the same problems that we all go through in trying to attain it. So it's that sort of thing I'm talking about. I really do believe that musicians, especially drummers, in order to be consistent in performance and output, must make sure they're in positions of total comfort. I'm not talking about physical comfort necessarily; I'm talking about comfort in the form of inner peace. I do attribute my success to spiritual satisfaction, and every day I try to take the time to thank The Creator for the talent and inner peace I have when playing the drums. A lot of times I'll listen back to what I've just played and say, "Wow! I played that? I did that?" See, I know that any talent I have as a drummer—as a musician—is directed from above.

RS: Do you enjoy playing live more than you do playing in the studio?

GB: They both have their own thrill. Live, you get to experiment a little bit more, but still be consistent, of course. In the studio,

you get to play new material, which, more than likely, you're really eager to play. It's a new groove to you. That's exciting for any musician.

RS: Can you recall a particularly fond, memorable moment you had performing live?

GB: Oh yeah. One time we were playing the song "Too Hot" in Dallas, Texas. It was a perfect song to play because the temperature was unbearable. But no one figured the piano would catch fire; it did. Another time we were doing the song "No Show." If you ever heard us perform the song live, you'd know that we have this thunder soundtrack that we use for special effects. The song deals with this guy waiting for his date in the pouring rain. Well, we played the thunder, and suddenly, the sky broke and it began to pour! Talk about the power of live music.

RS: Do you get a chance to solo much on stage?

GB: The thing about solos is that you have to have highlights throughout the solo to spark the audience's ears. I think a drum solo is performed properly when you know precisely how and when to end it. Knowing when to stop is so important. Otherwise the solo is gratifying to yourself, but not to anyone else. But our show is just so tight that there's no time for me to take an extended solo. I'll do little riffs here and there. It's enough to keep me satisfied. But I'll tell you what I like most, and that's playing minisolos on the tonics and amazing myself with what I come up with. I'm not patting myself on the back; I think all musicians at one time or another feel this way. It's a good feeling; it's what keeps you going and what keeps you progressing as a drummer.

RS: What would you say is your most enduring quality as a drummer?

GB: Probably my aggressiveness. I play very hot and very heavy. I like ballads; I write a lot of ballads. But I love playing up-tempo things. I like to stay right on top of every song I play.

RS: Kool & The Gang's "Celebration" has become more than just another hit single for the band. The tune is actually part of our culture now. You hear it at weddings, birthday parties, sporting events—anyplace and everyplace where there's a cause to, well, celebrate. When that song was being recorded, was there any magic in the air that revealed what was to come?

GB: Do you know something? They even played that song when the hostages came home from Iran. That song came about when we were doing the American Music Awards a few years ago. I think we were even up for an award, if I remember right. Anyway, in the song, "Ladies Night," there's a line that goes, "Come on, let's all celebrate." If you notice, a lot of our hit songs have the next single in it, lyrically speaking. Well, we were so happy that the *Ladies Night* album did so well. Remem-

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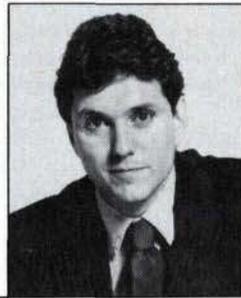
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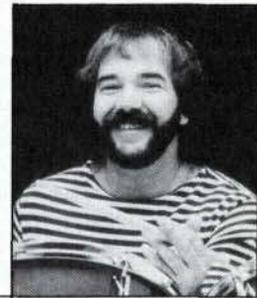
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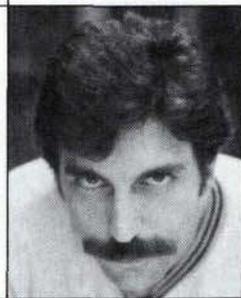
Jonathan Moffett



Carl Palmer



Tommy Aldridge



Jerry Marotta



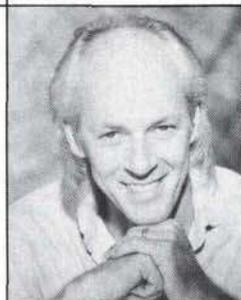
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ber, now, we were coming off an unusual dry spell for us. I mean, we had a couple of songs in some soundtracks—*Rocky* and *Saturday Night Fever*—but in radio play, we simply hit a dry spell. So, we were really happy with the success of *Ladies Night*; we felt we were finally back on track—back in the groove. The whole band was in this tiny room, and we started singing, "Let's celebrate." There we were at the American Music Awards, and we just started singing and shouting, "Let's Celebrate." The song just blossomed out of that. Ronald Bell conceived the music, but everybody helped put it together. We knew in the studio that it was going to make some noise out on the street and probably even in the charts. What we didn't know was how much noise. No one, I can tell you, imagined it would become what it did.

RS: Are there any specific Kool & The Gang songs in which you feel that you shine especially brightly as a drummer?

GB: When we did "Funky Stuff," we were sitting at Media Sound recording studio, and suddenly a bass drum rhythm came into my head. So I started playing it. That's where my nickname Funky George came from. I've always had a "thunder-foot"—a fast foot—and any song that depicts that, I think, might be one of my brightest moments as a drummer. But "Funky Stuff," especially since it was a big record for us, is first in my heart.

RS: You play double bass drums, correct?

GB: Oh yeah. I love it. With the kind of foot I have, it works out real nice.

RS: What kind of kit are you presently playing?

GB: Yamaha.

RS: What is it comprised of?

GB: I use two 24" bass drums, as I already mentioned, a standard 14" snare, 14" and 15" rack toms, and 16" and 18" floor toms. I use *Speed-King* pedals, and a Yamaha heavy-duty hi-hat with a hi-hat/bass drum mount so I can play the double bass drums. I'm also using an 8" splash, a 22" ride cymbal, two 16" crashes, two 22" Chinese gongs, and a 22" sizzle. That's the extent of my cymbals. I also have a Simmons digital. The whole set is candy-apple red and it's heavy—11-ply. I also use wind chimes and a cowbell. I used to use timbales; actually, I used to start off my solo, when I did one, with the timbales and then come around the set. But since then, Robert Mickens, who plays percussion, takes care of the timbales now.

RS: Is this the same set you use when recording?

GB: No. We've been recording for the last five years or so at the House of Music in New Jersey. They have a kit out there that I use. Some drummers might not want to do that. But during the days when we'd be on the road and I'd be borrowing kits or renting them all the time, I got used to playing different drums. As long as the pedal is a *Speed-King* and the kit is tuned properly

and in decent shape, I can play it. I can adapt as long as the essentials are there.

RS: Do you tune your own drums?

GB: Yeah, but I do it with the engineer. We'll work at it until it's right. I love doing it, because I'm the type of drummer who, if I have to lay down some tracks, will want to get the drum sound perfect. It's like a game where the object is to get that sound absolutely perfect. Once we're ready to record, however, I don't like to waste time. I don't vacillate or procrastinate. I want to get in there, do the job, and make it happen right. And since I write, I'm very close to all the songs we do. I get very excited when I see the song ideas turn into songs.

RS: Can you pinpoint one particular drummer who has had a strong influence on you and your style of playing the drums?

GB: A lot of people say I play heavy like Elvin Jones. I met Elvin a couple of times. I've always loved his playing, so I'm sure he's had an impact on my style. But I'll tell you who else could fit into that category: Tony Williams, Art Blakey, Jack DeJohnette, and Buddy Rich.

RS: They're all jazz drummers.

GB: Yeah, because that's where I'm coming from when you get right down to it. Jazz has that freedom that I've always loved. Kool & The Gang plays a lot of jazz during soundcheck. Somebody will call out a tune, and we'll play it. I get a chance to solo then; actually, we all get a chance to solo. Soundcheck, needless to say, is a lot of fun for us.

RS: If playing jazz is so much fun, why not play more of it live, or record a jazz album?

GB: Because Kool & The Gang is a commercial group; it's a whole different trip. You have to play what people want to hear. If people buy your records and then buy tickets to see you in concert, they want to hear songs they're familiar with. They do not want to hear you hit a jazz groove and stay with it all night. Now some people in the audience might not mind, but most would.

RS: With so many musicians on stage—ten—doesn't the sound ever come across chaotic from your vantage point behind the drums?

