

# MODERN DRUMMER™

JUNE-JULY 1980  
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## MD Talks With **CARL PALMER**

Little River  
Band's  
**DEREK  
PELLICCI**

**BILL  
GOODWIN**  
Ultimate Sideman

**THE GREAT JAZZ  
DRUMMERS: Part 1**

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# BUDDY vs LUDWIG

# CONTENTS

## FEATURES:

### CARL PALMER

As a youngster, Carl Palmer exhibited tremendous drumming ability to audiences in his native England. Years later, he exhibited his ability to audiences world wide as one third of the legendary Emerson, Lake and Palmer. With the breakup of E.L.P., Palmer has expanded in new directions with the formation of his own band, P.M. 12



### BILL GOODWIN

Bill Goodwin has played with a variety of musicians over the years, including Art Pepper, George Shearing, Mose Allison and currently with Phil Woods. Goodwin discusses the styles and demands of the various musicians he worked with. And though Goodwin is a renowned sideman, he is determined to branch out with some solo projects of his own. 22

### DEREK PELLICCI

Derek Pellicci of the successful Little River Band, speaks candidly about his responsibilities with the band versus his other love, session work. Pellicci is happiest creating under studio session pressure. The drummer also discusses the importance of sound in regards to the drums and the care that must go into achieving the right sound. 28



**THE GREAT JAZZ DRUMMERS:**  
**PART I . . . . . 16**  
**MD'S SECOND ANNUAL READERS**  
**POLL RESULTS . . . . . 24**

**SHOP HOPPIN' AT DRUMS**  
**UNLIMITED . . . . . 30**

## COLUMNS:

<b>EDITOR'S OVERVIEW . . . . .</b>	<b>2</b>	<b>DRIVER'S SEAT</b>	
<b>READER'S PLATFORM . . . . .</b>	<b>5</b>	Controlling the Band	
<b>ASK A PRO . . . . .</b>	<b>6</b>	by Mel Lewis . . . . .	<b>42</b>
<b>IT'S QUESTIONABLE . . . . .</b>	<b>8</b>	<b>SHOP TALK</b>	
<b>ROCK PERSPECTIVES</b>		Different Cymbals for Different Drummers	
Odd Rock, Part 2		by Bob Saydlowski, Jr. . . . .	<b>46</b>
by David Garibaldi . . . . .	<b>32</b>	<b>SLIGHTLY OFFBEAT</b>	
<b>JAZZ DRUMMER'S WORKSHOP</b>		Pioneering Progressive Percussion	
Getting It Together With the Bass Player		by Cheech Iero . . . . .	<b>50</b>
by Rusty Jones . . . . .	<b>34</b>	<b>DRUM SOLOIST</b>	
<b>THE CLUB SCENE</b>		Elvin Jones Transcription	
The Drummer as Entertainer		by Robert Kaufman . . . . .	<b>64</b>
by Rick Van Horn . . . . .	<b>38</b>	<b>DRUM MARKET . . . . .</b>	<b>66</b>
		<b>INDUSTRY HAPPENING . . . . .</b>	<b>69</b>
		<b>JUST DRUMS . . . . .</b>	<b>70</b>

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## EDITOR'S OVERVIEW



Before we jump into June/July's exciting issue, I'd like to take a moment to clear up an item which apparently has caused a slight problem for a good friend of Modern Drummer.

In our October-November, 1979 issue we ran a close-up on the *Syndrum*. The story itself was completely accurate as written by MD's Susan Alexander, however, the editors extend their apologies to Joe Pollard for any wording on the contents page of that issue which may have led one to believe that Mr. Pollard was not the primary force in the development of the *Syndrum*.

On with June/July. Carl Palmer was an artist we pursued for many months. Palmer does not readily grant interviews and wanted to be completely familiar with the kind of story we do on major rock artists before consenting. However, we finally did get a fine interview with one of rock's most prolific artists; a story well worth waiting for.

Michael Rozek's profile of Bill Goodwin highlights the extreme versatility of a drummer who has been in a variety of diverse musical situations ranging from Phil Woods to Jefferson Airplane.

And Australian drummer, Derek Pellicci of the Little River Band among many enlightening comments, makes an interesting case for the importance of cultivating respect for your instrument.

This issue also contains the first installment of MD's four part series on *The Great Jazz Drummers*. We've begun by examining the roots of jazz drumming within the parade bands of New Orleans, and have taken it through its subsequent development in the Storyville district and on the riverboats north to Chicago. The evolution of the instrument is traced through the biographies, photos and music of the pioneering drummers who were the start of it all. We think you'll find this special series an education in itself.

Finally, the results are in on MD's Second Annual Readers Poll. As usual there were some surprises, a few upsets and a percentage of the voting remained similar to last year. The poll reflects the opinions of thousands of enthusiastic MD readers, and we thank you for taking the time to voice your opinions. Each of the winners you've selected will receive MD's personally inscribed gold plaque. We extend our personal congratulations to the winners of this year's poll, with special mention of Buddy Rich who this year joins Gene Krupa as a member of Modern Drummer's Hall of Fame.

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## READER'S PLATFORM

*EDITOR'S NOTE: In our February/March issue, we published an article by guest columnist Stanley Spector, entitled "Challenging the Rudimental System."*

*We received so many letters, both pro and con in reaction to this article, that we decided to devote a fair portion of Reader's Platform to these letters. Unfortunately, we could not print all of them, but we appreciate the interest of everyone who wrote expressing their views.*

---

In response to Stanley Spector's, "Challenging the Rudimental System," I'd like to say that it's possible to become a jazz or rock drummer without rudimental training, but all the good jazz and rock drummers have had that rudimental training, finding that it especially helped their hand technique.

As for the bass drum and hi-hat, I have no idea what Mr. Spector was trying to bring to the readers' attention. Bass drum and hi-hat development require different approaches.

Rudiments are not the end all to the development of a well rounded drummer, but do serve as a good foundation for development. They can be quite helpful for getting your ideas from your head to your hands.

Granted, the rudimental system is 111 years old, but I contend that just because something is old, does not mean that it has lost its usefulness. After all, Buddy Rich will be 63 years old on June 30th.

JOE ISSACS  
WEST CHESTER, PA

---

Personally, I feel that there was an air of prejudice toward white drummers in the Colloquium III article. Especially when Billy Hart ran down the comparison of Ben Riley, Charli Persip, Louis Hayes and Billy Higgins, to Steve Gadd, David Garibaldi and Harvey Mason. I may have judged them too quickly, but I doubt it. As far as the drummers they mentioned, I know all about them and appreciate their talents. But I never heard of Colloquium III before and don't ever want to hear their music.

DAVE FLUEGGE  
INKSTER, MI

Mr. Spector's views on rudiments in the February/March issue have a lot of truth, but isn't he flogging a dead horse? My first teacher, Gus Tobias, told me back in 1935: "The rudiments are good for your hands, but when you play with a band, you must play musically." Shortly after that, I read the "Harry A. Bower System," published in 1911, that we should, "Eliminate all superfluous beats, rolls and flourishes together with the old crude methods and ideas."

No one puts down the Model T Ford because it is not adequate for present day travel. But most of us recognize it as being an important first step in the development of the automobile.

I agree that Krupa, Rich, Bellson and Ludwig should have known better than to perpetuate the rudimental myth, but it was how they learned and the only way they knew to get a student to develop his hands.

ROBERT B. STUART  
WASHINGTON, D.C.

---

I'd like to make a brief comment regarding Stanley Spector's, "Challenging the Rudimental System."

The rudiments are as basic to drumming as scales are to piano playing.

Mr. Spector, who is able to name drop a whopping three students is in no position to refute the teaching methods of greats like Krupa, Bellson and Rich.

LARRY MERSEREAU  
MARSHALLTOWN, IA

---

Mr. Spector has exhibited within his article, a great amount of courage, awareness and intelligence. He criticized what may be considered a foundation in drumming, the rudimental system. However, his is not blind criticism because he seems to have an awareness regarding present day jazz and rock drumming, combined with the intelligence to deal with the complexities involved.

GREG RUSCO  
STILLWATER, OK

---

Stanley Spector has a point. I've never been hired because I could play rudiments or drum solos. I've always been

hired for swinging, tastefully backing soloists and propelling the band. Maybe the truth isn't always where we look for it.

TOBY MCINTOSH  
AFTON, OK

---

I recently attended a drummer's symposium at which Colloquium III performed. The pieces they performed were brilliantly executed and well written. Horacee Arnold wrote the music for drum set in an effort to convey the art of a listening drummer in modern jazz music. Mr. Arnold's talent however, did not stop there. He is an excellent clinician and a concise communicator of musical ideas. A personal conversation with Horacee proved more enlightening than three months of intensive drum study.

ROCCO PIZZOLLO  
FREEHOLD, NJ

---

Stanley Spector's article was so intelligently written, I almost didn't realize how angry I was. While his challenge is creative and fresh, he failed to mention that while the rudiments may not have a direct effect on jazz drumming, they do serve to develop stamina, control, dynamics, clean execution, direction and discipline for practicing and probably a better understanding of percussion and music in general.

In his tirade against the outdated methods of Krupa, Rich and Ludwig, Spector himself gets outdated and lost in a 1942 time warp. In one fell swoop, Spector puts teaching and drumming back 40 years. Leaving the rudiments behind because they are from the 19th century is like giving up scales just because Bach wasn't hip to Lenny Tristano.

CARY NASATIR  
OAKLAND, CA

---

From my experience of playing with various dance bands for some 30 years, I find that what Mr. Spector writes about rudimental drumming is entirely true. I have known highly talented drummers who knew nothing about rudiments and could literally blow a highly schooled rudimentalist off the bandstand. Rudiments in themselves are no magic formula for playing jazz, rock, Latin or any improvised music. I do not mean to imply that knowing rudiments is any hindrance to the playing of improvised music. I merely mean that rudiments do not

*continued on page 10*

## ASK A PRO

### CHARLI PERSIP

Q. Could you suggest some practice exercises to expand my role as a time keeper in modern jazz drumming?

James Raiken  
San Francisco, CA



A. The best thing is to practice listening, since listening is the major ingredient in mastering the art of accompaniment. When we speak of keeping time in the band, that is the art of accompaniment, which is what we are all about. So many of us hear but we don't listen. Listening involves total concentration. Mastering the art of accompaniment means listening to the ensemble. Drummers have a tendency to concentrate on themselves, rather than who they are playing with. Once you master the art of really listening, the band will tell you what to play, if you are playing with first class musicians. Their playing will tell you where the time is. If you are totally listening, you'll have no problem keeping the time.



### BOBBY ROSENGARDEN

Q: How does your role as a drummer change when you are conducting the orchestra from behind the set?

Charlie Levach  
Toledo, OH

A: It really doesn't change that much. The drummer and the lead trumpet player actually control the band. When conducting from behind the set you sometimes must exaggerate the dynamics to control the rest of the band. For instance, if you want to play something at mp, you have to bring your volume down to p, or if you want the band to roar then you really have to roar.

It is also helpful if you are friendly with the lead trumpet player. You really support one another in the band. Doc Severinsen will tell you that. He always makes sure he's friends with the drummer.

### ANTON FIG

Q: How did you break into studio session work?

Thomas Keating  
Maspeth, NY



A: I think a lot of it is contacts. I mean why call someone who is capable that you don't know if there is someone capable that you do know? I called up a drummer I knew and he turned me on to Link Wray. Pretty soon I was touring and recording with them. His producer called me for a Joan Armatrading date. A bass player who auditioned for "Spider" was jamming with Ace Frehley from Kiss and he took me up to play with him. When Ace did his solo album he called me. Through that album I got my name out and got calls for other work.

One thing leads to another. Luck and skill have to line up at the right time, but the harder you work at something, the more lucky you seem to get.

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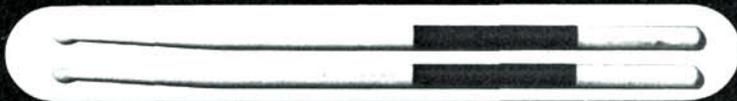
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## IT'S QUESTIONABLE

by Cheech Iero

Q: What are the ranges and sizes of timpani, and which are most commonly used?

T.M.  
Tampa, FL

A: *The most commonly used are 26" and 29", or 25" and 28". Depending upon the organization, a third and fourth drum may be added. If only a third drum is added it should be a larger one, since there are generally more lower tones required than higher tones. The fourth drum should be smaller in diameter. The ranges and sizes are 32", C-G; 30", D-A; 29", E-C; 28", F-C; 26", A-F; 25", B, flat-F; 24", C-G; 23", D-A.*

Q: What is the difference between a xylophone and a marimba?

D.S.  
Cleveland, OH

A: *The marimba is essentially a lower pitched xylophone. The comparison could be likened to that of the flute and piccolo. Both instruments have rosewood keyboards, and bars are of equal length and width, however, the marimba bar is hollowed out more underneath. The thinning of the marimba bar in effect makes it longer. The marimba always has resonators for its mellow sound, while the xylophone may or may not have resonators for its short dry sound. Since the marimba bars are an octave lower in pitch than the xylophone bars, resonators on the marimba are twice as long as the xylophone.*

Q: I've been looking for a microphone to mike my bass drum. At a recent concert I spoke with one of the sound men recording the group, and he said he was using a Shure SM 57. Please tell me a little about this microphone.

P.P.C.  
San Diego, CA

A: *The Shure SM 57 microphone is quite effective for rhythm pickups because it does not overemphasize low frequencies. The "boominess" associated with close pickup is well controlled, resulting in a well defined sound.*

Q: Is it true in the old days drummers used to heat their drums?

F.H.  
Seattle, WA

A: *The electric heating rod, which was placed in the air hole of the drum shell, was a proven life saver for the drummer who used calfskin heads in damp weather. The 12" electric heater helped keep the drums tight and snappy.*

Q: What ever happened to Dino Danelli from the Rascals?

D.L. Colon  
San Juan, PR

A: *After leaving the Rascals, Dino Danelli performed and recorded with the group Fotomaker along with former Rascal Gene Cornish. Fotomaker has since changed their name to Frozen and Danelli is still performing with this group.*

Q: Where can I get a snare drum solo that includes all 26 rudiments?

D.V.  
Redondo Beach, CA

A: *Write to PAR Publications, 173 East Main Street, Waterbury, CT 06702. They offer a snare drum solo by Bill Rotella entitled "Inclusion", which includes the 26 traditional snare drum rudiments.*

Q: In my drum music there are dots and slashes written above the notes. Why?

M.W.  
Norfolk, VA

A: *These are articulation marks. Generally used in the horn section parts they occasionally appear in the drum chart to indicate the duration of the note. A dot placed directly above a note means to play it staccato. The horizontal dash above a note indicates that the note is to be held for its full duration. Articulation marks are used to insure the sight reader correct articulation of syncopated phrases.*

Q: Louie Bellson is one of the best double bass drum set players in the business. Has he ever written a book geared to the study of his double bass drum technique?