GB: No, because we made sure long ago that we have fantastic monitors. Our production manager knows exactly what I want and need to hear, and he gets it for me.

RS: And what is that?

GB: Myself, first of all. I have to hear the kick, the snare, and the racks in that order of importance. As for other instruments, the keyboards are essential, so I can recognize the song and also determine how it's flowing. Next would be the bass and then the horns, because I play a lot of the horn accents, which gives my style of playing a bit of a jazzy touch. Finally, I have to hear the vocals for the same reason that I have

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to hear the keyboards. As for guitars and percussion, of course, I need to hear them, too. But if I can't, it's not the end of the world.

RS: When you're off the road, do you socialize with other members of Kool & The Gang?

GB: We get together quite a bit. We all have families, but since we all primarily live in New Jersey still, we have the opportunity to hang out and party together. I'll also go down to Sweet Basil's in Manhattan, and meet and talk with other drummers—nothing steady, just whenever I feel moved to do so.

RS: How much do you play your drums when you're not working?

GB: Oh, I was hoping you weren't going to ask me a question like that! I don't have a kit at home; the way I practice is I do a lot of mental exercises. I listen to records on the radio, and I go through what is being laid down on the drums. I do it mentally.

RS: Do you actually envision yourself playing the drum part to the song you're listening to?

GB: Yeah, I envision myself playing the part as the drummer in the song is playing it. I'll do this at home, in the car—anywhere. Now I know this doesn't help the chops, but it does help my ability to concentrate and to listen very much. I've become a great listener because of these exercises.

RS: Why don't you keep a kit at home?

GB: It's a funny story. I live in a condominium, and people complain if they hear the music or the drums louder than they care to. That's why I'm presently looking for a house. But besides all this, I get bored with the sound of the drums if I play simply to practice. I'll hit a pad now and then, however. What I like to do at home is work on and develop my reading—both as a drummer and a keyboard player. I can read, but I am not a super reader. But it's something I wouldn't mind becoming.

RS: Do you consider yourself a particularly confident drummer?

GB: Oh yeah. Without sounding egotistical, I know that whatever is being played, I can play to it.

RS: You mentioned before that you wouldn't mind studying under a teacher to learn yet more about your instrument. Is there anyone you would especially like to study with?

GB: I'd have to say Tony Williams. But that's a hard question. I think I could just as easily have said Elvin Jones. And if I thought about it further, I could probably come up with another five or six names—great drummers, innovative drummers who I wouldn't mind learning from in the least. Drummers can never stop learning about their instrument. There are so many beats, so many styles, so many sounds—wow! It's mind boggling.

RS: All of a sudden, it seems, everybody in pop music is getting into playing and

recording for charity. Obviously, that's a truly wonderful thing. It's about time, actually, that many of these superstars begin to give something back to the world. Kool & The Gang, however, were doing charity gigs long before it became fashionable.

GB: We've always felt that it wasn't an obligation, but a moral responsibility to do it. Kool always says, "To whom much is given, much is expected." That's a true statement. All the members of Kool & The Gang have been blessed with talent and success. Because of those things, we're able to afford cars, homes, and other materialistic things. We're very spiritual people, however, so we want to forward humanistic values and become proper role

models for our fans—little ones and adults. That's really important to us. We feel good about doing it. We're well-off; we're not multimillionaires, but we're well-off.

RS: Since you are so involved with music, you must have specific goals and ambitions. Do you care to discuss them?

GB: Well, five years from now I'm going to be playing drums. Ten years from now I'm going to be still playing the drums. Twenty years from now, it will be the same thing. I am a drummer and will always be a drummer. But I'd also like to realize a career as a producer, and perhaps maybe even do some acting. I've got big goals that I want to accomplish. God willing, I'll do

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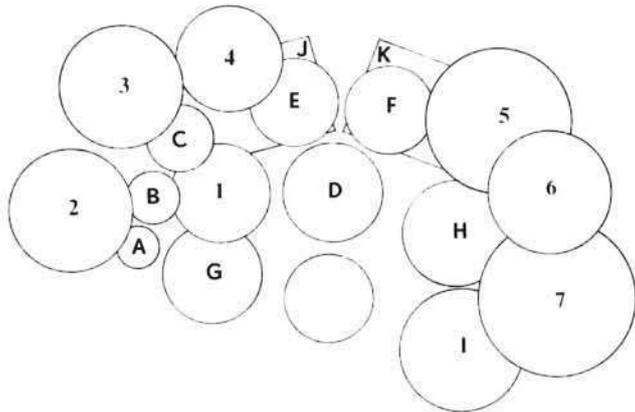
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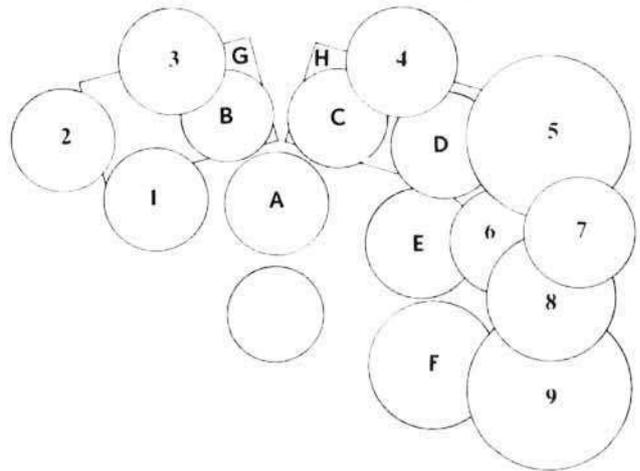
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| J. 14x22 bass drum | |
| K. 14x24 bass drum | |

Hardware: All Ludwig *Modular* stands and mounts. Ludwig *Hercules* model hi-hat stand. Ghost bass drum pedals with Ludwig wood beaters.

Heads: Coated Ludwig *Rockers* (medium) on snare batter. Ludwig *Silver Dots* on top of toms, with no muffling. Ludwig clear *Rockers* (heavy) on bottoms of toms. Bass drums have Ludwig *Silver Dots* on batter side and Ludwig coated *Striders* on front. Bass drums muffled with felt strips: two strips on batter side and one strip on front head.

Sticks: Ludwig *Ed Shaughnessy* model (16A) and Pro Mark 707 *Golden Oak*.

JOE FRANCO



Drumset: Premier *Soundwave* with *Black Shadow* finish.
Cymbals: Zildjian.

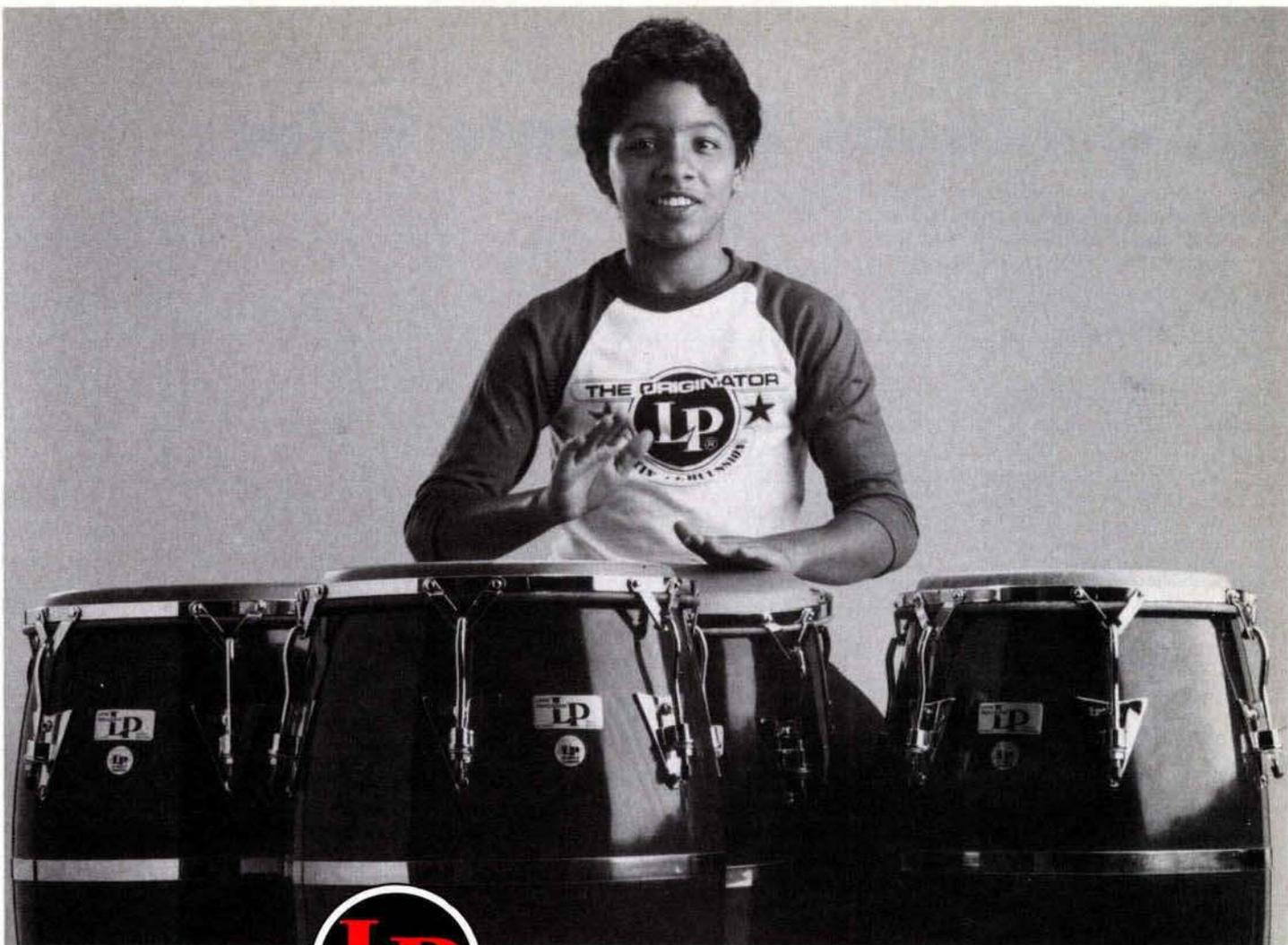
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|----------------------------------|---|
| A. Premier 2006 6 1/2 x 14 snare | 2. 14" thin crash |
| B. 11x13 tom | 3. 16" <i>Rock crash</i> |
| C. 12x14 tom | 4. 17" <i>Rock crash</i> |
| D. 13x15 tom | 5. 22" <i>Ping ride</i> |
| E. 16x16 floor tom | 6. 15" <i>New Beat</i> hi-hats (closed) |
| F. 16x18 floor tom | 7. 16" Swish |
| G. 14x24 bass drum | 8. 18" <i>Ruck crash</i> |
| H. 14x24 bass drum | 9. 22" <i>China Boy</i> low |
| I. 15" <i>New Beat</i> hi-hats | |

Hardware: Custom-designed rack system (holds all toms, cymbals, and microphones) by Collarlock of Canada. Premier 325 model hi-hat stand. Premier 252 model bass drum pedals with hard felt beaters.

Heads: Remo CS on snare batter. Premier *Clear Play 2600* heads on all toms, with no muffling. Duraline *Magnum* heads on the bass drums with foam rubber inside drum for muffling.

Sticks: Latin Percussion 3A and Dynafibe Hickory with wood tips.





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ELECTRONIC INSIGHTS

Amplification Reference Guide

by Reek Havok

The following is by no means a comprehensive list of all the amplification products on the market. It is instead a list of products I've worked with or examined and have found to be useful for electronic drum amplification purposes. This is a starting point for

you; use the information presented here to make yourself aware of the features and qualities that make a good electronic drum amplification system, then do some serious comparison shopping before you invest in anything.

MIXERS AND POWERED MIXERS

Name & Model	Stereo or Mono	# of Inputs	Built-in Amplification	Power Output	Speaker Load (Ohms)	EQ/Channel	EFX Loops	Suitable for Bass Drum Amplification	Graphic EQ	Other Features	Suggested Retail
Boss BX-400	M	4	N	0	0	0	N	N	N	Input level and volume for each channel only	N/A
Boss BX-600	S	6	N	0	0	0	Y	N	N		N/A
Boss BX-800	S	8	N	0	0	2	Y	N	N		N/A
Carvin CXP601	M	6	Y	150x1	4	3	Y	?	9 Band	Reverb	\$599
Carvin CXP 1201	M	12	Y	300x1	4	3	Y	Y	9 Band	Reverb, Compressor, Limiter	N/A
Dean Markley Spectra Series PM 800A	S	8	Y	190x2	4	3	Y	Y	9 Band		N/A
Hill 16:4:2:1	S	16	N	0	0	3	N	N	N	Reverb	N/A
Roland PA150/150c	S	8	Y	75x2	4	2	Y	?	S 9 Band	Reverb	\$1095
Roland PA250/250c	S	8	Y	125x2	8	2	Y	Y	S	Reverb	\$1295
TOA MCX 106	S	6	Y	100x2	4	3	Y	Y	Y	Built-in Cassette Recorder and Reverb	\$1139
Yamaha EMX-200	S	8	Y	250x2	4	4	Y	Y	S	Analog Delay	\$1595
Yamaha EMX-300	S	12	Y	250x2	4	4	Y	Y	S	Analog Delay	\$1995

POWER AMPLIFIERS

Name & Model	Stereo or Mono	Power Output (4 Ohms/8 Ohms)	Other Features or Functions	Signal to Noise Ratio	Suggested Retail
Carvin DCM-301	M	160/100 W	Active 9-band EQ	100 dB	\$ 369
Carvin DCA-800	S	300/200 W		100 dB	\$ 549
Crown 150A	S	125/80 W		110dB	\$ 729
Crown 300A	S	250/155 W		110dB	\$1149
Crown Micro-Tech 1000	S	1000/800 W	1000 WM at 4ohm	105 dB	\$ 995
Randall RRM1-120	M	120 W	4ohm only	90 dB	\$ 359
Randall RRM2-120	S	300 W (150x2)	4ohm only	90 dB	\$ 569
Randall RRM2-250	S	500 W (250 x 2)	4ohm only	90 dB	\$ 789
Rane MA6	S(upto 6 channels)	150/100 W (100x6@8ohm)	Can be used 300x2	96 dB	\$1299
Roland SPA 1200	S	90/60 W	170 WM	110dB	\$ 420
Roland SPA 2400	S	180/120 W	340 WM	110dB	\$ 695
Roland SRA 4800	S	360/240 W	800 WM	110dB	\$1795

S = Stereo M = Mono N = No Y = Yes N/A = Not Available ? = Questionable W = Watts ohm=Ohms

Contact list for manufacturers shown on the Reference Guide

- Boss*: See Roland.
- Carvin*: Carvin Mfg. Corp., 1155 Industrial Ave., Escondido, CA 92025;(619)747-1710.
- Cerwin-Vega*: Cerwin-Vega Corp., 12250 Montague St., Arleta, CA 91331.
- Crown*: Crown International, 1718 Mishawaka Rd., Elkhart, IN 46517.
- Dean Markley*: Dean Markley/Great West Music, 3331 Jacombs Rd., Richmond, BC V6V 1Z6, Canada.
- Fender*: Fender Musical Instruments Corp., 1130 Colombia St., Brea, CA 92621.
- Gallien-Krueger*: Gallien-Krueger, Inc., 502-F Vandell Way, Campbell, CA 95008; (408) 379-3344.
- Hill*: Hill Audio, 231 Marquis Ct., Lilburn, GA 30247.
- JBL*: JBL, Inc., 8500 Balboa Blvd., Northridge, CA 91329.
- QSC*: QSC Audio Products, 1926 Placentia Ave., Costa Mesa, CA 92627; (714)645-2540.
- Randall*: Randall Instruments, Inc., 1132 Duryea Ave., Irvine, CA 92714-5582.
- Rane*: Rane Corp., 6510-D 216th St. SW, Mountlake Terrace, WA 98043; (206) 774-7309.
- Roland*: RolandCorp U.S., 7200 Dominion Circle, Los Angeles, CA 90040-3647; (213)685-5141.
- Sonic*: Sonic, Inc., 3383 E. Layton Ave., Cudahy, WI 53110; (414) 483-5091.
- Systems 2000*: Systems 2000, 1224 W. 252nd St., Harbor City, CA 90710.
- TOA*: TOA Electronics, 480 Carlton Ct., S. San Francisco, CA 94080.
- Yamaha*: Yamaha Electronics, P.O. Box 6600, Buena Park, CA 90622.