M.S.  
Atlanta, GA

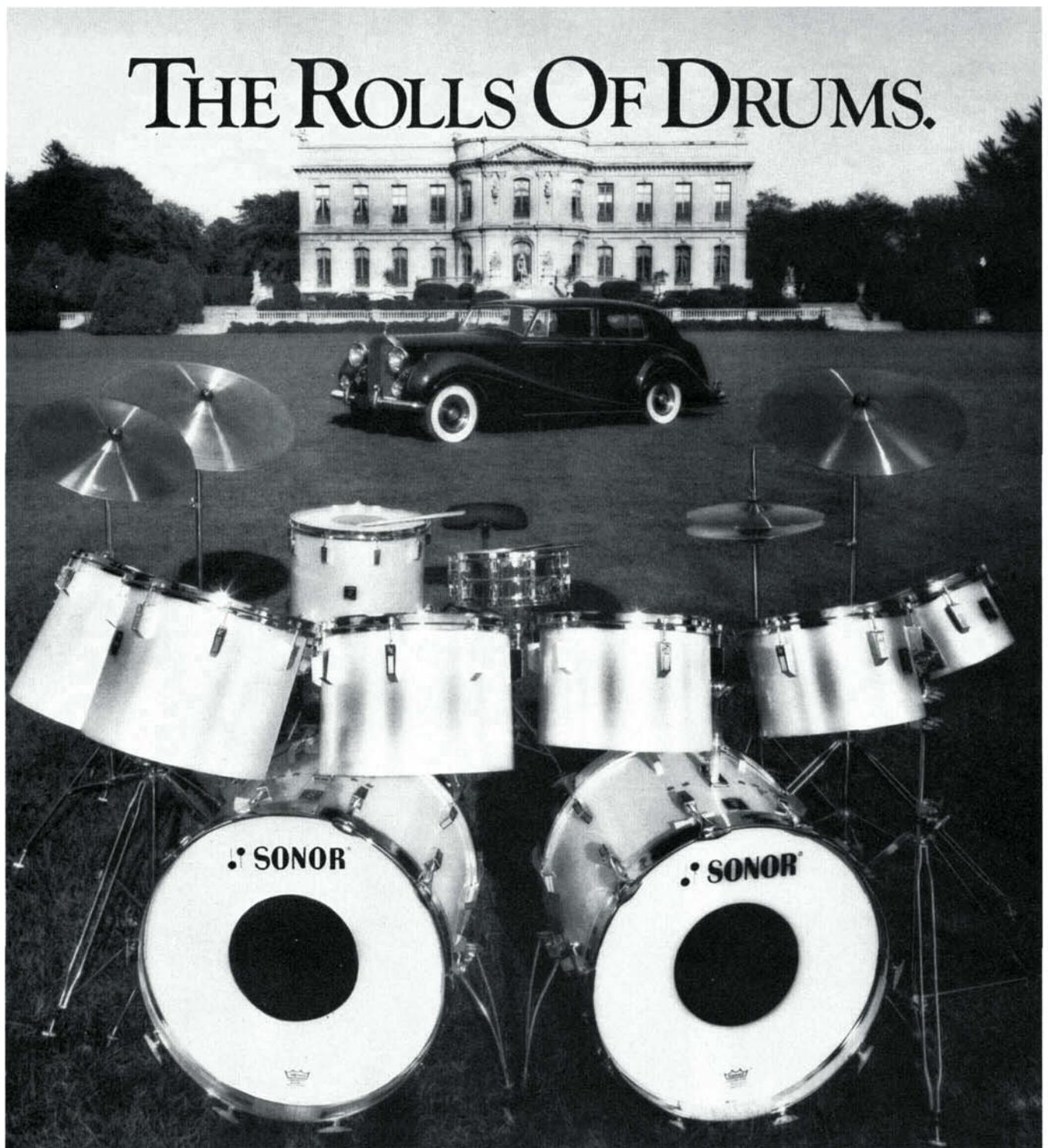
A: *Yes. "Progressive Studies for Double Bass Drums" by Louis Bellson, edited by Dolores Keys, is published by Try Publishing Co., Hollywood, California. The exclusive distributor for this book is the Professional Drum Shop, 854 Vine St., Hollywood, CA 90028.*

Q: Where can I write to John Bonham of Led Zeppelin?

V.H.  
Montreal, Quebec, Canada

A: *Write to John Bonham, c/o Swan Song Inc., 444 Madison Ave., New York, NY 10022.*

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guarantee that one will become a good improvising drummer. The basic feel for rudiments and the playing of jazz are two entirely different concepts. One cannot be conducive to the good playing of the other.

HAROLD GOODSON  
COLUMBUS, GA

Stanley Spector is so hung up in his own system that he can't see the forest for the trees. To criticize a talent like Louie Bellson is the epitome of ignorance. As a matter of information, rudimental concepts and what is happening in jazz today are definitely related. Listen to Billy Cobham!

ART CAPPIO  
ST. LOUIS, MO

In his article, Stanley Spector seemed to condemn the whole rudimental system as far as trying to implement it to jazz.

His views coincide with mine and I was finally happy to hear it from an authority on the subject. With this article, I have been able to end a lot of arguments I've had with other drummers.

My friends and I were with a drum and

bugle corp, and studied the 26 rudiments. We listened to countless recordings and tried to apply our rudimental training to jazz. The end result was less than acceptable.

JASON FREITAS  
WILLOWDALE, ONTARIO,  
CANADA

Bob Mosby's letter in your February/March issue criticizing electronic drums indicates a misunderstanding of the purpose of electronic drums. Electronic drums are not intended to turn drummers into "robot drummers" as he suggests. Like all instruments, they are sound sources that only produce music when competently played.

There are two reasons for the existence of electronic drums:

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These two reasons are valid reasons for the creation of any instrument. Certainly the marketplace thinks so for our company alone has sold over 25,000

electronic drums. Even with this bright start, I expect the future of electronic percussion to be even brighter.

NORMAN MILLARD  
STAR INSTRUMENTS  
STAFFORD, CT

Stanley Spector's article was the most relevant piece you've ever published. The distance between good snare chops and a professional trap set technique looms quite large in the mind of a beginning drummer. Only a few books try to bridge the gap, such as Chapin's independence book. For the most part, I wonder about the rudiments the same way Stanley Spector does.

PETER PENNER  
URBANA, IL

The title page of the Strube Drum and Fife Method says, "A new and entirely original system of expressing hand to hand drum beating."

Is this what modern drummers are supposed to do? If so, pardon me for living in the 20th century.

MIKE LINCOLN  
HARRIMAN, TN

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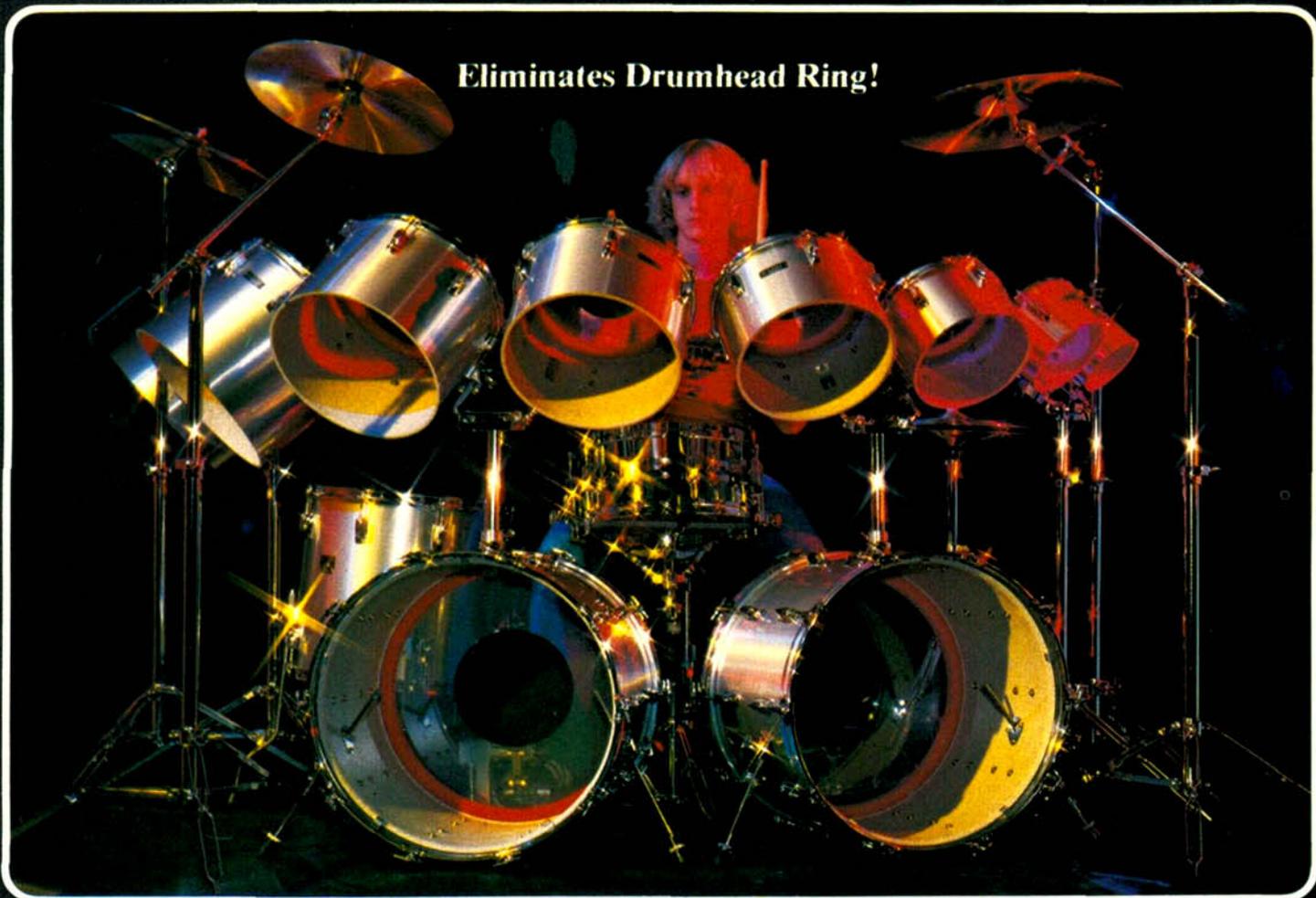
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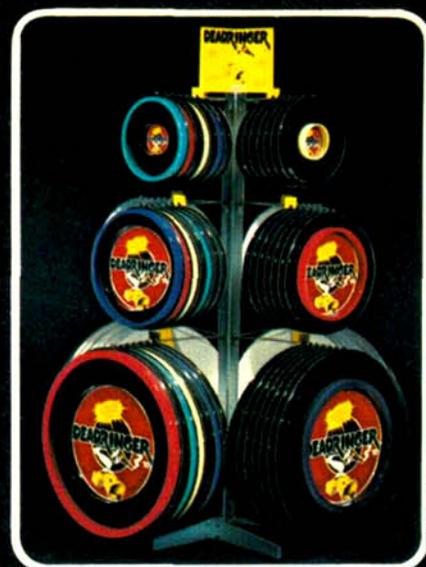
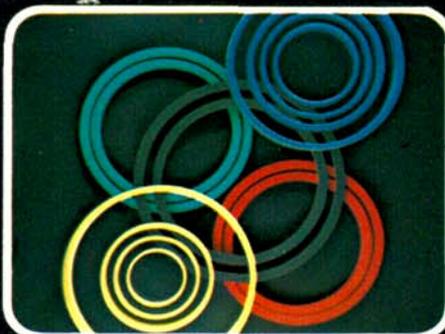
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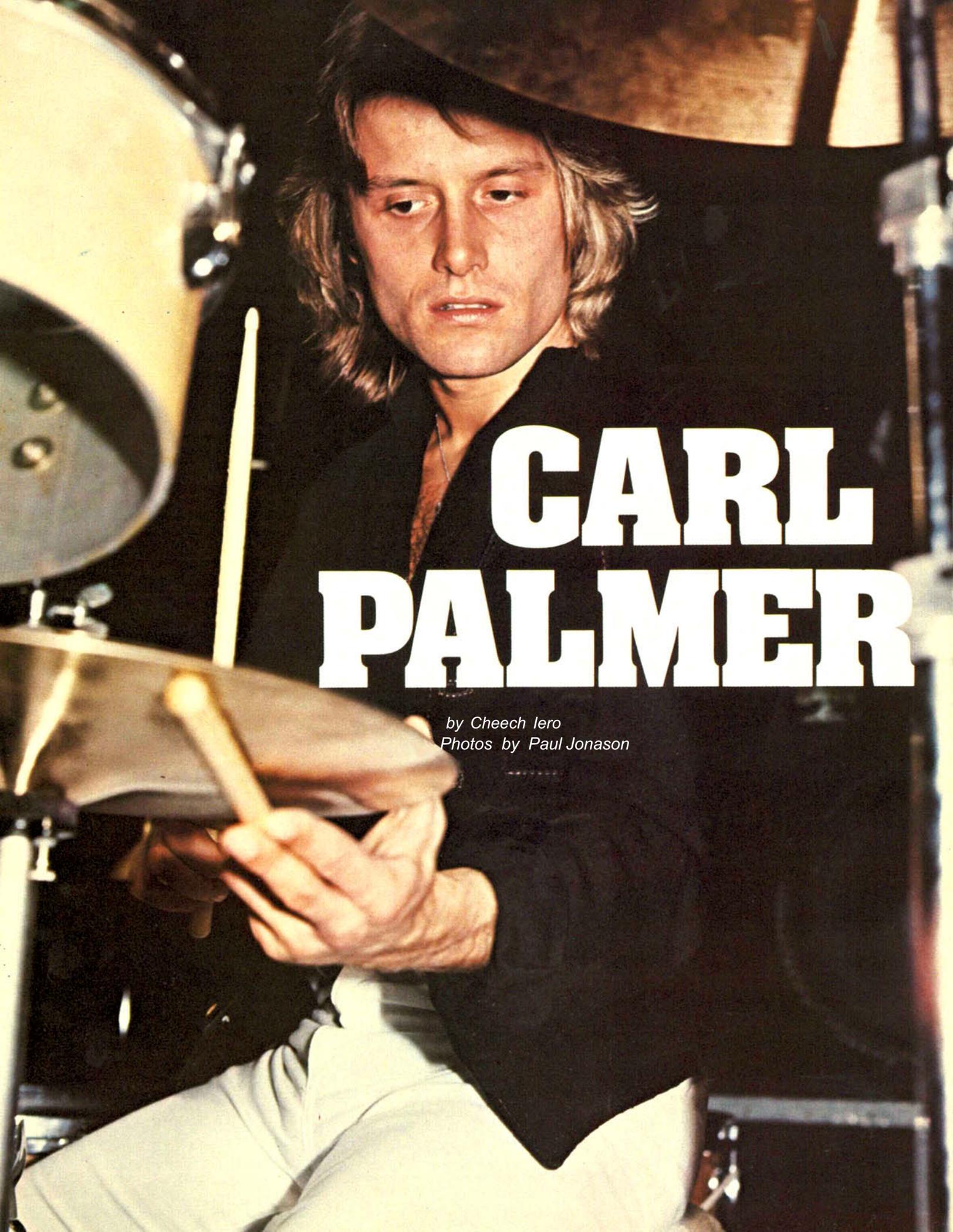
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# CARL PALMER

*by Cheech Iero  
Photos by Paul Jonason*

**CI:** What is your date of birth?

**CP:** I was born on March 20, 1950 in Birmingham, England.

**CI:** Did you grow up there?

**CP:** I grew up there and at the age of 15, I left and moved out to London, about 100 miles away from my home town. I joined a soul group called Chris Farlowe and the Thunder Birds. Chris Farlowe at the time was being produced by Mick Jagger.

**CI:** How long did you work with Chris?

**CP:** I was with Chris for a two year period, and then I moved on to a group called the Crazy World of Arthur Brown.

**CI:** I certainly remember that.

**CP:** Well in 1968 we had a hit single here in America called "Fire." The album was also number one at the same time. That was the first taste of success. After that, I formed my own group called The Atomic Rooster which basically was a rock band and that lasted another year. Then, I put together the band Emerson, Lake and Palmer.

**CI:** How did you first meet Keith Emerson and Greg Lake?

**CP:** It just so happened at the time in London when Emerson and Lake were getting together I was kind of the only guy in town who was doing all the work. Doing quite a few sessions with various people in London. Keith's manager called me and asked what I was doing. I was pretty busy.

**CI:** What kind of a musical experience was E.L.P. for you?

**CP:** For me, it was fantastic. As far as the group was concerned it was just what I needed at the time. I managed to put into practice most of the knowledge that I had gained. I studied at the Royal Academy under James Blades for about 18 months. I was with Gilbert Webster from the Guild Hall for another year. Most of the information obtained from these people was on classical percussion. I managed to apply quite a lot of this information into the group ELP.

**CI:** Did you have a one on one situation with these teachers?

**CP:** Yes, that's the way I did it. I had private lessons at the Academy and the Guild Hall. Prior to that, I started playing at age of 11. I had private tutoring by a local teacher in my hometown.

**CI:** Why the drums?

**CP:** Well, it was going to be violin at the very beginning because my grandfather was a violinist. Anyway, I tried the violin and really didn't like it. My father asked, "Would you like to have a go at something else?" I said, "Yes." Anyway, a couple of months went by and I really hadn't made up my mind. During this time my eldest brother had started playing guitar. I thought maybe I'd play guitar with him. Anyway that didn't hap-

pen and one day I was walking past a music shop and I saw some drums in the window. I said to my dad, "I'll give those a go. I'll try it." And it was natural for me to be quite honest.

**CI:** Do you think there's any such thing as a natural?

**CP:** Well, for me it was natural to play time with the brushes or just play time on the cymbal. I kind of sat down and did practically straight away. And this encouraged me obviously to stay with the instrument.

**CI:** What kind of things did you work on with your first teacher?

**CP:** At the age of 13, I was playing in an orchestra which would be similar to the Lawrence Welk Orchestra you have in this country. One night, I could play the top of the pops; another night, old time music; another night, Latin American. So I covered a lot of ground and basically that's what I was being schooled in by my teacher at the early stage.

**CI:** That was great experience being exposed to all those different styles of music at that formative age.

**CP:** My family was pretty straight and they weren't too keen on rock and roll. This was the only way for me to start. But at 13 going on 14, it was experience that I needed. I was reading every night. I was playing five nights a week and was still going to school. Everything fitted in very well.