SPEAKER CABINETS AND SYSTEMS

Name & Model	Type	Power	Ohms	Woofer	Midrange	Tweeter	Comments
Carvin 850 M	2-way	150 W	8	15"		Horn	
Carvin 850 E	2-way	200 W	8	15"		Horn	Electro-Voice Speaker
Carvin 980 E	1-way	200 W	8	15"			Electro-Voice Speaker; Use for bass drum only
Cerwin-Vega V-30X	2-way	150 W	8	15"		Horn	
Cerwin-Vega V-35B	3-way	300 W	8	18"	MH-100 Compression Driver	H-25Horn Driver	
Cerwin-Vega V-37B	2-way	300 W	8	18"	Compression Driver		
Fender Pro-Sound 2851	3-way	200 W	8	18"	8" Driver	High-power Cone Driver	
JBL4602B	2-way	300 W	8	12"		Horn	
JBL4604	2-way	400 W	8	15"		Horn	
JBL 4268 Cabaret Series	3-way	400 W	8	15"	8" Driver	Bi-Radial Horn	
Roland SST-80	2-way	80 W	8	12"		Horn (x3)	May not be suitable for bass drum amplification
Roland SRS-120	2-way	120 W	8	8" (x2)		Horn (x2)	May not be suitable for bass drum amplification
Roland SST-120	3-way	120 W	8	15"	Midrange Horn	Horn (x2)	
Sonic 15-H	2-way	165 W	8	15"		Compression Horn Driver	
Sonic 183	3-way	400 W	8	18"	Compression Horn	Bullet	
Systems 2000 S-15-2	2-way	150 W	8	15"		Horn	
Systems 2000 S-15-3	3-way	200 W	8	15"	Compression Driver	Bullet	
TOA 380 SE	3-way	360 W	8	15"	Midrange Horn	Horn	Instantaneous peak capability of 1200 watts
Yamaha NS-500M	3-way	200 W	6	12"	3 8" Semi-Dome Midrange Speaker	Beryllium Dome	



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IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 870 Pompton Ave., Cedar Grove, NJ 07009. Questions cannot be answered personally.

Q. A few months ago, I bought a couple of pairs of a stick brand I hadn't tried before. They were called Pro-Tip and were made in Canada of maple wood. They were different from most other sticks, in that they had rings cut into the grip (six in all, about one centimeter apart). I became "addicted" to these sticks, and that has now created a problem. It seems that now I can't get hold of any in these parts. I've rung up all the local shops with no success. I would be more than willing to pay to have some shipped over if I could find out who to contact.

A.M.

London, England

A. While we are unaware of any Canadian maple sticks under the name of Pro Tip, there is a distinct similarity between that name and a Canadian stick called Power Tip, which is also made of maple and has the grooved shank that you describe. Information on that stick can be obtained from Don Hague, Musical Specialties, P.O. Box 868, LaCrosse, IL 60525-0868, USA.

There is another line of Canadian maple drumsticks, with the brand name of Kirkwood. They, too, feature the grooved shank and come in a wide variety of models. You can obtain information about them by contacting Beato Musical Products, P. O. Box 725, Wilmington, CA 90748, USA.

Q. I am having problems with muffling my drums. I don't want to put tape or other materials on them, for the sake of appearance. I was wondering if there is a company that makes drum mufflers that can clip on the drum.

K.L.

Piano, TX

A. Several companies offer clip-on mufflers that attach to the drum rim and muffle the head with a small felt pad. Most of these are adjustable, in terms of how firmly they press against the head, and how far they extend out from the rim of the drum. The following is a list of companies and model numbers for you to check out: Tama model 6553; Yamaha model MU-912 for snares and model MU-910 for toms; Sonor model Z-5111 for snares and model Z512 for toms; CB-700 model 4235. CB-700 also offers a "Drum Mute," which is a small, flat leather pouch containing three metal disks. This attaches to the drum via a length of cord, and rests on the head "to control the amount of overtone," according to their catalog.

Q. I was going through a back issue of MD and came across an advertisement for the Ludwig International Percussion Symposium last year. I was wondering if another is to be held this year, and if so, when and where?

R.R.

Scottsburg, IN

A. The Ludwig Symposia have been held periodically for many years, on an irregular basis; they were never intended to be an annual event. According to a Ludwig spokesman, the company is in fact currently in the planning stages for another Symposium, tentatively scheduled for around July of 1986, and most likely to be held in either the Chicago or New York/New England area.

Q. In the April 1985 issue of Modern Drummer, Robyn Flans reported on a Steve Gadd album, Gadd About. It was reported that the album was released in Japan and is now available in the U.S. Where can I get this album?

S.W.

Glen Alpine, NC

A. The album is available only as an import from Japan. We have no catalog number, but the label is Electric Bird, which is part of the King Record Company. Although we cannot pinpoint every record chain that may have the album, we do know that it is available through Tower Records.

Q. In the early 1950s, the Leedy Drum Company developed a line of drums called Knob Tension. This was a rather unique idea at the time, because by turning a series of knobs located around the shell, it would tension the heads—instead of using the traditional key. Although I did not own a set, I played on a few and thought they sounded quite good. I am curious to know what other drummers thought of them, and why the Leedy Company stopped producing these models.

-T.R.

Toledo, OH

A. We forwarded your question to Bill Crowden, owner of Drums Ltd. & Frank's Drum Shop in Chicago, who provided us with the following information: "In checking this question out, I turned to the 1952 Leedy & Ludwig catalog, where Knob Tension drums are featured. This engineering principle was developed and applied to L&L drums by George H. Way, who for many years was Sales Manager for the Leedy Drum Co. of Indianapolis, IN. This firm was acquired in 1930 by the C. G. Conn band instrument company (then the world's largest producer of band instruments), and moved to Elkhart, IN, where it was merged with the Ludwig & Ludwig firm. This was all done largely as a result of the introduction of sound motion pictures, which eliminated the need for live drummers producing sound effects. George Way was made Vice President in charge of sales, and William F. Ludwig, Sr., became President of the merged firms.

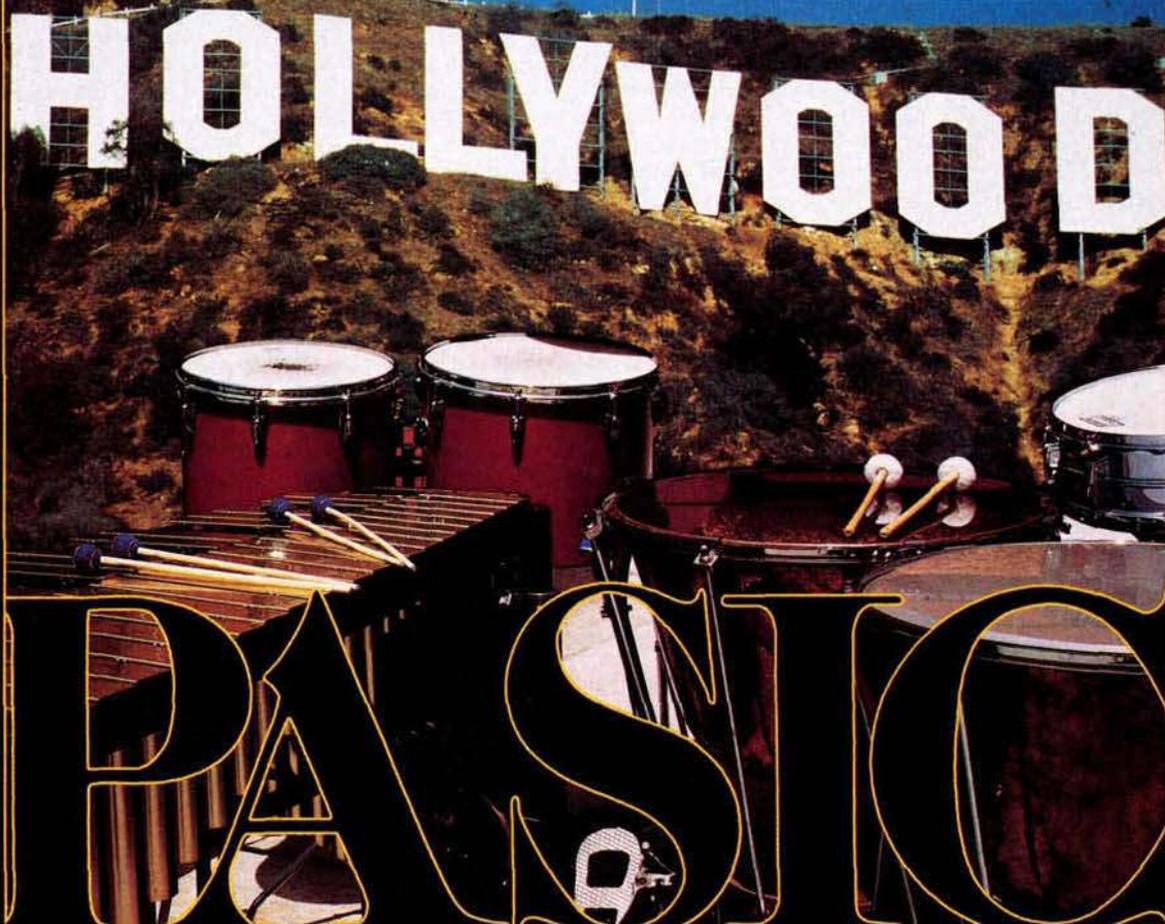
"Getting back to the drums, turning the knobs on the outside of the shell raised or lowered aluminum toggle links inside. These links attached to metal rings under the heads, and pressed the rings up against the underside of the heads to increase tension when the knobs were tightened. Loosening the knobs allowed the rings to lower, and reduced the tension. Thus, the need for drum keys was eliminated. Each drum would have as many knobs as a 'normal' drum would have tensioning lugs. Unfortunately, problems developed later. Knobs became increasingly difficult to turn, and some froze up completely. Also, the mechanism was expensive to produce. This design failure caused Mr. Way to lose his job, and in fact, within two years the company was closed and liquidated. It's possible that the failure of the Knob Tension line hastened the demise of Leedy & Ludwig."

Q. I recently purchased a new set of Tama Royalstars. I think they are actually 1983 models, because the lugs are different than the ones shown in the '83-'84 brochure, and the bass drum has maple hoops. The shells are six plies of "straight grain" wood, and two plies of "shina" wood. Can you tell me exactly what these woods are, and how Tama can get a "Brazilian grain" and a wine red finish (two different grain patterns) from the same shina wood? Also, when I brought them home, I realized that my bass drum is 14x22. Tama doesn't make a 14 x 22 Royalstar. Can you tell me how I lost two inches of depth? And finally, all of Tama's new ads jump from Swingstars to Imperialstars. Have they discontinued R o y a l s t a r s ?

Wellington, KS

A. To answer all your questions: "Straight grain" wood refers to mahogany. "Shina" is a reasonably priced birch. That wood has an unpredictable grain pattern, and drums are stained differently, according to what will produce the best look. Thus, some will have the "Brazilian grain" and some a "wine red" finish, simply because those finishes will look best on that particular drum. As far as the size of your bass drum, 14 x 22 was the standard bass drum size in 1983 for Royalstars. It's possible, as you yourself surmise, that you do indeed have a 1983 model drum. Even though purchased new, it might have been sitting in the drum shop's inventory since that time. Finally, Tama has not discontinued the Royalstar line, but they are no longer actively promoting it. The drums are available for order through normal dealer channels.





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Recording John Cougar's new album *Scarecrow* was quite an experience for drummer **Kenny Aronoff** in a number of ways. According to Kenny, "It was probably the most painful record I ever made, because I ended up going to the hospital with a kidney stone. I hope the old saying, 'no pain, no gain' is true, because the pain I endured while making this record should give me the end result of lots of gain."

Kenny also had new recording experiences, due to the fact that a *Linn 9000* was used on this album. "In the past, the time didn't have to be absolutely metronomically perfect, as long as the feel was there and the spirit of the song came through. We usually rehearsed with a little click track, like a *Dr. Beat* metronome. I'd put it on my head and rehearse the band with that, so we would be locked into a tempo. But when we recorded, we took the click away and just let it flow. That was usually enough to keep us pretty much at the right tempo. Some songs, like 'Pink Houses,'

were much more exciting because they actually pushed forward. 'Pink Houses' started out like a folk song, and then the band came in, and it needed to lift. But with this album, John was much more concerned with keeping the time very precise. On *Scarecrow*, we held the tempo that we wanted with the bass drum and the cross-stick sound off the *Linn 9000*.

"I discovered that, depending on the sound of the click that I used, I would play either on the edge of the beat, in the middle of the beat, or in back of the beat. The sharp click of my old metronome, *Dr. Beat*, made me play very edgy, because it was a sharp, very pointed sound. However, if I used a sound that was much broader with more spread to it, like a bass drum with the cross stick, the beat actually had space in it. Therefore, I tended to play a little bit more on the middle of the beat. It was really amazing to me how the sound of the click influenced how I approached the time.

"Once I got that together, I found that

While **Art Rodriguez** has been working with Chaka Kahn of late, recording has been a varied experience for him recently, including such jingles as *Levis 502*, *Doritos*, and *SpecialK Cereal*. "I'm just thankful for whatever work I get. I used to have more of an attitude about things. I turned down a lot of work over the years—things I just didn't like. But when you get more responsibilities outside of yourself, it's not hard to do things that maybe five years ago you wouldn't have done. There was one year when I turned down a lot of Vegas-type acts. I probably should have done it, just to touch base with these people, because it was work. But every time I had played Vegas before, I got this little knot in my stomach. The way I feel now, though, is that work is work. If your motivation is a little different, you become more inspired to do it.

"I was reading the *Modern Drummer* article on Larrie Londin the other day, and at the end, he was talking about doing pro-

jects that sometimes you're not crazy about doing. It's really true. You do it for your family. I have three kids and house payments, and I really related to that."

One project Rodriguez particularly enjoyed doing recently was working with an act called the Perri Sisters, which was produced by Michael Henderson. Art points out that they recorded without drum machines or click tracks. "It's real organic," he says. "In fact, we tried to do one track with the click and it wasn't happening, so we turned it off."

Working in the studios so much, can't one become dependent on click tracks? "I guess if that's all you did, you could become dependent on it," Art replies. "Actually, I've found myself guilty of that. The musicians who work all the time are the ones with the most perfect time, and people who do more studio work are going to be more aware of time because they're constantly hearing themselves. For a couple of years, I was noticing that my

some of the songs sounded good if I stayed pretty much in the same space of the click. For instance, if I decided to play in the middle of the beat, it would work really well if I stayed there. But some of the songs sounded too much like a robot. So I would, in those cases, start off the song right with the click. When we'd get to the first chorus, I'd do a fill and push ahead of the click. Then, I would maintain the steady beat ahead of the click. Later on, when it sounded musical to lay back a little bit, I'd come back down and join the click. So essentially, I was with the click, but to make it sound more musical, I would push ahead of the click, and then come back to it.

"Another unique feature of this new album is the fact that it was recorded at our own studio in Bloomington, Indiana. That was very comfortable. We could live at home and do our normal things while recording. Just think, I was even able to go to my own hospital!" —*Susan Hannum*

playing was being affected by trying for that kind of perfection, where in a sense, you're not trusting your own instincts. There are players who I respect a lot and love on record, but when I hear them live, they sound kind of sterile. I became aware of that in my own playing. I did a date one time, and the producer was thrilled because the time was pretty much the same at the end of the tune as it was in the beginning, without a click. I was pleased with myself, but when I heard the record, I hated it because it didn't have any emotion to it."