**CI:** How did you get into that band?

**CP:** My father, who was my inspiration to play, realized immediately that a drummer has to get lots of experience playing different types of music. And being in this orchestra allowed me to do just that. So I had a wide range of experience given to me very quickly, which enabled me to find out exactly what I wanted to do as an individual. That's my father's planning. He's very organized like that. My father was a comedian / singer / tap dancer and used to play around the clubs in Birmingham. He knew quite a few people within the business and could ask favors from them.

**CI:** What type of music did you prefer to listen to when you were beginning to play?

**CP:** Basically, it's changed a little bit today, but I was really very keen on being a jazz drummer. Not a lot of people know that, but my initial aim was to be a jazz drummer and I played in a 15 piece orchestra. One night, we were allowed to play slightly jazzier arrangements for a half hour. That's why I did the job.

**CI:** You really waited for that opportunity.

**CP:** Yes. I played quite a few gigs with people for nothing just because I liked to play the jazz. By the time I turned 15, I was getting ready to leave school. I

started to get the bug. I started to see the Rolling Stones, and the Beatles on television. I answered a local ad in the paper for a drummer. So I called them up and they were then called King Bees, and they were a rhythm and blues group. I went to the audition and played. They were all very happy and asked if I would like to join the band. I said yes, and then went back home and told my father. He was amazed that I wanted to do that. The money they were going to pay me was half the amount I was making with the orchestra. I liked the music because it was loud and it was something completely different. That was my start playing in groups. I'd say the first four years of my playing career was playing strict tempos, a little bit of jazz, Latin American, and a wide variety.

**CI:** What was your very first drum set like?

**CP:** The drum manufacturer Premier makes a cheaper drum line called Olympic. It's made at the same factory. This is the very first drum set I ever had. It was a 20" bass drum, a snare drum and stand, hi hat, and cymbal. No tom toms. I had that drum set for about 6 months and during that time my parents saved up money and I saved money myself. I went out and bought myself a bigger drum set with all the tom toms and more cymbals, and I was off to the races at that stage.

**CI:** Do you still practice?

**CP:** For the last four months, I've been playing between six and seven hours a day. I've got a new band here in Los Angeles that I'm now rehearsing. The band is going to be called PM and we are going to record in Munich. I might practice an hour a day, if I'm not working at all. It's good for writing. I've also been taking some guitar lessons from a guy in my band.

**CI:** Where do you reside?

**CP:** I've been living in the Canary Islands which is off the coast of Africa. It's really nice. I come to America strictly to work. To rest, I go back there. When I do practice I must confess I really just like to practice the rudiments and stuff. I don't do that much reading today. I do read pretty well. I read as well as the average session player, although I don't think that is a very high standard. I'm really interested in my technique and a musical approach to the drum set. So I practice a lot on the drums when I can.

**CI:** What would your typical practice routine consist of?

**CP:** Well, when I was younger, it would be between three to five hours but I really don't need that length of time. I can condense that five hour period to 90 minutes at the most. Providing I program it the night before. To be honest with

you, more than an hour and a half, I get a bit bored playing the drum set. I can play the vibraphone a bit longer because there's more there.

**CI:** Do you do any specific things to keep yourself in shape?

**CP:** I do quite a lot of things actually. I've been involved in the martial arts for about six years now. Last October, I went to Japan and took a test at Tokyo University. I was certified as a first degree black belt. I've been doing that to get in shape. I haven't damaged my hands or my feet. Karate has been really good for my stamina. It has also helped my reflexes to a certain extent. It's made me think a lot quicker.

**CI:** You used quite an extensive percussion set up when you performed with Emerson, Lake and Palmer. Has that changed now that you have formed PM?

**CP:** It's a little bit different. I've started using two bass drums, which I didn't use before. My drum set consists of 8", 10", 12", and 14" hanging tom toms. On the floor, I have a 16" and an 18" tom tom and I have two, 28" bass drums. Also, I have an array of different cymbals which changes all the time. And I have two large Paiste gongs, one is 50 centimeters and one is 38 or 40 centimeters. I'm not too sure. They're gigantic anyway.

**CI:** Are all your cymbals Paiste?

**CP:** Yes.

**CI:** What are the sizes?

**CP:** I have a China type which is 24", a 24" ride, 20" crash, 16" crash, and a pair of 15" hi hats. That's what I've been using most of the time, but it does change.

**CI:** For what reason do you change your cymbal set up?

**CP:** Well I just have been changing recently. I've been designing this new group, and trying to find out exactly which kind of sounds I need myself. And that's why I started playing these two bass drums. The last time I played two bass drums was when I was 18. So it's a big thing for me and I'm trying to get that together.

**CI:** Let's talk about tuning the drums.

**CP:** I don't think there's any secret. There's no magic. I tune them to the way they sound pleasant to my ear. It is a personal thing. I'm sure that from one day to the next my drums might change in their actual sound. The tom toms will always change. They'll always be slightly different, the bass drum remains pretty much the same. I have a felt strip at the front and the back and I'm not sure how tight or how loose the heads are, I just get it right for me. I tune the snare drum in the classic way which is basically having the snare head a little tighter than the batter head. So I have a very crisp sounding snare drum opposed to a very deep sounding drum which a lot of guys

have today.

**CI:** Do you muffle your snare at all?

**CP:** No not at all. I use no mufflers, no dampers.

**CI:** Do you use any internal muffling at all on your drums?

**CP:** Only on the bass drum. The tom toms I use are single headed, for miking purposes. If you have double headed



tom toms I have found that when they are miked they ring too much. You get too much over hang. You don't get enough distinction between each drum. And with a single headed drum there's only one head to vibrate, you actually get more clarity when you mike the drum.



**CI:** Did you ever practice on pads or pillows to develop your technique?

**CP:** The pad I've used is the Remo pad, and the other pad that I sometimes carry around with me is the little brown Ludwig pad. It used to look like that old emblem they used. Basically, I can get a lot of use out of just practicing the single stroke roll, and the double stroke roll. And the next step for me would be practicing the paradiddles because it combines both of those elements and I would say the fourth stage would be to practice the paradiddles on the drums, splitting them up, crossing the hands, and all of that.

**CI:** What stickings of the paradiddles do you like to use?

**CP:** I use the regular sticking. Basically I try to distribute the various stickings around the drums to create as much of a musical sound as I can. I try to change the accents, moving up on the fourth beat. I use them that way. I find that a lot of flams have been useful to me over the years. Of the 26 rudiments, I find that the flams give me the most trouble. I personally think I play them better than a lot of guys, but they have given me a lot of trouble as far as getting them even hand to hand.

**CI:** So you incorporate the flams into some of the fills you do.

**CP:** Yes, I split things up you know. I will play a single paradiddle and make the transition into a double and into a triple. I'll put a flam in front of the single. And then I'll put two flams in front of the double. I'll break it up that way. It really depends on how I feel. And if I wake up one day and find that my single stroke roll seems to be better than the day before, I'll practice that for awhile. I won't move on because it's good. I will use the fact that it sounds good for encouragement to practice it more. I have one thing which is completely against anything that I have ever read, or seen before. A lot of people always tell guys to start off slow and build up their speed gradually. Well, if you really want things to be super even and you're not going after speed to start, that way is 100% correct. If you want to play things fast, my suggestion is to try to play the things as fast as you can straight away. I've often done that, just jumped in and tried to play it fast and even. And then, I completely reversed and played it slow. But I've encouraged myself by giving myself the inspiration. It might not have sounded great but there was a sense of urgency in my playing. Once I got the beats, I knew what it was going to be like once I got it fast. So I had a goal already in mind, and that's important. A lot of people don't establish it that way. Many drummers who are interviewed in the magazine tell the guys it's the other way around. It's

*continued on page 48*

# THE GREAT JAZZ DRUMMERS: PART 1



*It is common knowledge that the drummer of today is considerably more advanced, both musically and technically, than his predecessors. But how did the drummer reach this advanced stage? Where did it all start, and how did the story unfold? These are the questions we will endeavor to answer in MD's four-part series on the Great Jazz Drummers: 1900-1980.*

*We are going to take a close-up look, through words, photographs and transcriptions, at the marvelous heritage of the instrument and explore our roots in an attempt to make some sort of analysis of the growing and ever-changing phenomenon of modern drumming. We'll be examining contributions and influences of the key players from each important musical period in American history, commencing in Part I, with the earliest development in New Orleans around the turn of the century.*

*In Part II, we'll view the great players of the 1930's big band swing era, and see how the drummers role began to change and how the important players of that era greatly influenced the thinking of the following generation.*

*We'll focus in on the pioneers of the hop movement in Part III, following it through the hard-bop and cool schools of the 1950's. The final installment of our series will highlight the modernists of the 1960's, and the fusion players; artists who shaped and molded that long history into its present state of the art.*

*As we gain insight through this historical perspective, we hope to observe the bloodline between the military flavored riffs of Tony Spargo and Zutty Singleton in early New Orleans and the accomplishments of Cobham, Williams and Gadd up to the 80's; a bloodline which may at times appear blurred, but which none-the-less exists.*

*If we succeed in imparting to the MD reader, a deeper sense of roots and a greater appreciation for the heritage of drumming, than certainly we succeeded in accomplishing what we set out to do.*

Modern musicologists have clearly stated that no single U.S. city actually spawned jazz. Despite this documentation, the city of New Orleans on the gulf coast of Louisiana is credited by historians as the birthplace of jazz. It is true that scores of early jazz musicians did develop their craft in the glittering, seamy Storyville district of New Orleans where most of the jazz activity was centered.

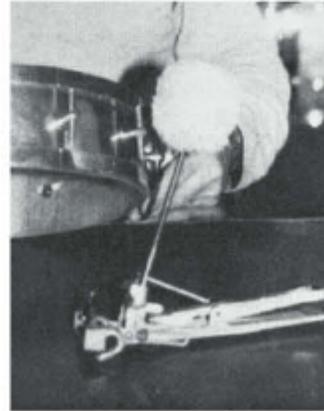
In delving back to the very late 1800's, we find that New Orleans was the home of numerous negro secret societies and fraternal organizations, famous for their impressive funeral parades and the music that accompanied them. The music was made by the musicians of the marching brass bands which were noted for playing solemnly on route to the burial, but who would break out in joyous and swinging syncopated improvisations on the way back. The period of sorrow for the deceased had ended; it was now time to rejoice in the spirit of the living.

The earliest rhythm sections closely resembled fife and drum corps, with separate players for snare drum and bass drum. The musicians would commonly play adaptations of blues, primarily by ear, and it is here where the earliest form of improvisation can be traced. It was in the brass bands that the negro musician first began to take the white man's marches and quadrilles, and alter them significantly. And here, the accent on the weak beat (found throughout the entire history of jazz) can theoretically be viewed as the negative reaction against what the dominant white culture said was correct. These, in essence, were the first links between the military and the new jazz, a musical style destined to become America's only original art form.

The playing of the earliest New Orleans drummers was totally rudimental in nature; rolls, flams, ratamecues and heavy bass drums were the thing. The first line of military styled brass band drummers were the leading players of the day; men known to us today by name only: Walter Brundy, Mack Murray, Harry Zeno, Henry Martin, Babe Matthews, and "Black Benny" Williams, a drummer with a strong African influence who report-

edly could, 'move an entire brass band with the bass drum alone.

It's impossible to credit a single individual for developing the concept of one player for bass drum and snare drum. But, it is fair to conclude that a man named Dee Dee Chandler certainly gave ample thought to the idea, evidenced by his design of a crude, wooden bass drum pedal which would enable him to play both instruments simultaneously. Chandler bolted a piece of spring steel on to a standard brass bass drum so the loose end of the spring was over the center of the drumhead. He put a covered block of wood on the loose end so the block could hit the drumhead if the spring were bent. A chain was placed from the raised end of the pedal to the end of the spring. When the pedal was depressed, the chain pulled the block against the drumhead; when released, the spring would pull the block back. Chandler was a sensation, and widely imitated.



1908 "Nakes & Nicolai" (Boston, Mass) toe operated bass drum foot pedal. (Courtesy of Charlie Donnelly)

It is interesting to note that in Chicago at approximately the same time, a William F. Ludwig, Sr., the founding father of the Ludwig Drum Company, was also using an all wood pedal which he had designed and built for dance band jobs. It is difficult to determine just *who* actually built the first pedal.

Between 1900 and 1910 the new "jass" (later altered to jazz) began to make its move from the funeral processions that ran along the winding streets of New Orleans, to an integral part of the night life of the Crescent city. The dance halls of the Storyville district soon became the center of New Orleans jazz activity.

Traditionally, the instrumentation of the early jazz bands included one or two cornets, a clarinet, trombone, banjo and drums. The drummer's primary purpose was to supply the rhythmic foundation for the various dance steps. Improvisation consisted of nothing more than a concoction of rudimental military beats and the most simplistic rhythmic inventions. Gradually, the stiffness of the march feel was softened by altering the rhythmic feel from a 2/4 or 6/8, to one of a 12/8 superimposed over a basic 4/4 time feel. Despite this, the early drummer was still aware that the strict playing of military oriented patterns did not lend themselves well to the improvised melodic lines of the other instrumentalists. He had to bend his patterns to fit the rhythmic and melodic interweavings, to supplement the ensemble textures and accent the speech-like cadences played by the other musicians. Quite a task for a drummer whose only techniques were an assortment of rolls, flams and ruffs. But the pioneer drummer could see where a part of the answer lie.

And as the trend towards the single drummer began to gain in popularity, experimentation with numerous other percussive sound effects became widespread, thus paving the way for the subsequent growth of the drum set. In addition to bass and snare drums, drummers began utilizing woodblocks, temple blocks, Chinese cymbals, cowbells, gongs, Chinese tom-toms, and heavy Zildjian cymbals. From one to as many as four Chinese tom-toms were placed around the set, and the use of tri-



"The Original  
Dixieland Jazz  
Band (circa 1917)  
with drummer  
TONY SPARGO  
(Photo courtesy Rutgers Jazz  
Institute)

angles, anvils, castenets and other exotic paraphernalia were not at all uncommon. A myriad of percussive equipment was used, yet the basic style remained subtle, simplistic and very military oriented. Most of the playing was on snare drum, blocks, and the rims of the drums. Cymbal timekeeping was unheard of. Unfortunately, the early recording sessions prohibited the use of snare and bass, and so there is little recorded evidence of exactly how the set was used during this very early period. But one thing was certain; the new sets soon gave the single player an opportunity to create the timbral variety and richness of an entire percussion ensemble. A new era of player had been born, and ingenuity was the key word.

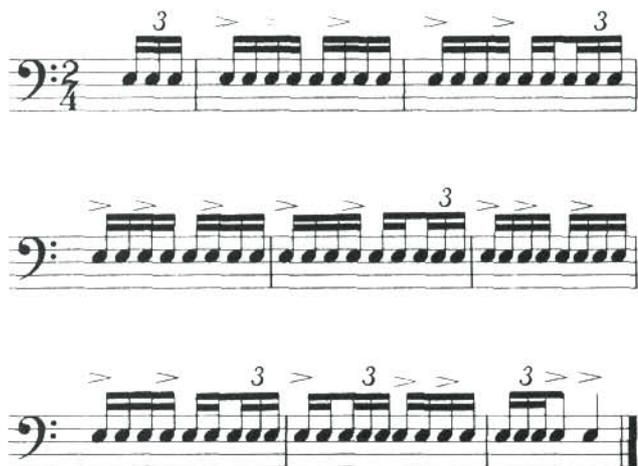
Babe Matthews was one of the first players to place a handkerchief under his snare drum to deaden the tone. And "Ratty" John Vean, another of the more popular players of the day, was one of the first to introduce the four beat bass drum part.

Louis Cotrelle was another respected player of the day. Cotrelle was popular for his relaxed feeling, and his drumming followed the turns of the lead to some degree. Cotrelle's playing, one of the last remaining sources of first line New Orleans style, is preserved on recordings with Armand Piron's New Orleans Jazz Orchestra of 1923.

Drums were not recorded very well in those days and drum solos were quite the rarity. One of those rare solos was performed by Buddy Gilmore, the drummer with Jim Europe's Orchestra, a dance band which became quite popular as Jim Europe's 369th Infantry Band entertaining the Allied troops of World War I. The recording, made in New York on February 10th, 1914, is a classically orchestrated ragtime ditty called *Castle House Rag*. The solo, which occurs at the very end, has a predominant military structure, but the accent figuration suggests a jazz syncopation feel. An interesting commentary in itself, clearly demonstrating both forms at work.



WARREN  
"BABY"  
DODDS  
(photos courtesy of  
Rutgers Jazz  
Institute)





3.

Cym.  
C.B.  
W.B.  
B.D.