Art also balances the studio work with a fair amount of live playing. Last year, he toured with the Manhattan Transfer, as well as working on their two albums. This year he traveled with Ricky Lee Jones, in addition to his current stint with Chaka. He's also been writing lately and plans to record his own album eventually. —*Robyn Flans*

For folks wondering what **Tommy Aldridge** has been doing since he first left **Ozzy Osbourne**, Tommy brings us up to date: "The reason I left Ozzy the first time was due to something that occurred on the *Bark At The Moon* album. When I left the studio, we had just done the basic tracks, and we had a real fat, powerful drum sound that I was really pleased with. But Ozzy apparently wasn't happy with what I had done, and so it was changed—after the fact. When I heard it, I wasn't happy with it. It was terrible; one bass drum wasn't in the mix! So Ozzy and I parted ways by mutual agreement, and we stayed friends.

The reason I went back was that Carmine Appice didn't work out for one reason or another, and Ozzy called me up. He was in a jam, and since he and I are friends, I went out and finished the tour for him. At the conclusion of the tour (March '85), I left again. There was no plan for me to stay with Ozzy past the tour.

"What I've been doing since then is auditioning guitar players and singers on the West Coast for a new band I'm putting together with Rudy Sarzo, the former bass player for Quiet Riot. We're going to make a final decision soon, and then we'll probably be in the studio within two to three

weeks after that. Three different label possibilities have presented themselves already. As a matter of fact, there were things offered as soon as Rudy and I got together, but we wanted to get a cohesive unit going first, rather than rely on anyone's faded laurels."

And what type of group will this new band be? "It's going to be a melodic hard-rock group. It'll be a bit metallic, because that's what Rudy and I have both played for most of our careers and it's obviously a part of us. But we want to do something in a different genre—hopefully a bit atypical. We want to use a real nice, clean vocal over

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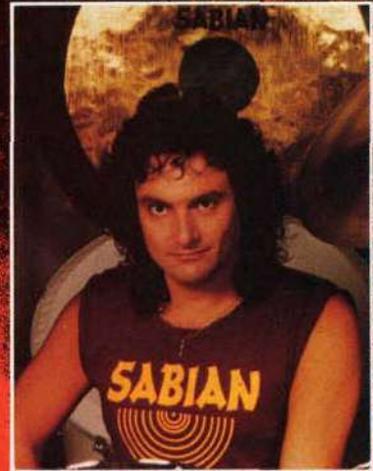
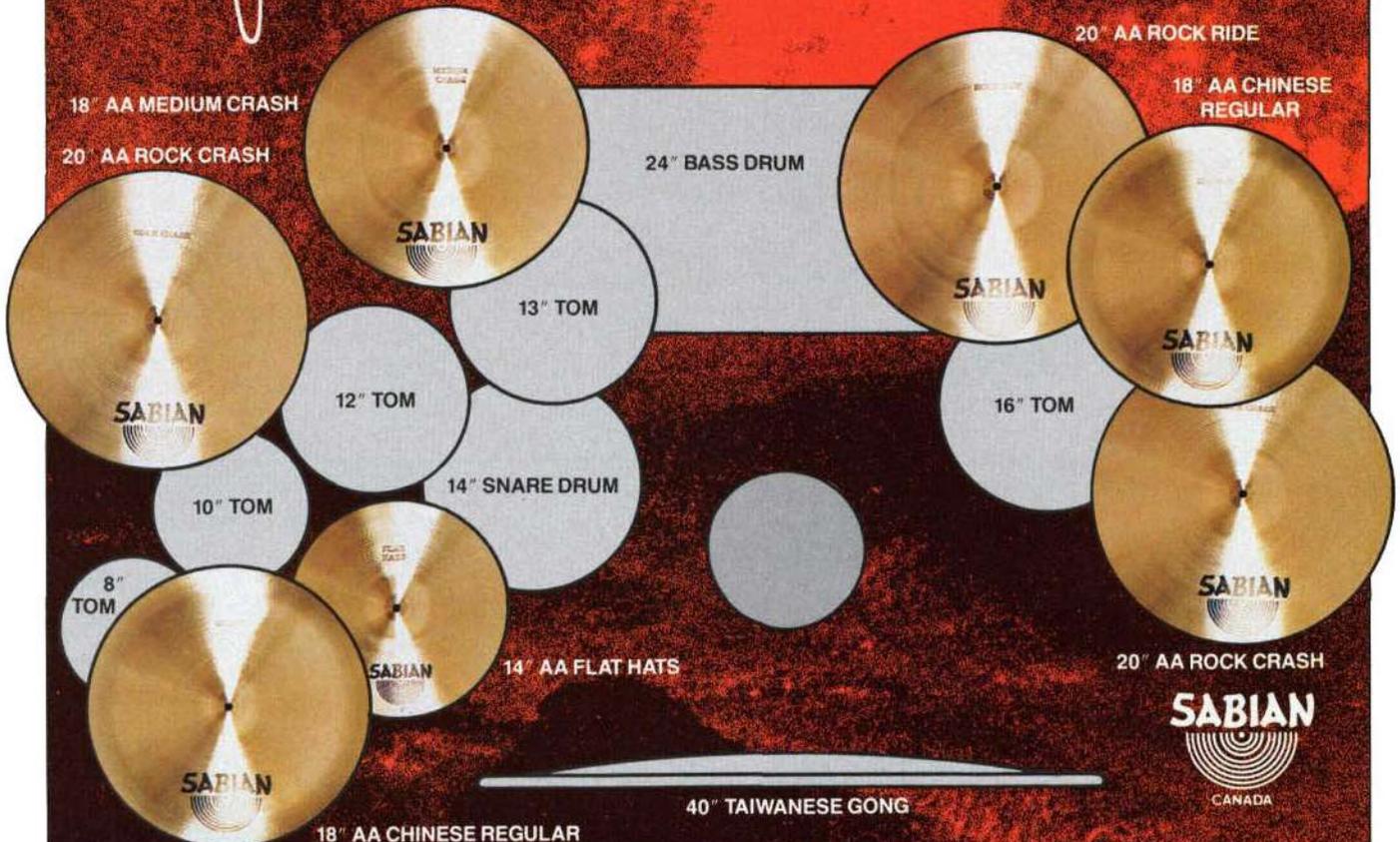


Photo: Ron Lee

Vinny Appice of Dio

Vinny Appice
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Hear Dio on their new album — Sacred Heart. See them on their Sacred Heart Tour.

some fat, solid stuff. We won't go for layered harmonies, but we do want to maintain a bit of melody."

Are we likely to hear a lot of different drum styles from Tommy? "I like funk and groove things, although I've never had the opportunity to do anything like that live. Rudy and I hope to incorporate all those things, although not to the point where the music sounds misdirected or all over the place stylistically. There are a lot of areas—musically and creatively speaking—that I haven't had a chance to pursue. I've been in this business too long not to have done what I really want to do, which is to get a great drum sound on a record that I can listen to, and to go out and play as many nights a week as I can possibly play, to sell some records, and to have a good time playing with people I enjoy being with. I've always wanted to do something where I was a creative part of a band—an equal part, not just a sideman. I'll be contributing to this new band with lyrics and with ideas for arrangements. When you write as a band, someone comes in with a riff or a part, and then everyone contributes. That, to me, is the idea of a band."

After having had one negative experience with drum sounds on a recording, will Tommy and Rudy produce the recordings of their new group? "No, I think we need the objectivity of a producer. That's a 24-hour-a-day job, and we've got our hands full just getting the material together to make a good, solid album. We don't want two or three good songs, and the rest just filler. We feel that we really need a good, strong-willed producer for that reason."

While he may not plan to produce albums, Tommy has been busy, helping to produce a new family. "My wife and I had twins just over a year and a half ago—a boy and a girl. They're my first children, and they came along at a good time for me. I needed a bit of stability, because I've been pretty transient all my life. I've always wanted to have a family though, and it's proven to be very good for my piece of mind." — *Rick Van Horn*

John "J.R." Robinson has been keeping busy, as usual. He was the drummer on the "We Are The World" single, and also played on Steve Perry's tune for the *We Are The World* LP. In the past few months, J.R. has appeared on albums with such artists as David Lee Roth, DeBarge, Teena Marie, Kenny Loggins, Eric Clapton, Dione Warwick, Bob Seeger, Stevie Nicks, Jermaine Jackson, Angela Bofill, and Johnny Mathis, with whom he not only played drums, but also wrote one of the tunes, "Falling In Love." Robinson also recorded recently with longtime associates Rufus and Chaka Kahn, and toured with Glen Frey, in a double-drummer situation. — *Robyn Flans*

LRB was formerly the Little River Band, and with the name alteration has come other changes. For one, **Steve Prestwich** has been a member for about a year. Prior to this, he was with an Australian band called Cold Chisel until their demise in '83. "The guys in LRB knew the Chisel thing was over, so they rang me up and asked me if I was interested in joining them. When I found out exactly where they were going musically with the addition of the new members in the band, I could see it was a whole new philosophy. It's basically just more contemporary with the addition of keyboards, and there's a new attitude that's been injected into the band. I think I've added a little bit of extra beef to their sound as well, and it's brought out that aspect of everyone else's playing. I had always thought they were an excellent band live, but I think they were getting trapped in the middle-of-the-road category. So the time came for them to reevaluate their situation. With the addition of myself and the keyboards, there's a new

enthusiasm in the band.

"They asked me to join them because, obviously, they had all liked my drumming, but there was an added bonus in that I am a songwriter. I had a few hit singles in Australia with Chisel, which I had written myself, so I think they saw the advantages of that.

"I just consider myself a musician, even though I play drums, of course. Drumming is my forte, but for as long as I can remember, I knew I had melodies in my head that I'd have to do something with one day. It's just been a slow learning process for me, and hopefully, I'm getting better and better at it. I hate that stigma that drummers are drummers, and they should play drums and shut up, because it never applied to me. I hope it doesn't apply to too many drummers. If any drummers believe that stigma, it's only in their minds. They obviously haven't got a strong enough need to express something, because if they did, they would." — *Robyn Flans*

Michael Huey has been on the road with Glen Frey. **Eric McCain** has been playing percussion with the Pointer Sisters, with **Jim Ingle** on drums. **Bill Berg** on Wayne Johnson Trio's new LP. **Ralph MacDonald's** second Polygram album has been released recently. **Eddie Bayers** worked on *Sesame Street's, Follow That Bird* (as did **Jim Keltner**). Bayers also can be heard on the soundtrack for *Rustler's Rhapsody* and the film score for *Up Hill All The Way*. He has also worked on albums for Roger Miller, the Impressions, The Judds, Mark Gray, Steve Wariner, and George Strait. **Marcus de Mowbray** was recently in the States for Veil's first U.S. tour; their album *Surrender* was recently released. **Chuck Bonfante** recently joined Michael Bolton's band, which was on the road supporting Michael's *Everybody's Crazy* album. **Craig Krampf** recently worked on albums for Rick DuFay and Warren Zevon. **Randy Castillo** now with *Ozzy Osbourne*. **Barry Keane** keeping busy as usual: That's him on the Anne Murray hit, "Nobody Loves Me Like You Do." He's also on "I Don't Think I'm Ready For You,"

recorded by Anne Murray for Burt Reynolds' film *Stick*, and Barry recently completed album projects with Carroll Baker, Albert Hall, and the Airwaves, as well as Gordon Lightfoot's newest. He also taped several segments of *The Tommy Hunter Show* for the Nashville Network and some music with Domenic Troiano for use on CBS' *Night Heat*. Keane has also been working on some jingles for *Coke, Pepsi*, and the Toronto Blue Jays, and has currently been on tour with Gordon Lightfoot in the U.S. **Paul Wertico** gears up for a fall tour of Japan, Australia, and Hawaii with Pat Metheny. **Terry Williams** on tour with Dire Straits. **Mel Gaynor** on Elton John's new LP. **Bud Harner** on tour with Barry Manilow. He also played on the TV-movie album for *Copacabana*, which Barry Manilow stars in this month. **James Bradley, Jr.**, has a new band called Tour De Force. **Bob Harsen** of Kilimanjaro has recently worked with Paul Butterfield and Esther Satterfield, a rock group called I-Witness, Dave Stahl's big band, and Randy Roos and Tiger Okoshi. — *Robyn Flans*



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INDUSTRY HAPPENINGS

NEW JERSEY DRUM FEATURES

April was a busy month in New Jersey, from a drumming standpoint. Two retailers in that state combined to present an unusually intense week and a half of drum-related activities.

Beginning on Sunday, April 21, The Music Place, in Sea Girt, New Jersey, sponsored a clinic featuring Roy Burns and Simmons' "Texas" Tim Root. Roy led off the event with a brief introduction, and then proceeded to demonstrate the selection of Sabian cymbals within the context of a brief solo. Afterwards he gave a very educational talk about the Sabian Company and the manufacturing of cymbals. He also demonstrated various possibilities of playing the hi-hat, explained the function of the Aquarian *Cymbal Spring*, and discussed how the pitch of

drums and cymbals can be affected by the material with which drumsticks are made. Roy gave a synopsis of the history of the drumset, and then concluded with an excellent solo.

Roy's history of the traditional set was an excellent lead-in to Tim Root's demonstration. Tim allowed the Simmons drums to introduce themselves, simply by playing them. After his solo, Tim elaborated on the many different functions of his combination *SDS7/SDSI* kit. Tim used a variety of E-PROMs in the *SDSIs*, and demonstrated how to sample sounds into those units by means of the *SDS EPB* (E-PROM blower). Tim played with a special shock-absorbing drumstick available from Aquarian Accessories, espe-

cially suited for electronic drumset playing. After fielding questions from the audience, Tim concluded with another intriguing solo. The audience expressed their gratitude to both Tim and Roy, and also to Music Place owner Gary Cucurullo, for an enjoyable meeting of the traditional and the modern in today's drum world.

The scene shifted to North Jersey on April 23, when Tim Root appeared at Robbie's Music in Mahwah to kick off their week-long "Drummania" event. Tim was followed on April 24 by Al Moffett and Dom Famularo for Zildjian cymbals. April 26 was the date of a solo contest open to all local drummers. The judges for this event included Josh Radin of Roland Corp, USA, Walter McAloon (drum in-

structor at Robbie's), and *MD's* Rick Van Horn. The contest was divided into age categories, with the following winners: Dan Paczkowski (10-15), Laura LeFand (16-20), and Kevin Rietma (21 and over). Prizes included merchandise certificates at the store.

April 27 saw a Paiste "Crash Party," highlighting that company's crash cymbals. The week was capped by a clinic held at North Jersey's Ramapo College, featuring Simon Phillips. Robbie's store manager Ed Ciarfella commented that the week of drumming and drum products created an unprecedented enthusiasm among the local drumming community, and he's looking forward to repeating the event next year.—*Jim Dinella and Donald Quade*

MEL LEWIS TRIBUTE



retto on conga, and former Jones-Lewis pianist Sir Roland Hanna. Featured soloists included Toots Thielemans, Jon Faddis, Frank Foster, Lew Soloff, Benny Powell, and Pepper Adams. After a short intermission, Mel Lewis took over the drum stool, and the aforementioned musicians were joined by two members of Mel's current big band—Dick Oatts (sax) and John Mosca (trombone)—as well as Paquito D'Rivera, who was spotted in the audience and invited to sit in. Throughout the night, the level of musicianship and the enthusiasm of the musicians bore testimony to the high regard in which Mel Lewis is held by the New York jazz community. This tribute concert was certainly well deserved.

The Loeb Student Center at New York University was the site for a special concert honoring Mel Lewis, held this past May, as part of the Highlights In Jazz series. The first half of the concert featured a rhythm section made up of Kenny Washington on drums, Bob Cunningham on bass, Ray Bar-

LONG BEACH BLUES FESTIVAL

The sixth annual Long Beach Blues Festival is scheduled for Saturday, September 14, and Sunday, September 15, on the campus of California State University, Long Beach. The event will be held from noon until 6:00 P.M. in an open-air format. Lawn seating and picnicking are encouraged; food and beverages will also be available for purchase. Artists

scheduled to appear include Albert Collins, Eddie "Cleanhead" Vinson, Jimmy Smith, and Roomful of Blues. Tickets are \$13.50 in advance or \$15.50 at the gate; a two-day package price is \$25.00, and children 12 and under are admitted free. Call (213) 597-9441 for further information or to order tickets.