ODJB drummer Tony Spargo recalls, "You had to keep going, keep filling in as much as possible. And you never thought of a drum solo."

Spargo also recalls that tensioned drums, tuned with keys or thumb screws came into prominence during the period of his popularity, and wire brushes were introduced somewhere during the World War I years.

"We had a guy in New Orleans named **Emile Stein** who was the greatest and most ferocious of them all, and who played so many things that he worked from a piano stool, swiveling around from timpani to bells. He could play jazz with the best of them," says Spargo.

Pianist Willie "The Lion" Smith says of drummer **Arthur "Traps" McIntyre**, "That guy was so fast that the only drummer who could come near holding a candle to him would be Jo Jones."

Other popular drummers of the era were **Paul Detroit**, **Kaiser Marshall** with the Fletcher Henderson band, and **Paul Barbarin**. Born in New Orleans in 1901, Barbarin gained fame in Chicago as part of King Oliver's Creole Jazz Band in 1918. **Ray Bauduc**, later went on to play with Bob Crosby and the Bobcats during the 30's swing era; and the Hall brothers, Tubby and Minor, both became a significant part of the early New Orleans traditional drumming style.

But traditional jazz fans continue to rank **Zutty Singleton** as one of the all time leaders in his field. Singleton was born in New Orleans in 1898 and was self-taught. During his career he worked with Steve Louis, The Tuxedo Jazz Band, Louis Nelson, The Maple Leaf Band, Fate Marable, and gained fame for his recordings as part of Louis Armstrong's Hot Five. With the closing of Storyville in 1917, Singleton found himself (as did so many jazz musicians of the day) part of the migration to Chicago where jazz activity was flourishing. In Chicago, he performed with Doc Cook, Dave Payton and Jimmy Noone, and later in New York with Armstrong, Fats Waller and Sidney Bechet. Singleton also recorded with Jelly Roll Morton, Pee Wee Russell, Wingy Manone and Buster Bailey.

Known primarily for his great suppleness, Zutty followed the melodic lines of the improvisation more closely. He would jump from one break to another and return to the tempo with the precision of a juggler. He used a more modest set-up in comparison to the other drummers of his time; snare drum, bass, two tom-toms and two or three cymbals. And except for occasional novelty effects, Zutty recalls his role was basically subsidiary.

"We just kept the rhythm going and hardly ever took a solo. But when we did, the drummers had all kinds of different sound effects: A bucket gimmick that sounded like a lion's roar, skillets, ratchets, bells, everything. We used to have four Chinese tom-toms, and a Chinese cymbal with a morgue-like tone. There was little rhythmic variation or syncopation. All you had to do was keep good time and keep the sticks going. The first pair of brushes I ever had were sent from Chicago by Manuel Perez to Louis Cotrelle. I studied Cotrelle's work a lot in the early days. But Cotrelle didn't care about the brushes and he gave them to me. Those were the first wire brushes I ever saw in my life, around 1921. Before that, you had to get your soft effects just by controlling your touch with the sticks."

One of the key elements of Singleton's style was the maintaining of the pulse on the snare drum through the use of press rolls accentuated on the second and fourth beats. This early press roll device used by Zutty Singleton was actually the forerunner of the modern jazz ride cymbal beat.

4.

S.D.  
B.D.

Later became:

The on-going equipment evolution during the early twenties was slow, but sure. Though bass drums came in many sizes, the most popular was the massive 28". Snare drums were generally all metal with double tension rods. Cymbal floor stands had not yet been invented so cymbals, out of necessity, were hung on this somewhat crude set-up in a strange looking fashion. Cymbals themselves were thick and heavy. The Chinese version, with its upturned edges and 1" raised cup, often had rivets. Tom-toms in a variety of sizes were hung around the set in the most convenient places, and were tuned to specific intervals. Originally made of thick pigskin, tom-toms very often had dragons and other forms of exotic art painted on the heads. Woodblocks of different shapes and sizes were used for rhythmic accompaniment during soft melodic passages. The advent of the woodblock as a standard piece of equipment came about as early drummers tired of playing on the rims of their wooden drums. The woodblock achieved a similar effect and so was substituted. Cowbells played a strong melodic function. Several tuned cowbells were not at all unusual; and sets of temple blocks, each a different pitch for special tonal effects.

The forerunner of the modern day hi-hat came on the scene during the twenties, beginning with the "Snoe Shoe" cymbal

*continued on page 56*

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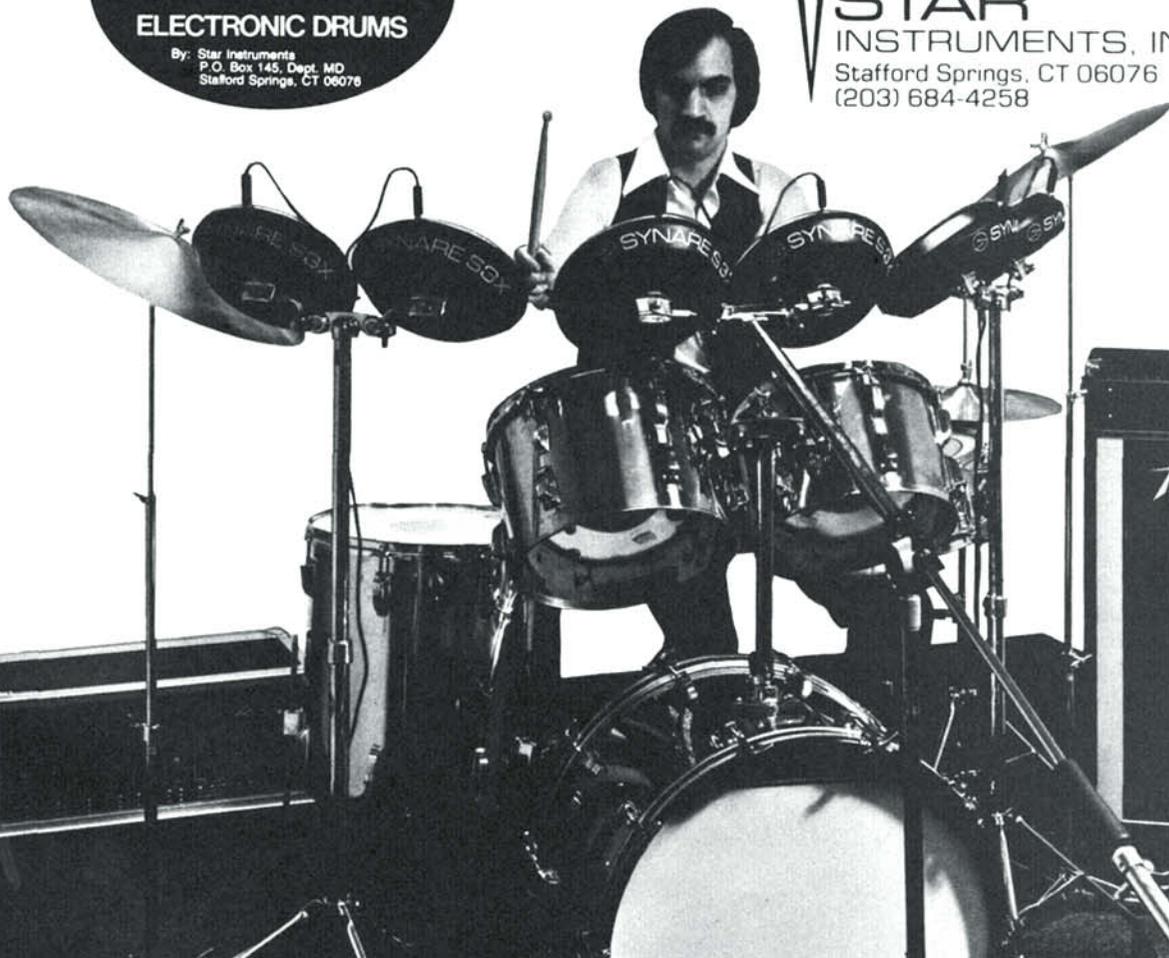
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# Ultimate Sideman Bill Goodwin

by Michael Rozek

At least figuratively and maybe literally. Bill Goodwin has played with everyone. (On a recent Phil Woods album, the liner notes reveal: "Bill has worked with jazz leaders Charles Lloyd, Bud Shank, Frank Rosolino, Victor Feldman, Shorty Rogers, Clare Fischer, Leroy Vinnegar, Mike Melvoin, Art Pepper, Paul Horn, Howard Rumsey's Lighthouse All-Stars, Gabor Szabo, George Shearing, Gary Burton, Toshiko Akiyoshi, Lew Tabackin, Boh Dorough, Bill Evans, Chuck Israels, Al Cohn, Zoot Sims, Michel Legrand, and Phil Woods. He has also performed with singers Mose Allison, June Christy, Joe Williams, Tony Bennett, Tom Waits and The Manhattan Transfer. He has recorded with many of the above, as well as Dennis Budimir, Anthony Ortega, Steve Allen, Jefferson Airplane, Keith Jarrett, Hal Galper, Jack Wilkins, Stuart Scharf, Children of All Ages, the groups on more than a dozen Music Minus One albums, Don Friedman and the National Jazz Ensemble.

Born in 1942, Goodwin admits, "There are faster, cleaner players . . . hut I'm the best Bill Goodwin around. Which I guess means I'm always completely there, for the situation . . . whatever it may be." It's that incisive kind of professionalism that keeps Goodwin's services perpetually in demand and makes him a drummer well worth interviewing.

**MR:** Let's begin with how you started.

**BG:** I grew up in Los Angeles, where my father was a network radio announcer and a character actor in films during the early part of the Second World War. I was sort of a Hollywood "brat." I was exposed to jazz at a very early age, because my father was a fanatical record collector.

At five years old, both my sister and I started piano lessons. When I was 12, I studied tenor sax with a man named Frank Chase, who worked with Ray Noble and taught Paul Desmond, Herb Geller and Bob Gordon. I could read music at this point, but I couldn't improvise very well. So eventually, by ear, I started playing drums. And when we moved to Palm Springs, I was the drummer in the high school band. I played in local clubs, too.

When I was 16, a great thing happened. I was at a friend of mine's, and across the street—this was in Palm Springs—there was a Vegas-style group playing called the Four Jokers. It turned out, though, that the band actually featured Art Pepper. The drummer only had a snare and a pair of brushes. I got to sit in and it was a huge thrill. Later, Art came to our high school and gave a clinic and we're friends still. In fact, I traded

him his first records by Trane and Ornette who, of course, really influenced his playing for a while. In the early sixties, we worked together a lot.

**MR:** What was your first real professional experience?

**BG:** The day after my father died, when I was going on 17, I was back in L.A., and one night I heard "Dexterity"

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**"IN A BIG BAND, IT'S NOT JUST YOUR RESPONSIBILITY TO KEEP THE TIME. EVERYBODY'S GOT TO DO THAT, BUT YOU CAN HELP, IF YOU SET UP A CERTAIN OBVIOUS THING TO HELP THE BAND REALLY PUT IT TOGETHER."**

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coming from somewhere. It turned out to be a U.S.C. frat party, three blocks away. And the saxophonist, Charles Lloyd, was leading a band. He was a student there then. I introduced myself, which led to a friendship. The next year, he hired me. This was way before people knew about Charles, and the gigs were strictly local.

**MR:** What was your playing like during this period?

**BG:** I'd been hanging out at Shelly's Manne Hole a lot during high school, listening to Shelly. He was creative and colorful, cerebral—yet he swung. And when I heard Shelly's record of "Man With The Golden Arm." I said, 'I know I want to do that.' Then, I went through a phase where I wanted to play loud and swinging, like Art Blakey. And later, I got a lot of advice from Stan Levey, who was playing with the Lighthouse All-Stars. As far back as when I was 13, my dad used to take me to their Sunday Marathons. Eventually, I would drive up from Palm Springs every weekend and sleep on their floor, after I'd gotten to be good friends with everyone, just to hear the music. Anyway, Stan told me about Max Roach: he said he was like a deep well that all other drummers could draw on. Elvin Jones was a primal force: like on Sonny Rollins' "A Night At The

Village Vanguard" LP.

The next year, when I was 17, I got my union card and worked around L.A. But finally, I reached a point where I just took a year off and studied. I was parking cars at NBC at the time, across the street from a music store called Drum City, run by Roy Harte, who was the drummer with the original Bud Shank / Laurindo Almeida Quartet. Mel Lewis judged a contest there one day, and I entered and won a \$100 scholarship for private lessons. He kidded me at the time; he said I got first prize because I played the same way he did—wrong. By which he meant the way my hands were positioned . . . drummers like Mel, Roy Haynes, Elvin, the self-taught naturals can get away with it, but I was in trouble. I could play with good players, because fear was a great motivator, and I just swung right along. But, I needed to play technically correct in order to grow creatively. For example. I didn't have a proper grip on the sticks, so I couldn't play as fast as I wanted. To be a working, professional drummer, you had to do a nice, clean roll, which I couldn't do. So I studied the Henry Adler method, and learned how Buddy Rich does it, from a private teacher. Now, every time I see Buddy, I point out to him that I play with my hands exactly like him, but somehow, it just doesn't come out the same. If you ever look at Buddy, he's got perfect coordination; a perfect approach in terms of facility, economy of motion. This is something he does naturally, the greatest of all time. He's never had a lesson. Studying his style helped me play as a comfortable, natural extension of myself, and in an easy, sensible way.

**MR:** You've worked with a lot of different people. As a drummer, what did you learn from each of them?

**BG:** After I stopped woodshedding to correct my style, my first job on the road was with the singer Milt Trenier. That taught me a lot about backbeat. Then, when I came back to L.A., I worked in some freer groups with Gary Peacock, the bassist. We floated a lot when we played, but we also swung in and out, like Bill Evans' trio with Paul Motian. Then, I worked with the bassist Leroy Vinnegar, which was a move from origi-

nal music back to standards, and straight-ahead stuff. Leroy was beautiful. He really instructed me. Not only

**"I CONSTANTLY CHANGE MY HAND POSITION WHEN I'M RIDING TO GET A DIFFERENCE IN TEXTURE AND VOLUME. ... IT CONTRIBUTES TO GETTING DIFFERENT SOUNDS OUT OF THE CYMBALS AND PLAYING AT DIFFERENT VOLUMES, AND STILL WITH A LOT OF INTENSITY."**

with his personality, but with his beat. He could shade it, slow it, punctuate it. I learned a lot just by watching his foot tap, which encouraged a sort of non-verbal communication on the bandstand that every good drummer has to know about.

**MR:** Let me throw some other names at you. George Shearing.

**BG:** George had a book of about 300 pieces of music, and he could call any of them at any time. He has a photographic memory. So, the 40 or 50 we played all the time, during the year I was with him, we had pretty much memorized. But, once in a while, there'd be a surprise, like a blues in 9/4. You really had to read well and quickly, too. But, previous to the gig (1968) I'd done some commercial recording, plus studied some drum reading with Nick Ceroli, who later became the drummer with the Tijuana Brass. He showed me some texts that were helpful, and based on the reading I'd learned on tenor, I was able to keep practicing on my own.

**MR:** With so much reading on that job, and Shearing's understated musical style, did you have to lay back very consciously?

**BG:** You had to play a lot of brushes. I really haven't perfected a brush technique, but as much as I can play them, I learned from the gig with George. And I learned how to play the hi-hat on every two and four without variation. George really deemphasized the bass drum. It was a good job for adjusting to a specific musical context, and then bringing your own personality in wherever you could.

**MR:** Mose Allison.

**BG:** When I worked my first gigs with Mose, he told me, 'Don't ever play hi-hat on 2 and 4.' So, sometimes while I was working steady with Shearing, I'd also do gigs with Mose. The fact that there was a dichotomy of opposites happening was obviously a very valuable thing. I love challenges. Without friction, there's no motion. Also, working

with Mose is a real drummer's job because his piano style is so percussive. After you get through the head, it's total freedom. You can just bash it out, make up rhythms.

**MR:** Gary Burton's quartet.

**BG:** A demanding job because, at the time, it was different music than I'd been used to playing. It meant swinging, but a different kind of swinging: more related to the way Ornette Coleman played, loose and disciplined at the same time. You had to be conversational, not just reliant on the ride cymbal; all over the drums, instead. And there were constant gradations in dynamics and rhythms. At the time (the mid-to-late-sixties) we in the Quartet were all jazz players who were being heavily influenced by the



Photo by Jill Goodwin

Beatles, The Band, and Dylan. Pretty soon, I was very comfortable with the style, and stayed with Gary for two years and 4 albums.