MTV/NICKELODEON VIDEO ADS TO PROMOTE DRUM MARKET

A major campaign to promote drumming and electronic drums on both Nickelodeon and MTV was recently announced by Dave Levine, marketing director of Simmons Group Centre, Inc. Joining with Simmons will be Kaman Corp., Zildjian, and Hot Sticks. "The ability of MTV to stimulate the music industry has been well documented," stated Levine. "We will be able to reach professional and semi-pro drummers via MTV, but we felt that it was equally important to use video to expand the market by drawing more young people into it. Through Nickel-

odeon, 'the kid's channel,' we will be seen in 25 million homes with children between the ages of eight and 14. By tying our promotion into 'NICK ROCKS' programming, we'll appear in the right context with the right product, distribution and dealer network."

Production has already been completed on the 30-second commercials, which feature 12-year-old drumming sensation Josh Freese, and CB-700 by Simmons electronic drums. The spots will begin airing nationwide in September, running through the end of 1985.

TEMPUS ACQUIRES MILESTONE

Tempus Instruments, Inc. recently announced its takeover of Milestone Percussion, Ltd. Production on new drum products is under way at the new Tempus facilities located near Vancouver, British Columbia, Canada. According to company president Paul Mason, "The fiberglass shell is still the

same, although we've made improvements in almost every other area. A great drum just got better." For more information and a brochure, send \$2.00 to Tempus Instruments, Inc., #3-12320 Trites Rd., Richmond, BC, V7E 3R7, Canada, or call (604) 277-5711.

CAROL SIMON NAMED TO COUNCIL

Carol Calato Simon, export manager of Calato Manufacturing (makers of Regal Tip drumsticks and other products), was recently named to the World Trade Council, a group

formed to improve the international business base of New York State. The appointment was made by New York Governor Mario Cuomo.

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NEW SABIAN PRODUCTS



The Sabian Cymbal Company introduced six new product lines at the recent NAMM Summer Expo. The result of two years or more of special research and development, these products offer new sounds to both rock and jazz drummers, and to any drummer seeking something different and unique in cymbals.

For the jazz players, Sabian has introduced the *Flange Ride*. According to Product Specialist Nort Hargrove, "Ed Thigpen worked with me for a year on this idea. What he thought the older jazz musicians were looking for was something no longer obtainable: a ride cymbal with little or no overtones, but that still offers some of the 'wash' sound—some character that will make it different from a

Ping Ride or Dry Ride. What we did was take a normal crash/ride weight cymbal and hammer it again, about an inch to two inches in from the outside edge. This put just a little flange at the edge—similar to a China type but not nearly so pronounced. This gives the drummer complete control of the cymbal; when played with light sticks, it has a good bead sound, and when you really work it with heavy sticks, it doesn't explode on you." The *Flange Ride* will be offered in medium and medium-heavy weights, in 20" and 22" sizes at this time.

For jazz, rock, or any other style, Sabian has created *Mini-Hats*. Approximately 10" in diameter, these can be used anywhere, at the drummer's discretion, but basically are designed as secondary hi-hats that can be played in the closed or semi-closed position on an auxiliary hi-hat stand, or even as open/closed hi-hats with some of the new remote hi-hat stands now on the market. Hargrove adds, "We're working on a special stand that will clamp right onto an existing hi-hat stand to put the *Mini-Hats* right next to the regular ones. They're great for accents or quick choking effects. I don't want people to think that these are toys, or just for kids as 'starter cymbals.' They are pro-

quality cymbals that are compact, and will work very nicely in places where a full-size set won't fit. And remember, the smaller you go in diameter on a cymbal, the higher the pitch, so these little ones really cut through."

For rock drummers, there are now *Rock Sizzle Hats*, which are heavy-weight Rock Hi-Hats with rivets in the bottom cymbal, as well as two holes drilled in its bell to avoid airlock. Hargrove describes these as "... the powerhouse of our hi-hat line. They're for people who need a little more cut."

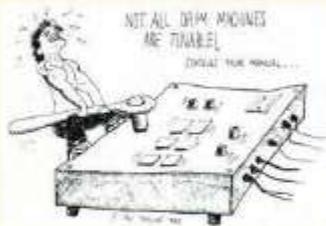
Also new for rock players is the *Rock Splash*, in 12" size only. Designed with assistance from Peter Criss and Larry Levine, it's a heavy metal splash cymbal, with a bell size the same as that of an 18" crash. Available in two weights: rock and heavy metal—the latter being a bit "gong-ier." Additionally, Sabian is now offering the *Rocktagon* heavy rock crash. A visually striking, eight-sided cymbal, Hargrove stresses that this design is more than cosmetic. "Anything that is done to change the sound *as well as* the looks I'll go along with. But it has to have a musical basis for the cosmetic appearance. There are some heavy metal groups already using these, and they

are highly projective." Worried about cracking at the "points," Sabian tested the cymbals extensively under heavy impact, and discovered no problems. Available only in 18" crash at this time, these are Sabian's "ultimate heavy metal" crash cymbals.

The last new item is the *Leopard Ride*. A very heavy cymbal, this ride receives no lathing, which gives it a smooth surface, rather than the familiar grooved one. Additionally, it is hand-hammered and then "brilliantized." The result is a very deep, dry sound for loud ride work. Due to its heavy weight, it can be played very hard with large sticks for a solid cut, yet has no build-up of overtones. The cymbal is available only in *Brilliant* finish, has a normal bell size (rather than an oversized "rock" bell), and comes in 20" and 22" sizes.

In addition to the new lines, Sabian has also announced that there will no longer be a \$10.00 surcharge for "brilliantizing" any cymbal; regular and *Brilliant* cymbals of a given size will cost the same. Also, cymbals within any series (*AA* or *HH*) will be priced exclusively according to diameter, with no regard to type. Thus, a 20" thin crash, medium ride, or China type would each cost the same amount.

DRUM PROGRAMMING BOOK BY IAN TAYLOR



Ian Taylor, who has played with such stars as Joe Cocker, Jeff Beck, and Leo Kottke, and who is currently drumming for the Computones, has recently completed a book entitled, *Ian Taylor's Family Drum Programming*. Knowing the scarcity of informational books on programming for drum ma-

chines, Ian wrote this book for those trying to understand their units. It covers areas for beginners and advanced musicians alike, Ian has also illustrated the book with his own cartoons, to ease up on a normally very technical subject.

Emphasis is placed on song construction and realistic eight-bar phrases. Ian gives examples of the most common beats and how to add to them to make your tunes the most attractive for performers and recording artists. It is available by mail only. Contact Finline Productions, 1858 St. Louis Drive, Suite A, Honolulu, HI 96816.

KRAUEL HEADSET MONITORS

Krauel Enterprises, Inc. has recently introduced a dual-input headphone set, designed to allow input from a stereo system and the musician's electronic instrument at the same time on separate channels. The patented four-channel output enables the musician to hear, with studio quality, two distinct signals: prerecorded music in stereo and instrument output in dual mono. That way, the instrument is clearly distinguished from the music being practiced or learned. Krauel Monitors also provide musicians with optimum flexibility.

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Cymbalism

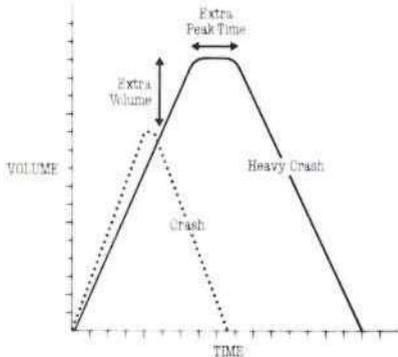
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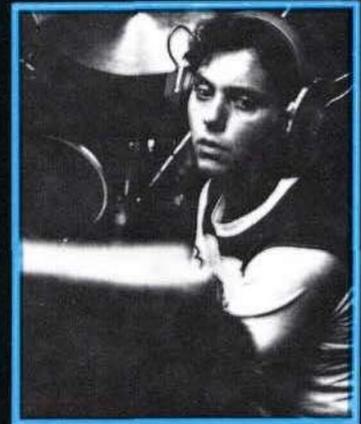
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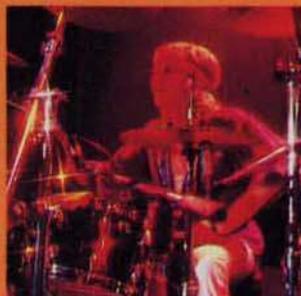


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