**MR:** Chuck Israels' big band, The National Jazz Ensemble.

**BG:** In a big band, you follow a lot of what you do in a small group, except you have a somewhat less abstract relationship to the beat and the bar line. Like the difference between Art Blakey and Sam Woodyard; they have a similar approach, but Sam's is a little simpler, because a lot more players depend on his role as a source of certain landmarks and guidelines. In a big band, it's not just your responsibility to keep the time. Everybody's got to do that, but you can help, if you set up a certain obvious thing to help the band really put it together.

In the National Jazz Ensemble, since we played such a wide repertoire, I just tried to fit in stylistically with whatever piece we did. Plus, Chuck allowed me to play more by ear than by strict reading,

in a style that might be more usual to a small group. We both knew I could just read the music as written, but we also both knew that wouldn't be as interesting as something I'd heard and created over a longer period of time.

**MR:** Tom Waits.

**BG:** That was one of the few jobs I ever really asked for. I was working with Mose in Boston, opening for Bonnie Raitt. Afterwards, Tom came backstage and said some nice things about my playing. He told me, 'You're a young guy, but you play like an older cat.' I told him I was just a middle-aged guy playing the way I play. Anyway, the next night I went to see him perform for the first time and was blown away. I came up in the fifties, when there was lots of jazz, poet-

ry, and Lenny Bruce. So, I recognized what Tom was doing as just part of my life. Back in Los Angeles, I called up Bones Howe, his producer, who's an old friend of mine, and when I asked him if I could do Tom's next record, he said, 'Tom's already asked for you.' And the group on the record *Nighthawks at The Diner*, (Asylum) turned out to be guys I'd worked with for years, Mike Melvoin and Jim Hughart.

With Tom, there's not much to do, but keep really solid time. You can make sort of literary references in your playing . . . like, I'd read and dug Jack Kerouac, so there were certain things I threw in that I think Tom really liked. After the record, I got Al Cohn to join us, and we worked a five-city concert tour. It was a lot of fun.

**MR:** The Jefferson Airplane—or was that a misprint in your bio?

**BG:** No. The drummer in the group, Spencer Dryden, was one of my best friends when I was living in Los Angeles.

*continued on page 36*

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# MD's Second Annual Reader's Poll

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**BUDDY RICH  
HALL OF FAME**

**BIG BAND  
DRUMMER**

2. LOUIE BELLSON
3. BUTCH MILES



**STEVE GADD  
STUDIO DRUMMER**

2. JEFF PORCARO
3. HARVEY MASON  
/BILLY COBHAM

**BEST ALL AROUND DRUMMER**

2. BILLY COBHAM
3. LOUIE BELLSON

# NEIL PEART BEST ROCK DRUMMER

2. CARL PALMER
3. CARMINE APPICE

# MOST PROMISING NEW DRUMMER

2. TERRY BOZZIO
3. PETER ERSKINE



# TONY WILLIAMS BEST JAZZ DRUMMER

2. BUDDY RICH
3. BILLY COBHAM

# AIRTO LATIN AMERICAN PERCUSSIONIST

2. RALPH MACDONALD
3. TITO PUENTE



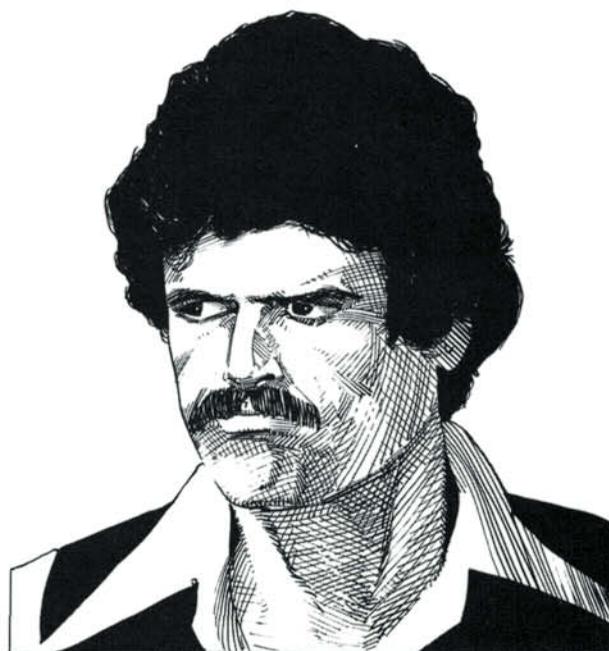


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2. AIRTO
3. VICTOR FELDMAN

# **DAVID GARIBALDI BEST RHYTHM & BLUES**

2. HARVEY MASON
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## Little River Band's

# DEREK PELLICCI

*by Susan Alexander*

Derek Pellicci, drummer with the Little River Band, began his professional music career at age 18. He played in various bands in Australia and two years later, joined Beeb Birtles and Graham Goble in a rock band called Mississippi. The band went to England and before returning to Australia, met and joined forces with fellow countryman Glenn Shorrock. Shortly thereafter, the Little River Band was formed.

"There hasn't been a great deal of hype with this band," Pellicci says. "Everything we've done, we've done just from playing. I think that playing live is the best credential we have."

Pellicci prefers playing live to playing in the studio, but not by much.

"It's such an intense situation when you're in the studio. It's so demanding and at that precise time, there is no means to an end. If you're layering and you put a drum track down, it's all very boring . . . boom, chick, boom, chick. Then the guitar goes on and you're not all working together. I really do prefer a situation where you are put on the spot and have to deliver the goods.

"On stage, you can be a bit more relaxed, but I think you'll find that all musicians are the same. When they are on stage, they're a lot more loose and you probably hear their best shots

when they're playing live because they don't have that paranoia of the tape rolling. Without that paranoia, you soon pull everything off. So, there's good and bad in both situations.

"I enjoy playing live just a bit more because it's freer and I dig seeing the audience get off. It's more gratifying," Pellicci says.

On the road Pellicci and his sound engineer, Ernie, work closely together and have definite ideas about miking.

"We use a system of three or four small holes cut into the front bass drum skin for compression purposes. We mike that from different holes to have more or less wind across the mike for different acoustics of halls. The toms are all miked with Shure SM 57's from the top, one mike for every tom. The microphones are lined up dead center to the playing surface of the toms. That's a pretty important factor. Where you strike the drum is where it resonates the most. We have two overhead mikes that Ernie puts into a phase situation and we put a mike on the hi-hat."

He's tried playing with headphones to escape feedback problems but Pellicci feels it's quite an involved system of split mixes. It also creates a communication problem because the drummer can't hear what anyone else in the band is saying unless they say it on the mike in which case the entire audience hears.

Pellicci usually keeps his on stage monitors at a 45° angle to his ears, but he's really against monitoring because of its phasing back into the kit. "The mikes pick up the drums, but they're also picking up an out-of-phase foldback of the drums. You can realize the problems," he says. "You've got to be miked. That's always going to have to happen when you're playing in large arenas. We're working at a different stage plan that hopefully will get around all those problems so that no one will fade into anybody else and it'll be really clean. It's very, very involved. That, hopefully, will be LRB's coup de grace."

Pellicci also feels that not enough attention is paid to the mechanics of drums.

"I'm really into sound," he says. "I freak out if a drum's out of tune. A lot of young drummers, including me until about a year ago, were not that aware of a drum being in tune. It's a whole science. There are so many drum books that come out on the rudiments, but no one writes a book about tuning a drum kit, the trouble-shooting problems to look for and how to get around them."

He's thinking about writing a book in the next year or so that explains the mechanics.

"I think aspiring drummers should be made aware of these important factors. Get a good teacher who will explain the drum kit. That's the instrument you're going to play, you should be familiar with it. You should get used to taking it apart and putting it together. By the time you go out on the road, you should be aware of what a CS head will do for a drum as compared to a Pin Stripe or oil-filled head. I didn't know any of that. I just started learning now and it's really crazy.

"A drummer should get as much knowledge as he can on the mechanics of the drum kit because that'll help him so much, as much as the rudiments. The way a drum kit sounds makes all the difference to the way you sound.

"When I go and watch a drummer, I see the way that he tunes and approaches his kit. Before he'll actually play a song, I've got a good idea of how he's going to play. If he's got a ring in his snare, then I know he's not going to be a really good technician. If a drummer's got a ring in his snare or something, then he's not being self-critical. A guitar player, if he's any sort of guitar player, won't play out of tune all night. It'll bug him. A drummer should have the same critical comment on himself."

Pellicci is a self-taught musician who had two lessons in which he learned how to hold the sticks.

Regarding practicing, Pellicci says, "I prefer to work out on the kit. You play drums and that's why you should practice on drums. You don't get hired to play a set of practice pads. The more workout you have on drums, the better."

Being on the road does complicate things with only 30 minute sound checks a day.

"It's when I go home that I work a lot," says Pellicci. "I usually do three hours at home. When I had my accident, I rehearsed about eight hours a day. I really had to work to get my hands back."

Pellicci is referring to a barbecue accident last summer that seriously burned his hands, a nightmare for any drummer. He was hospitalized and out of action for some months.

"I was really suicidal. I laid there and thought, 'What can I do if I can't play?' The doctors kept reassuring me all the time. They just knew the damage wasn't that severe.

"The accident made me slow down. It was the first time in my life that I'd stopped."

Pellicci loves doing session work. He says, "I've really got a lot more in me than probably LRB brings out. I hear so many guys playing their frustrations out within the band they're working with and it sounds terrible. I try to keep a happy medium, and I really suppress any of those chops that sound out of place. Luckily, through the session work I'm getting now I get to play everything I really want to play. It's a lot more satisfying if you reserve it to use in the right idiom."

He enjoys playing on disco sessions because drummers and

bass players have become an integral part of the mix. "It's good that disco has come along because it really gets you pushed up in the mix," says Derek.

He also records many commercials. "The thing I found the hardest to do is to be told what to do, but enjoy it," he says. "When I'm working for somebody and end up playing this extremely schmaltsy 3/4 pattern with a brush on the ride cymbal and a cross stick, I really have to come to grips with myself.

"I used to walk in and say, 'That's great, but let me play this.' They'd let me do it, but then I wouldn't get a call from them anymore. That's the upbringing of being in a rock and roll band and being allowed my free reign all the time."

He likes doing commercials because he feels they really hone his ability. "With LRB, we spend hundreds of hours on our albums, which I don't personally like. It's retake, retake, retake to get it right. Then it starts to sound really sterile. But, when you're working on a session, it's sink or swim. You go in, you've got three hours to do it, the guy's paying you to do it and if you don't do it, you don't get booked anymore.

"All the guys are sitting around who have been playing 30 years, and they're going to get it right. I don't read very much at all. I really have to rely upon my ear. We have one run through and I've got to remember where every anticipation is and everything on one run through. I leave there really sweating, but I love that sort of adrenalin flash. It's fantastic!"

Pellicci is almost fanatical about keeping in shape. This presents some problems while touring. "I walk a great deal and that usually has to be it. Carrying your case is the one little bit of exercise you've got left when you're on the road. Just that and walking up the stairs instead of using the escalator. That little bit of moderate exercise everyday is worth more than the big weekly jog."

Any well travelled drummer has definite ideas about the equipment they take on the road. The well seasoned performer knows what equipment sounds the best, holds up well and fits their particular needs. Derek is very pleased with his Sonor solid wood drums. The sizes range from 8 x 12 and 9 x 13 mounted toms, to a 16 x 16 floor tom and a 5" snare with a 22" bass drum. He uses three Zildjian cymbals: a 22" ride and a 20" crash on the right and an 18" or 16" for the left side of the kit. He says, "The 16's are my preference, but on live work, they crack very easily." He uses 13" *New Beat* hi-hats.

Derek says of his drums, "I just think they're great drums. I really do. The crew is so impressed with the Sonor and usually the crew is more critical than I am. These drums really hold up. There's this fantastic awareness of making good drums at last. I'm really hoping that in 15 years time, I'm still playing these or a much improved set.

"One thing that bugs me is that you can never buy an antique drum kit. They don't seem to be designed to mature. Drums have always been regarded as a clubbing kind of instrument. You buy it and it lasts a couple of years and then you get a new set.

"When I used to use Slingerland drums, I had to play the heads very, very sloppy to get the sound I wanted. When I got the Sonor, I could get exactly the same sound from tightening the heads."

Pellicci tunes his drums in thirds starting with his small tom tuned to about a D. They are tuned mainly by ear with the bottom head tighter because the tighter the head, the faster the air circulates in the drum, getting a better resonating factor.

"I tune the top head to the tension I like to feel it at. Mostly, though, I start off with bottom heads perfectly in pitch to complement one another. Both heads resonate at exactly the same point.

"We put the bottom head on first and get it perfectly in tune around every lug. Then we turn it over and mute the bottom head and put the top head on and do the same thing and then tune them to the same pitch. The drum resonates nicely and I

*continued on page 57*

# Drums Unlimited

Photos by John W. Wright

by Stanley Hall and Harold Howland

Need a set of boo-bams for a contemporary dance piece?

Just get into town and discover that your Paiste cymbals were sent to Seattle, Washington instead of Washington, D.C.?

Having trouble locating an authentic 1920 vintage drumset, complete with temple blocks, Chinese tom toms, goose-neck cymbal stands and a tropic island sunset scene on the bass drum head?

Look no further. The solution to all of the aforementioned percussive problems lies in a deceptively small looking store in the Washington, D.C. suburb of Bethesda, Maryland. The store is Drums Unlimited and if ever a business was appropriately named, it's this one.

Drums Unlimited was founded in 1962 by Frank "Mickey" Toperzer. In addition to serving the needs of percussionists in Washington, D.C., and the rest of the United States, the shop has grown to provide percussion music and instruments to countries around the world. Every make of domestic, European, and Japanese percussion equipment is available, including drums by Gretsch, Slingerland, Rogers, Ludwig, Pearl, Tama, Camco, Yamaha, Sonor, and Premier; timpani by Ludwig, Slingerland and Ringer; hand percussion from Latin Percussion, Gon Bops, Natal, Jopa, etc.; heads by Remo, Ludwig, Evans and Duraline and of course, Zildjian and Paiste cymbals. Hundreds of ethnic instruments from South America, Africa, the Middle East and Asia are also available.

About the birth of Drums Unlimited, Toperzer explains: "The original thought in 1962 was to offer something in Washington which at the time it did not have: a place where teacher, band direc-

tors and people who played percussion could find the equipment that they needed, and a rental service. Up to about 1960, I was the only percussion player, outside of the guys in the symphony, in the city and I was doing all the work. I had a ton of equipment of course. It occurred to me that if other people who might be able to play the instruments didn't have them they could rent them from me. An instance comes to mind that was pivotal in developing this concept. The last time Judy Garland came to Washington, she played Constitution Hall. The music conductor called me and hired me to be the drummer/percussionist. Large orchestra. There was a rehearsal at 10 in the morning. I had a station wagon. They wanted two drum sets because part of the show we were going to play in the orchestra, and part of the show was going to be a small group working out on the front of the stage. Plus timpani, xylophone, vibraphone, bells and a busload of small stuff. I pulled away from the house at five in the morning. Went downtown, unloaded, went back, loaded up again, went back downtown and unloaded, set it all up and got ready to play. In walked the conductor, with Garland, a percussion player and a drummer. All I could get out of them was scale, \$50. That was the last time that happened to me or any other player in Washington that I know of." Today, Drums Unlimited rents large and small percussion equipment, as well as electric pianos and amplifiers to individuals, theatres and traveling groups.

The store's success and the success of the drum industry in general has steadily increased and two reasons why are immediately obvious.

The first was the Beatles. The success

of the group (particularly Ringo) activated the imagination of thousands of young people. In the days prior to the Beatles, kids played little league baseball. After the Beatles, they played drums and guitars. Garage bands were everywhere and every band needed a drummer. As a result, drum sales all over the country soared.

The second factor was the opening of the Kennedy Center for the Performing Arts. The Kennedy Center put Washington, D.C. on the musical map. Always receptive to music, the nation's capital bloomed overnight into a professional music town. And Drums Unlimited grew along with it.

A basic aspect of Drums Unlimited since the outset has been a capable repair service program. The smallest details are treated with care and a constant awareness of simplicity.

"If you're going to have a drum shop, you have to be mechanically inclined. My high school education included math, physics, mechanical drawing. My father was an engineer and as a child I had a curiosity to take things apart and understand how they worked. But percussion instruments, how they work, that's 7th grade science. Electronics is only 8th grade science," Toperzer said.

Through the years, the heart of the Drums Unlimited philosophy has been that it be a complete percussion center, functioning in every corner of the amateur, professional and academic communities. Accordingly, the shop maintains an extensive program in children's music, one of few such programs anywhere. Frank notes: "I think we're still the only drum shop in the country that does serious work in Orff and Rhythm Band instruments, and we have almost since the



*Drums Unlimited* owner Frank "Mickey" Toperzer.



beginning. Next to Magnasonic in St. Louis, who is the distributor of Studio 49 Orff instruments, we are the largest dealer of Studio 49 in the country, according to them. It's just a natural adjunct to the drum shop."

As Drums Unlimited has grown, strong relationships have developed with all of the major manufacturers of percussion equipment. Today the shop offers its own Studio 200 line of cymbals, Latin American instruments, drumsticks, brushes, hardware, covers, cases, and accessories, all made to Drums Unlimited specifications. Whereas some of these items are designed specifically for student use, most of them serve well the needs of many professionals, at prices far below those of the large manufacturers.

"We began with Robert Paiste, talking about a cymbal," Toperzer says. "I felt that there was a need for a product in America that didn't cost an arm and a leg, for the junior high school band and drum student, that would follow the

same lines as a student trumpet, trombone, or clarinet. We've never had a cymbal that was approached that way. Our intent was to make a cymbal like those band instruments, that would sound like a cymbal, that would have beauty of sound, that would be a crash cymbal or a ride cymbal or a pair of whatever cymbals."

As a major drum shop with an active involvement in education, Drums Unlimited offers clinics and casual workshops throughout the year. These are announced from the shop bulletin board and through the extensive mailing list. Clinics and discussions within the past few years have included Remo Belli, Louie Bellson, Roy Burns, Gary Burton, Anthony Cirone, Larrie Londin, and Robert Paiste. Toperzer remembers, "The first clinic we had was in 1963; we had Louie Bellson. That was our first meeting; we've since become very close friends."

Periodically, Drums Unlimited offers a newspaper, *Drums Unlimited News*. The

masthead carries the droll inscription, "Published Once In A While At Bethesda, Maryland." The publication profiles percussionists of local and international prominence, offers advice on solving various percussion problems, and calls attention to special purchases and additions to the Drums Unlimited inventory.

Perhaps the single most dramatic event in the growth of Drums Unlimited has been the introduction of its mail-order catalog, *Percussion Publications*. The book presents an organized, graded catalog of percussion methods, studies, textbooks, solos, and ensembles (all in stock at Drums Unlimited), as well as a large selection of instruments and accessories available at special mail-order prices. Toperzer explains how the catalog came to be: "When we started in business, there were about a hundred publications for drums, which included all of the methods and all of the performance material that there were, and we probably had eighty percent of them the

*continued on page 45*



# Odd Rock, Part II

by David Garibaldi

This is an idea that came from playing the 4/4 bar, and as the bar repeated, I subtracted an eighth note:

The image shows three musical staves, each representing a different time signature. Each staff is labeled with 'Cym.', 'S.D.', and 'B.D.' on the left. The first staff is for 4/4 time, the second for 7/8 time, and the third for 3/4 time. The notation consists of rhythmic patterns with accents (v) and 'x' marks, indicating specific drum hits or accents. The patterns are designed to be played over a 4/4 pulse.

- A. Play each pattern separately until each one can be executed correctly (evenness, accents, unaccented notes soft, etc.).
- B. Play the 7/8 pattern over the 4/4 counting sixteenth notes: 1-e-an-a-2-e-an-a-3-e-an-a-4-e-an-a. Do this until you can "hear" the 4/4 pulse within the repeating 7/8 pattern. Should you record this, you'll hear what sounds like a very syncopated 4/4.
- C. Play the 3/4 pattern over the 4/4 exactly as you did in B.
- D. Play 4/4, 3/4 and 7/8 together to form one phrase (W/2/4 or 21/8). Then play over 4/4. Discontinue counting out loud when you can hear the 4/4 pulse within the repeating phrase.

Also try adding tom-toms in place of snare drum accents or alternating your feet.

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# Getting It Together With the Bass Player

by Rusty Jones

*Drummer Rusty Jones has an extensive background working with such names as Judy Roberts, George Shearing, Marion McPartland and Lee Konitz. He has played professionally throughout the U.S. and Europe and has done much in radio, recording and television. MD is pleased to have Rusty Jones as a guest columnist for this issue.*

Everybody knows that if the rhythm section is not 'happening' neither is the rest of the band. The drums and bass are two different sides of the same musical coin, and when two players are really together it is a beautiful experience for everybody. I would like to discuss what I consider to be the three main relationships between the bass and drums and some of the problems that may arise in each. The three areas are: 1) **Time and Feel.** 2) **Sound.** 3) **Interaction.**

## **TIME and FEEL:**

The time must be together and comfortable. The feel must be relaxed, though it may have the intensity of a blazing inferno. When things are right the bass player and drummer set up the time together and immediately create a feeling of energy that is so secure and alive that one feels anything can happen freely in the music.

Drummers attempt to lock in on a tempo immediately, not letting it speed up or slow down, no matter what happens. But it's not always as simple as that. Usually we get the tempo from the leader, who may count aloud, or snap his fingers, or play a few bars. Sometimes the bass player may hear it slightly faster or slower from the way we do, or may play a bit more on top or behind the beat, even though it may be the same tempo that we both hear. Much depends on how you pick up the beat at the beginning of a tune. A keen awareness and an alert attitude in the beginning can get you off to a good start.

During our years of playing we find ourselves working with many different bass players who all have a slightly different feel for the time. Of course not all of these fellows will immediately recognize the drummer as "the boss of the rhythm section," and may have their own ideas as to where to place the beat. Too many times the music has been spoiled by the fact that the bass player and drummer were too stubborn and insistent on their own conception of time to cooperate with each other and bring it together.

Usually, if you work with a bass player on a regular basis you can build up an empathy and rapport with him over a period of time. But how about that night when you go to a gig with an unfamiliar band and the bass player is someone whom you've never played with before? After you begin playing you see that there are time problems between the two of you. As you check him out you may discover that you need to nudge him up a little

if he plays too far back on the beat, or is actually dragging the tempo down. He may be rushing or playing nervously on top of the beat and you will need to gently bring him back to a more relaxed time feel. The main thing is to keep your composure and not let it get you flustered, which is extremely difficult at times. Then, hopefully being in control of yourself, put a little extra snap and intensity into your playing, *without playing louder and without playing busier.*

The psychological element is very important. Try to project a positive attitude and bring him into your sphere of influence and energy. The sledgehammer effect, where you pound the beat down his throat and play louder and busier to obliterate him as you cast menacing glances his way, never works. It usually only serves to alienate him from you and blows your chances of ever getting the music together. In addition to this, the rest of the band may also resent your attitude. Your time may be right, but if you offend the other fellow with the way you confront him with it you may win the battle, but lose the war.

Sometimes even a diplomatic word with him in private on a break between the sets will help. You might say, for example, "Doesn't it seem to you that the tempos are slipping back (or creeping up) a little on some of the tunes? Maybe we could work together a little closer on this and keep things together more."

Another situation may arise where it is a matter of feel or inflection of the beat rather than the rushing or dragging of the tempo. That is, even though you both may be playing the same tempo, your feeling may be a little more on top or behind where he feels it. Another way of handling a problem like this would be to try it *his* way for a while, or at least go halfway with him. Maybe getting into *his* groove is a good idea, especially if you are filling in with a band of which he is a regular member. This may or may not work, but sometimes it's worth a try.

One tough situation is when you both get caught with a pianist or guitarist whose time is "strange." Especially here the bass and drums must really lock in with each other if they are going to hold things together.

Another potentially dangerous area is when you go from a two feel into a four feel and the time gets to be a little more on top. There are also problems on tunes which have parts with different rhythmic feels, such as those which go back and forth between a Latin (or rock) and a swing feel.

Another is when the dynamic level shifts dramatically from loud to soft and back again.

## SOUND:

A very important thing to be aware of at all times is the blending of the sounds of the bass and drums. A drummer must be very careful with the powerful instrument he has at his disposal. He can very easily overplay and bury the bass player if he is insensitive to this fact except, of course, in rock where the electric bass player can turn up his amplifier and wipe out a drummer.

In the jazz style the acoustic bass is usually used, with its longer sounding notes, so that each quarter-note will sustain into the next. In that way one beat flows into the next to give the time that wonderful feeling of forward motion. The drummer in this context usually finds that in order to achieve the best sound, play the time with the stick on the ride cymbal or the brushes on the snare drum, along with the steady beats of the bass.

The playing of the bass drum is a very sensitive subject with most bass players, and they often complain that drummers are obliterating their sound by its improper use. It *can* be very destructive if a drummer plays loud time on a high-pitched, ringing bass drum. Quite often you might want to give the beat a little more punch by playing steady time on the bass drum. But it *must* be done lightly and with control and sensitivity.

Also, the sound of ride cymbals can be devastating if the volume of the overtones builds up too much and blots out the notes of the bass. You can avoid this by listening to the total sound of the music, rather than just your own instrument.

## INTERACTION:

The musical interaction between a bass player and a drummer depends on the context of the musical setting. Sometimes the function of both will be basically to keep time while playing fairly simple. Here the idea would be to keep the rhythm alive without putting in too many figures.

But there are other looser situations where bass and drums are not confined as much, and play more freely, as they set up different figures and ideas, either together or separately. For me, the essence of creative playing lies in reacting to the musical ideas around me, whether they come from myself or anyone else in the group. In the action between the bass and drums it is especially important to maintain an attitude of cooperation and give and take. For example, sometimes the bassist can act as an anchor man for you; he will play more simply and hold the foundation together while you play more freely. At other times you can lay back and give him room to stretch out. Sometimes everybody is stretching out together. It is very important to listen to the total sound, so that everybody can react to it in his own creative way.

You might ask, "What is the best way to play for bass solos?" Here again, there are no hard and fast rules to follow. Sometimes the bass player prefers that the drummer lay out completely, but most of the time he will want some kind of rhythmic support. Almost always the volume (but not the intensity) should be brought way down, and usually it's a good idea to play a little simpler, either with brushes or softly with sticks. Time played lightly with the brushes on a cymbal, with accents from the rest of the set, works well. Here again, keep the bass drum light, and if you're using sticks, watch the overtones on the ride cymbal.

One last suggestion I would make is to listen to as many good players as you can, both live and on records.

I have always thought it would be interesting to take a poll of bass players on who their favorite drummers are, *and why*. The results might be quite different from a survey of who the favorite drummers of other drummers are.

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**Goodwin:** continued from page 23

We were real night owls together, hanging out all the time. Once, Spencer, Grace Slick and I spent some evenings in a studio doing a lot of voodoo, ritual-type chanting and drumming. Pretty wild stuff. Which is sort of the context for the fact that on one of the group's albums (*Crown of Creation*: RCA) I played talking drum on the title tune.

**MR:** And your current and longest single association, with Phil Woods.

**BG:** Well, it is a pleasure because it's almost a perfectly balanced working group. Five and a half years ago, it started as just a bunch of people who lived near each other (Ed. note: Woods, Goodwin and company reside in Pennsylvania's scenic Delaware Water Gap region) and got together to play all the time. Finally, we just meshed. And, I'd also have to say that considering the current reacceptance of acoustic jazz, we were also one of the first groups to bring it back.

**MR:** Let's talk about your equipment. What kind of drums do you use?

**BG:** I have four drum sets and an endorsement agreement with Yamaha drums. I use the Yamaha snare drum, and some of their stands. In Phil's band, I use a small wooden Slingerland set: a 12x20 bass drum, about fifteen years old, and some ten year old tom-toms. When I play rock 'n' roll now and then, I use big drums tuned down. With Phil I use small ones and tune them up. For a big band, it'd be a choice somewhere in between. But in Phil's quartet, small wood drums blend best with the bass and with the acoustic piano. And we play 95% of the time without amplification, so that really requires that I use a lot of volume control.

I have about 20 different cymbals, which I vary according to the situation. With Phil, I use an A. Zildjian 20", with two rivets. It's an old A, maybe 30 years old, really dirty. And, I use an old 18" that I've had since I started playing. In fact, for many years, I rarely bought new cymbals. I just trade for old ones.

A few years ago, for work with the National Jazz Ensemble, Chuck Israels bought me a new Zildjian flatter because he wanted a cymbal I could bash on without drowning out the band. It's also a very good cymbal for recording, because it's live but doesn't build up too much. It doesn't have a bell on it, so it doesn't spread, and the sound dies out fast. As far as my older cymbals go, they fit the sound of my small drums, and sound live. I also have a 17", which I might use on a jazz job as a secondary ride and crash. On a jingle, for example, it may be the only cymbal I'll use.

**MR:** What about your sticks?

**BG:** change sticks based on the acoustics of the room. If I'm in a live

room, I use a lighter stick, the lightest being a Vic Firth combo, with a round, wood tip. The heaviest I'd use for a live performance would be a Regal Tip jazz stick, with a plastic tip, fairly long. I like a long stick because at least part of the time I like to hold it way back at the end. I constantly change my hand position when I'm riding to get a difference in texture and volume, sliding up and down a lot. I haven't seen many guys do it, but I do a lot. It contributes to getting different sounds out of the cymbals and playing at different volumes, and still with a lot of intensity.

**MR:** Do you practice regularly?

**BG:** I have no set time or duration for practicing, but I practice everyday. Generally, it's rudimental variations, mostly of my own devising, on a practice pad. That comes from being on the road so much, where I'll also use a towel on a table top. I've really come to enjoy that. If I want to work without bounce, I'll just use a pillow on a bed, to develop the wrists. My basic regimen is based on the first three or four rudiments on the rudiment sheet. . . . paradiddle variations, flamtap variations, single and double stroke rolls and combinations thereof. A lot of it is also based on George Lawrence Stone's, *Slick Control*, with the idea of one hand follows the other, that you should never be at a loss, that you should have an even-handed approach that always winds you up somewhere. And then, if I don't have time to do *any* of this, I'll just do some stretching, some left and right hand extensions, five or six times. I also soak up new ideas for practicing.

One time I was up in Boston, and Joe Hunt gave me some material they use at Berklee which I thought was interesting: grouping asymmetrical groups of notes over individual beats; setting up a quarter-note pattern and then putting any number of beats over the single beats. It's been helpful for me because I use a lot of 5's, 7's, 9's, and 11's inside the basic meter I'm playing. In fact, that I do this kind of roaming and still know where I am, though I don't always come out on one, or on a strong beat, might be the most characteristic thing about my playing.

**MR:** I have to observe that you're not known as a soloist, given that you're so supportive a player. Any thoughts on this?

**BG:** Well, when I get a chance to solo, what I always try to do is not a display, but rather a development of a fragment or an idea. Usually my solo will last three minutes, five at the longest and with Phil, there'll usually be one spot for me per night. Also, Phil likes 4's and 8's. Although, I really prefer 3's and 5's, which haven't been done so much. . . . 3's and 5's when everyone in the quartet

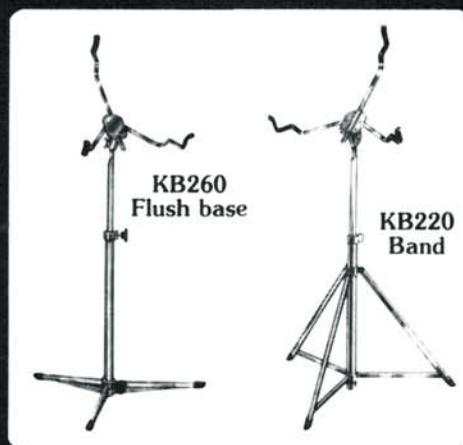
is still playing, and I'm just the main voice.

I've also been very influenced as a soloist by Shelly Manne and Pete LaRoca, from the period where they were abstracting the solo form to great effect. Like Pete's solo on Jackie McLean's *New Soil* lp (Blue Note), on a piece called, I think, "Minor March." He applied a free conception to bebop and made it acceptable, something that Shelly was also able to do. They never lost the form, though there were no strict number of bars. They kept the form in a

very loose sense, and made comments on it in a very abstract way . . . like how a timbales player accents, stretching the time, using the clave like the steady hi-hat in jazz. Pete LaRoca was a timbalero in Latin bands before he became a jazz drummer. Actually, his name is Pete Sims, but he changed it because he played so well the cats couldn't believe he wasn't Spanish. So he went ahead and saved himself a lot of explanations, finally. Now, he's an attorney, teaching other lawyers how to use computers. A brilliant guy.

*continued on page 40*

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# The Drummer as Entertainer



by Rick Van Horn

One of the most difficult problems facing the club band is to keep an audience entertained over several hours, thus keeping them in the club. The drummer needs to do his part to add to the performance of the group visually as well as musically.

Let's start with the assumption that your playing is good. You fit all of the musical requirements of your group and the audience enjoys listening to you. What more can you do to increase your entertainment potential so they'll enjoy watching you as well? Here are some suggestions:

**1. Be Visible!** The drums carry a built-in fascination for most people in the audience. Almost everyone has had contact with a keyboard at some point in their lives, and in recent years a large percentage of the population has plucked a guitar. But the average audience member has never come into close personal contact with a set of drums. The drums seem to be the most visually complicated. Look at all that crazy hardware! Disks of metal flying above multi-colored, multi-sized cylinders of wood, metal or plastic! Pedals, stands, booms; a forest of chrome! What an eye-catcher!

So what happens to all this visual excitement? Nine times out of ten the drum set gets buried in the back corner of the stage, often partially obscured by amplifiers and nearly always behind the members of the band standing out front.

I'm the first one to admit that club stages are small. Equipment has gotten more and more sophisticated, and is taking more and more space. But the drummer is a member of the band, and it's to the band's advantage that he be seen by the audience. You should try to compromise with the other members of your band on how much space you can use. If it is necessary to be in the rear of the stage, get your drum set up on a riser. After all, since you are seated, you're only half as tall as the standing members anyway. The best method is to set up your kit, figure how much floor space you need in square feet, and build a riser that size. The height of the riser should be determined by the types of places you play most often. Many stages are low-ceilinged alcoves, and you can't go too high. Twelve to eighteen inches is a standard height.

If you play long-term engagements in one place, you can often get the management to supply or at least finance the construction of the riser. In that case, of course, it becomes house equipment. If you wish to carry your own riser with you, you must build it yourself. There are commercially manufactured risers available, but they tend to be expensive, and not tailored to your specific needs.

**2. Catch the light/catch their eyes.** The drum set, whether a small jazz kit or a monster rock assembly is covered with reflective surfaces. The chrome lugs, the shiny surfaces of the shells, the hardware and the cymbals all catch the stage lights and

sparkle back at the audience. With this in mind it becomes important that the drum set is not buried in the shadows of equipment, other band members or ceiling overhangs. Most clubs have some sort of stage lighting, if only a few colored floodlights. Many are now using small theatrical lighting set-ups to great advantage. Be sure that some of that light catches your set. And if you have a say in the color of that light, make sure it is a flattering color; something that enhances your set's appearance. If you are able to be in a spotlight for feature numbers, so much the better.

If you are familiar with the lighting provided by your club, perhaps you can add a light or two of your own to their system. An effective and inexpensive floodlight can be made from a porcelain socket base screwed to the bottom of a coffee can painted black, and holding a 75 or 150 watt floodlamp. These come in a few colors, or you can use white lamps and place plastic color media (gel) in front of them.

**3. Keep it clean.** The best lighting system in the world won't flatter your set if it's dirty, dusty, or dingy looking. The atmosphere of a club is full of smoke, sweat, grease and other elements that combine to coat a drum set with a film that catches and holds dust. Long weeks of playing will coat cymbals with this film, and hold dirty stick marks. A dull surface does not reflect light well. Dust your set each night before you start the performance. It just takes a second, and the benefits are enormous. You should thoroughly clean the shells and hardware before each new set-up.

Cymbals are another story. I know many drummers do not like to clean their cymbals, because they feel it removes the mellow quality they favor. I won't argue the issue from a musical standpoint. If you feel that the dirt in the grooves of the cymbals gives you that quality, then by all means don't ruin your sound. But be aware that your cymbals are the only reflective surface on your kit that also *move*. They can flash and sparkle under the lights with each crash, so dust them each night, at least. And if you *can* be happy with the sound of a clean, shiny cymbal, you're way ahead in the visual department.

*In a later article, I'll give some specific tips on how to clean your set and your cymbals, with a particular reference to the grime acquired in club drumming. I'll give some product suggestions, and a step-by-step system for achieving a show-stopping look on your kit.*

**4. Be a Showman.** I would like to say here and now that there is nothing negative about the word "flashy." You are in the entertainment business, and anything you can do to make your playing more entertaining is to your advantage. While stick twirls won't make anybody a better drummer, they will make you a better showman. Carmine Appice has a modified grip that

allows him to twirl his sticks like a dervish. Lionel Hampton used to bounce his sticks off his drums and catch them in mid-air, never missing a beat. These effects are visual dynamite, and if you can learn to twirl your sticks you've got a great eye-catcher going for you.

Even if you're not a stick juggler, you can develop your showmanship, and if you play with physical dynamics you can make the audience *want* to watch you. By "physical dynamics" I mean play with enthusiasm; play sharply on your cymbals with a flourish. And even if it is, don't make it look too easy. A fellow drummer might appreciate "effortless" playing, but the average audience member is impressed by the intensity with which the drummer is performing. And I don't mean volume. You can play a ballad and still look sharp about it.

Always look as if you enjoy what you're doing. There are nights when you don't. But the audience must never know it.

Practice in front of a mirror; ask your friends what you look like while playing, or better yet, get a friend to film you on a gig. It's important for you to be aware of the look on your face, your physical attitude, etc., because if you don't appear to enjoy your playing, nobody in the audience will. On the other hand, if you really do enjoy playing, that joy is transmitted to your audience.

Over ten years ago I saw John Barbata (late of Jefferson Starship) when he was playing with The Turtles. Aside from his fine musical ability, he impressed me as the *happiest* drummer I had ever seen. He took a positive delight in what he was doing, adding flourishes and twirls, and he was thoroughly entertaining. The late Keith Moon also had this quality.

Enthusiasm radiates to your audience. It can also inspire the other members of your group. Showmanship is the key word in the club scene. Without it, you're behind before you start. With it, you're miles ahead of the game.



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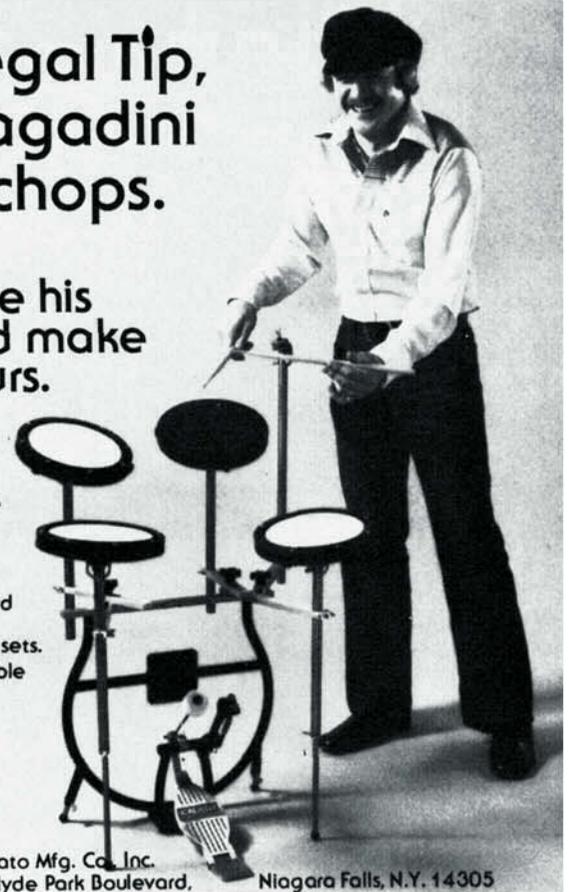
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Goodwin: continued from page 37

**MR:** Which of your solos are you the most proud?

**BG:** Well, first, in concerts, Shearing used to feature me on a long solo, which became kind of a set piece. It was kind of funny, because it was on "Bernie's Tune," which we played really fast, and then I slowed it down. I played with sticks until it got softer, then brushes, then mallets, then one hand and one mallet, bending tones for tabla-like effects, playing the rims, playing under the drums, playing the front of the cymbals. Bending the cymbals to get different

tones. The only time George didn't like it was when people went so crazy he was forced to make them stop.

The point is, since I originally studied piano and tenor, but I wasn't good enough to play them in a band, my solo drumming comes from that kind of musical perspective, the desire to make music on the drums, rather than a show of speed. Or, as Shelly Manne would say, "Just singing a little song."

**MR:** How about your solos on record?

**BG:** Well, there's one on a Jack Wilkins lp, on Freddie Hubbard's "Red Clay." I was thinking of Shelly's axiom a

lot that day. Then, there's the first one I ever recorded, on a Leroy Vinnegar record *Jazz's Greatest Walker*, (Vee Jay) which is now impossible to get, on a tune by Mike Melvoine called "Kick, Laugh and Crawl." It's interesting to me because years later, on a Hal Galper album, I take a similar solo on a tune called "P.M. in the A.M." And listening to them both, I can really hear the development in my career.

**MR:** You've mentioned some of your influences; any others?

**BG:** Well, there are a lot of drummers I really admire: Billy Higgins, Ed Blackwell, Dannie Richmond, Frank Butler, Lawrence Marable. They're not usually bandleaders, but they've always been about making the music sound really interesting. Donald Bailey is another. He lives in Japan now. He's a great improviser, and he has an amazing way around the drums. Plus, he sets them up in the strangest way possible, with his snare drum on the floor, and cymbals up so high he can barely reach them. So, he plays with more independence between his feet and hands than most drummers. Yet he's always swinging. When I first heard him with Jimmy Smith, it was like hearing Elvin and Coltrane ten years later. Then there's Wilbur Campbell from Chicago, who combines all the best qualities of everything you've ever heard into his playing. . . . and way back at the beginning in L.A., there was a guy named Bernie James, who was really mainly a tenor player. He used to play just snare, hi-hat and brushes with the original Les McCann trio, way before Les made any records, and he used to swing his ass off. It was that his accenting didn't state, it implied. Listening to him really taught me a lot.

**MR:** Are you eventually going to join the ranks of drummer/leaders, or just continue to hone your reputation as the "ultimate sideman?"

**BG:** Well, seriously, ten years from now, I hope whatever reputation that is is long forgotten. Because I am currently working on some of my own projects, not as a composer, but as a featured artist or leader and as a producer. One is a record with the working title of "Tabackin, Goodwin and Moore," with Lew Tabackin and the bassist Mike Moore. It's a cooperative idea, both in the group concept and in the actual music. And, for an lp project involving Steve Swallow and John Scofield, I've got the working title "The Bill Goodwin Orchestra."

But as a drummer? Well, when I started playing, I wanted to swing, but also do more. There were plenty of guys who could keep time, but I wanted to do more. And I think through a lot of hard work and love of playing I've achieved that for myself, whenever I play.



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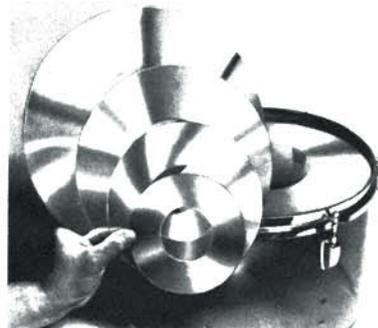
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# Controlling the Band



by Mel Lewis

## SETTING UP

One of the most important points and most often overlooked elements of good big band drumming technique is how the drummer sets himself up within the band. It is extremely important for the band to be able to hear the drummer clearly, and equally important for the drummer to be able to hear every section of the band as clearly as possible.

I prefer to always be on the right hand side of the band (left from the audience's view). I also prefer to be situated in the second row with the trombones but just a shade higher than them. This position enables you to get your cymbals and bass drum practically into the sax section while remaining on the same level as the trumpet players are standing. This is essential so the trumpets will hear the drums coming up into their ears, especially the lead trumpet. The main thing to remember is that the lead trumpet, lead trombone and lead alto player should never be more than two seats away from you, or more than three to five feet away.

The remainder of the rhythm section (piano and bass) should ideally be to the right of you. This helps you to hear the bass and piano distinct from the band itself, creating somewhat of a stereo effect with the horns coming into your left ear and the rhythm to the right ear. It is usually better to have the bass player behind or immediately to the right of you, however in front is also acceptable.

## CONTROLLING THE TIME

Keep in mind that the drummer is basically the leader of the band. The leader may call the tunes and talk to the audience, but outside of that, he cannot truly control the band. The drummer is in complete control. There is nothing the leader can do unless he can make the drummer go with him. If the drummer does not go with the leader, and the band does, you have chaos. The drummer has got to go with the leader. To be successful here, the big band drummer must think like a leader. He must be an exceptionally good listener and cultivate

his ability to react to what's going on and control it. When you hear something going wrong, or when one of the sections is having a problem with the *time*, you control it.

When there is a time problem with the whole band, or in one particular section, it's not necessary to hammer out afterbeats to drive the message across as I've often heard some young players do. That's bad taste, it's unmusical and I disagree with that approach adamantly. When you hear something like that happening, try moving into the cymbal that is closest to the section involved and use verbal instructions. I've often said, 'Move up on it', if the time starts to fall back. This is best for the lead altoist to hear, assuming the problem is arising out of the sax section.

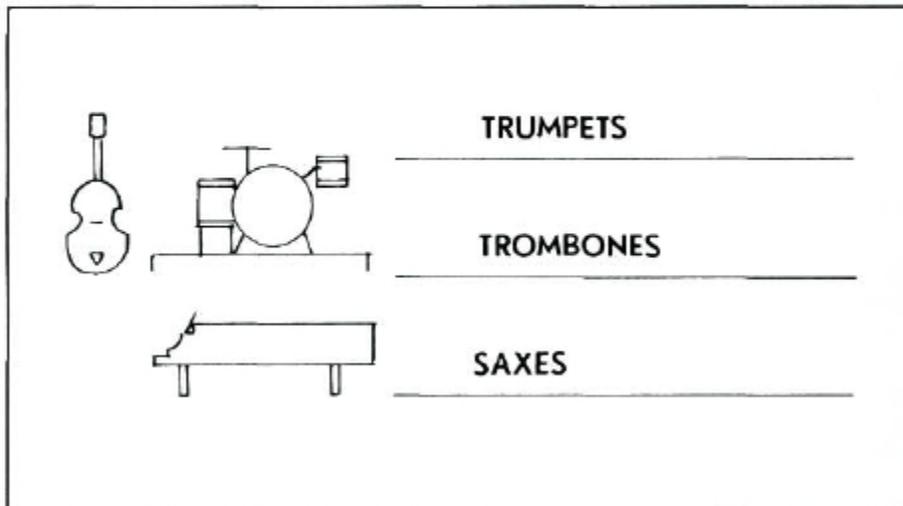
If the problem is in the trombones, I'll often play melody with them. They'll usually catch it and move up right away. If it's with the trumpets, I'll use verbals, or back beats for maybe one or two bars, *no more!* It's sometimes good to play melody with the trumpets as well, or get a little more intense by filling up their rests to move them up. The key is to get them back and maintain control of the

band in a musical manner. It is also helpful if your lead men have a big, fat sound with a center to it. A sound that everyone can hear. Ideally the lead men should have the time of a drummer, or at least a good conception of where the time should be.

## CONTROLLING DYNAMICS

Another thing you can do if the band begins to get too loud or the time starts to fluctuate is to play softer so they can barely hear you. They've got to come down. If they can't hear you, then they're playing too loud. As long as the section players can distinctly hear the drums and bass, there should never be a problem.

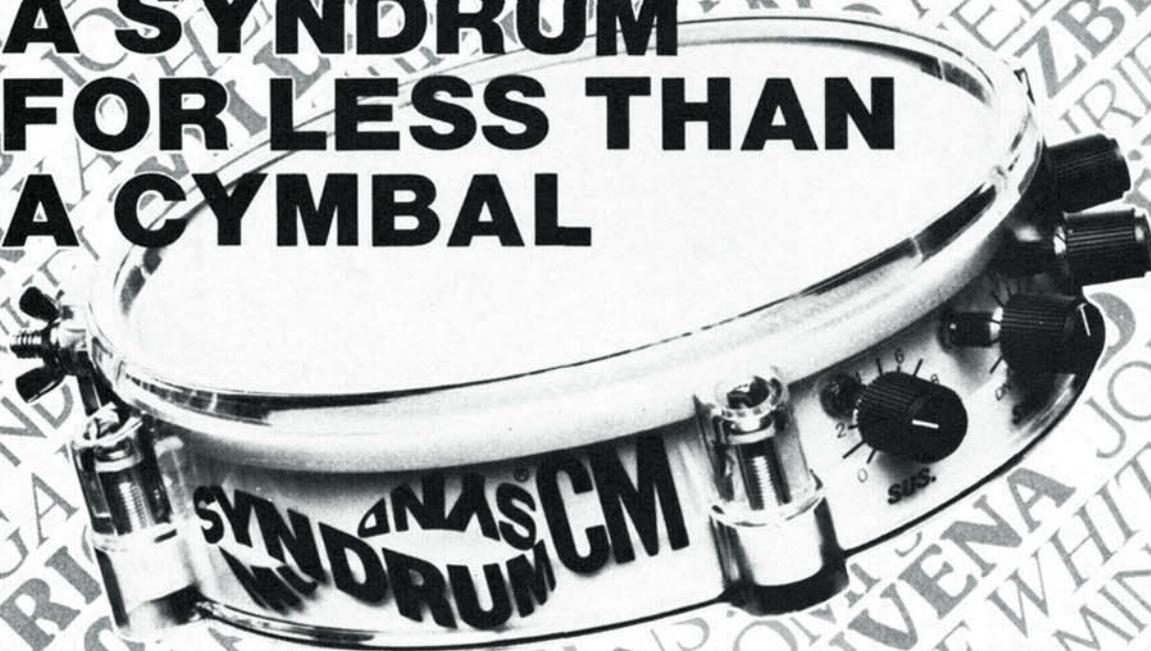
Remember, it should never be necessary for the drummer to play loud to control the band. Save loud for when it's supposed to get loud. Normal playing level is just a little louder than soft. If everyone plays at that level, then you have somewhere to go. The trick is to play soft and get a little louder, or a little softer. That's the best way to get a good sound from your drums and your band. Control the dynamics, control the time, control the band. Always!



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## MODERN DRUMMER



**Shop Hoppin:** *continued from page 31*

day we started. Sometime in the late sixties, after the Beatles and the explosion, and the formation of the Percussive Arts Society, and certain 'legitimizing' of percussion as far as acceptance in education is concerned, there began to be more materials. Every piece of music that was published that I knew about we bought, whether it was good, bad, or indifferent, to at least look at it. We devised a system of cataloging, a card system. One day I was sitting there looking at those cards, and I realized that I had something that might be valuable to somebody else."

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# Different Cymbals for Different Drummers

by Bob Saydlowski, Jr.

Every drummer needs cymbals. There are many brands of cymbals on the market now: Avedis Zildjian, K. Zildjian, Paiste 2002, Camber, Ufip, Abex, and zillions of pieces of metal that manufacturers call "cymbals". But, how do you pick them out?

When you first walk into a music store or drum shop, you should prepare yourself with answers to the following questions: What type of cymbal do I need? What weight of cymbal do I need? What size do I need? What type of sound do I want? In what type of group will I be using the cymbal? A drummer's life has rarely been easy, and the huge variety of cymbals available makes things even more complicated. There are ride cymbals, crash cymbals, crash/ride cymbals, ping ride, dark ride, flat ride, mini-cup, rock, splash, sizzle, pang, swish, regular hi-hats, *New Beat* hi-hats, *SoundEdge* hi-hats ... all in usable diameters from six to 26 inches and ranging from paper-thin weight to heavy weight.

If you're into ear-splitting rock and roll, small cymbals should be avoided because they won't cut through the band and will crack easily due to the excessive strain they are put through. The "Rock" line of cymbals is more logical because the weight is heavier than medium weight and they have explosive power on stage. The *Rock Ride* cymbals have an extra-large bell for extra volume, while on the opposite end, *Mini-Cup* cymbals have very small bells. *Mini-*

*cups* are useful in small groups and recording situations where a "tight" sound is needed. The ride cymbal has almost no build-up in overtones and yields a positive stick sound as do heavy rides, ping rides, and the flat ride which has no bell at all. If you have a flat ride cymbal, but still need a bell for Latin-type ride rhythms, consider purchasing Ufip's 6" *Icebell* (available from Latin Percussion) and set it above the flat ride. A long mounting post would be needed for this.

In special-effect cymbals, "splash" cymbals are 6" to 12" in diameter, high-pitched and are choked off very quickly. "Sizzle" cymbals are actually ride or crash/ride cymbals with rivets installed for a buzzing effect. The pang and swish cymbals really have to be heard to be fully understood. The pang gives a "pangy" sound, and the swish or China type, is known in the business as a "garbage can cover". This type of cymbal has turned-up edges and gives somewhat of an exotic Far Eastern effect. They are also sometimes used upside down for a "bangy" crash effect. Swish cymbals used upside down become the loudest instrument on the bandstand at times, and must be used sparingly.

When choosing hi-hat cymbals, you should have the dealer get you a hi-hat stand that is similar to yours or better. It must have a tilter for the bottom cymbal which should be set at a slight angle. The top cymbal should not be too tight on the clutch and adjusted so it's about 1" to

1 1/2" from the bottom cymbal. Try 14", 15", and 13" (in that order) with the type of stick you regularly use. Use the foot pedal to hear the "chick" sound. A lot of hi-hat cymbals choke up, but a way to combat this is to use a cork washer at the bottom cymbal instead of a felt one. This will push the cymbals off one another, and thus prevent air-lock. Paiste's *SoundEdge* hi-hats have a rippled bottom cymbal expressly designed to stop air-lock and also to give more volume.

Whenever setting cymbals on a stand, keep them fairly loose so they can vibrate freely. When choosing ride cymbals, try a 20", then an 18", and then a 22" using your favorite stick. Medium weight rides are the most popular, but medium-heavy and heavy weights are also being used to cut down the cymbal's overtones for a more definitive ride sound. A good crash cymbal size is 16" to 20". When testing, hit the cymbal with the shank of the stick for a solid crash.

One thing to keep in mind when testing Zildjian cymbals is that they all sound different; even if the weight and type are the same. It's best to set up about three or four of the same weight and type and just go down the line until you find one that strikes your fancy. On the other hand, Paiste cymbals are rather uniform, partially because they are pressed instead of cast. An 18" crash in one store will sound basically the same as the 18" crash next door. Paiste is also known for their "prototype" cymbals. These experimental cymbals can yield almost any

sound you want. Paiste is constantly turning out new types of cymbals. Newest to their line is an 8" *Bell* cymbal, a heavy *Ping Ride*, and an entire line of *Dark* cymbals. Paiste cymbals are still made in Switzerland with the exception of their *SoundEdge* hi-hats.

If you have a certain cymbal sound in mind, Zildjian will help you find the sound you're looking for. A drummer on Zildjian's staff will pick out a cymbal for you at the factory according to your specifications. I have had this done a few times, and they've been right on the button. The cymbals picked for you are stamped "special selection" on the underside of each one, and then shipped to a music store of your choice.

By the way, cymbals are not guaranteed against breakage, but both Zildjian and Paiste will inspect all cracked or broken cymbals and make adjustments if the breakage is due to a manufacturing flaw or defect and not due to misuse. Sometimes, Zildjian will re-cast a severely cracked or chipped cymbal. In return for a nominal labor charge, you get back essentially a new cymbal.

It may all seem confusing, but aren't drummers lucky to have such an assortment of cymbals, sticks, heads, and pedals instead of those unlucky guitarists with their three weights of picks?

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**Palmer:** *continued from page 15*

perfectly correct, but you should recognize the human element, the adrenaline, and just direct it. It's worth while trying it that way. For me, it's been successful.

**CI:** You have sound men, of course, who mike your drums, but are there any mikes that you prefer for a particular reason?

**CP:** On the tom toms, I've been using a Sennheiser, and on the snare drum it changes because they develop microphones all the time. It changes consistently. It's usually a model from AKG because I usually find that they have the better microphones. For my bass drum, I use the very old fashioned radio mikes. They don't even make them anymore. I forget what they are called.

**CI:** Is the bass drum mike stuck inside the head?

**CP:** No. I have two heads on the bass drum, with a mike in front of the front head.

**CI:** No hole cut in the head?

**CP:** No holes. I know a lot of people get into the technical aspects of miking drums. I find that number one, the drum set has to be right. Single-headed tom toms give you the best tom tom sound. Single headed toms will give the best projection when miked properly. Once you start miking drums you are manufacturing a sound anyway. I find the more

sophisticated microphones pick up other sounds around the drum. I've found that slightly cheaper microphones have been better for drums than more expensive microphones.

**CI:** Is that because of leakage?

**CP:** Yes. Leakage is the big thing. The most expensive mike I have is on the snare drum. I may go through three or four until I get the right sound in the PA. For the last couple of years, I've used a system called Audio Analysts. They are based in Montreal and have provided me with the PA system for the Olympic Stadium. They really know what they're doing. I worked with them to try and get the cleanest and best representable drum sound possible. I find, to be truthful with you, that there are no rules as far as miking. Technology changes so fast today.

**CI:** Are you using any of the electronic percussion available?

**CP:** Years ago, on the album *Welcome Back My Friends* I had a synthesizer custom built. I had eight small synthesizers the size of cigar boxes wired to the concert tom toms. I had an octave switch on the floor to adjust the octaves lower or higher. I used them to record a piece called "Toccata," which is by a composer called Ginastera. I recorded the piece with ELP and I had these small percussion synthesizers. And this would have been in 1974 or 75. That's the only

time, really. To tell you the truth, I think it's a gimmick. I had a 16 note sequencer. I bought everything you could have. And I worked closely with Bob Moog on the project. But at the end of the day, it's not a very musical thing. Some people use those *Syndrums*. I've had them given to me. You know, it really doesn't cut the cake for me. People use it because suddenly they hear the sound coming from a drummer and they think it's fresh. That attitude is wrong. That sound was created by the mini *Moog* years ago. The fact that a drummer plays it does not offer much musically. There are a few records on which I've heard the electronic drums used. I personally think you should consider playing melodies rather than atmospheric sounds.

**CI:** Like thunder and ocean waves, for instance?

**CP:** Yes. I would rather spend the time playing the vibraphone or an instrument that plays a tune. I'd rather get involved with that electronically than play another set of atmospheric sounds. Because that's all they are. That's my personal opinion. I figure that a lot of manufacturers make these things just to make money from the kids. Musically, they don't have a lot of validity. It's a little disturbing.

**CI:** What equipment did you use with ELP?

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**CP:** The drumset that I had at the time was a stainless steel drumset that I had made for me. Not by a drum manufacturer. My set up is almost the same now, as it was back then, except for the addition of another bass drum. Plus, then, I had two timpani—a 26" and a 28". I used the drumset for about five years and each one of the shells was hand engraved. Each shell had a hunting scene. On one drum, I had engraved a fox jumping over a fence. Another scene had a man on a horse. They were all hunting scenes that I got from rifles, because I also collect guns. The scenes were engraved in the stainless steel by using a dentist's drill. It took 12 months to complete it. The British Steel Corporation was involved in this project from the beginning. The drum set without a shadow of a doubt is a jewel, a work of art. The sound is incredible, a completely different sound. The only drawback was its weight. It was incredibly heavy. I used it for about five or six years. I got my money's worth. And it was a fabulous instrument. I changed to Gretsch drums because I wanted a more woody sound. I might donate the stainless steel drum set to the Victoria and Albert Museum in London so they can put it on display there. The museum has equipment that belonged to the Beatles, the Who and people like that. That drumset is one of a kind. It cost between 10 and 15 thousand dollars to complete. It didn't have any screws or any threads. Each drum was suspended by a rod that was angled at the exact position I wanted it angled at. I would make a template out of cardboard and take it to the steel manufacturers with my specifications. That's the way I put it together. Every night that I set those drums up they were in the same position. And my technique got really good because I became familiar with all the distances. Today, Rogers makes MemriLoc so when you set your drums up it will go to the same position everytime, and they won't move. But I was hip to that fact way back in 1973.

**CI:** So, no part of the drum set was made by a drum company?

**CP:** The only thing off the shelf were the hoops. Most of the hoops were Gretsch. It was one of the things that attracted me to them. Not only the shell construction, which is one of the better constructions, but the die cast hoops were a big draw for me. They enable the tuning to be more consistent and the rim shot sound is better. It's a much better product than those hoops that everybody uses.

**CI:** What arrangement did you make with Gretsch to endorse their drums?

**CP:** I'll tell you the story. I originally

*continued on page 52*

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# Creative Music: Pioneering Progressive Percussion

by Cheech Iero

been inspired by the unique Baschet Sound Sculptures. These futuristic looking instruments were made by Bernard and Francois Baschet who are sculptors, writers and musicians working out of Paris, France. Let's take a closer look at these provocative and fascinating new instruments which make the obvious difference between Spiral and other contemporary groups.

Bob Gatzen is shown here playing a sound sculpture which has yet to be named. Bob is striking the wires stretched across the metal structure. The fiber cones act as speakers for the instrument.



Bob Gatzen is the founder and director of Creative Music, located in Wethersfield, Connecticut. With an enrollment of approximately 300 students, Creative Music offers programs in legitimate contemporary percussion, African percussion, Latin percussion, as well as jazz rhythm section with the percussion ensemble. Creative's students are furnished with the finest staff and equipment, and its courses are so educational that they are recognized and used as directed study programs for credit by Manchester Community College and Yale University. In addition, Creative Music faithfully offers clinics featuring percussion artists who are experts in their respected fields.

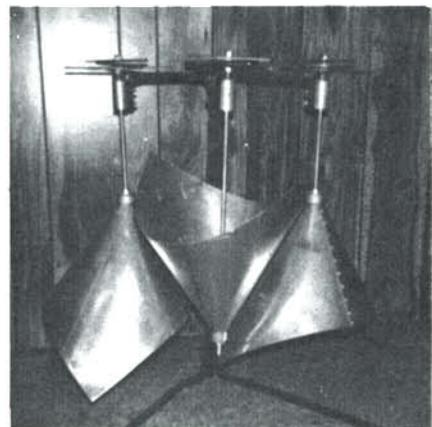
Besides overseeing Creative Music's retail concern and educational programs, Gatzen is also an active member of the revolutionary group Spiral. Spiral is a jazz percussion ensemble whose original compositions and creative energy has

The **ZAGREB**, is quite unique. Instead of the sound being transmitted by a volume of air, this instrument works on internal frequencies. The sound is transmitted through the internal structure of the metal rods to the fiber cone speakers located on the front of the instrument. Sounds are created by striking the back as well as the front of the metal rods. The back part of the rods produce a short sound and the front of the rods produce a long sound. There is a spring attached to

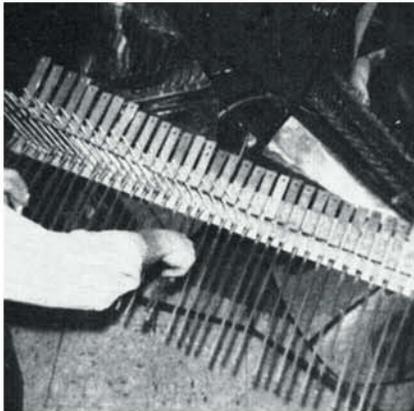
the right side that makes a twangy sound. The sticks used to play the Zagreb are aluminum covered with thick surgical tubing, another Baschet design.



Standing alone is the **TULIP PERCUSSION**. This instrument/sculpture sounds like steel drums. Various tones are achieved through the use of a variety of sticks played on different parts of the striking surface.



The principle for playing the **CRISTAL** is similar to wetting the finger tips and running them around the edge of a fine crystal glass. Water filled trays are located on each side of the Cristal and the player wets his hands and strokes the glass rods attached to the instrument. Each rod has a different sound, and depending upon the touch and pressure of the stroke, various dynamics and textures are created. The player can imitate the voicings of an orchestral horn section by stroking multiple rods simultaneously.



The **ECHO HARP** is a bizarre invention, which has a wire running the length of its back. The wire is played with a bass violin bow, which gives you a glissando effect. For eerie sounds, the player will shout or scream directly into the stainless steel speaker.



Designer Francois Baschet says, "The whole idea sprang from the thought that today's music is played on instruments largely designed in the 18th century. Except electronically, very few new instruments have come out since. And that's why modern composers often go to such musical extremes, and why they often lose contact with their audience. Our answer is new instruments."



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Palmer: continued from page 49

endorsed Ludwig drums in 1970. I stayed with them for two years and I really enjoyed the company. They're fantastic people. That was just a straight endorsement deal. With Gretsch, when I was a kid it was the only drum set I ever bought. I actually paid money for two Gretsch drum sets. I got caught up in that thing of a lot of the early jazz drummers, such as Art Blakey, Elvin Jones, Philly Joe Jones, they all used these drums. You remember I told you I was really into being a jazz drummer. As the years went by, I sort of studied their equipment. Their hardware is absolute rubbish, and I'd like you to print that. Their shell construction and the hoops are far superior. As far as Gretsch is concerned, it isn't a company that's organized. They are probably one of the most unorganized drum companies that one could ever belong to. And I don't feel bad in saying this because it is the truth.

**CI:** Why do you feel they are unorganized?

**CP:** Well, I'll tell you something. I could call up Gretsch and ask them to send me something. I know that even though I must be one of the more important drummers they sponsor, when the equipment arrives, I will find something wrong with it. The shop floor is not controlled properly. There is no quality con-

trol. There was never a financial thing there. It was basically that I had access to whatever instrument Baldwin and Gretsch make. Gretsch would never give anybody any money anyway, they're not that type of company. You play Gretsch drums because you like the product. You don't play Gretsch drums for money.

**CI:** They just give you a set of drums?

**CP:** Well, I can take whatever I want. If I wanted their pianos, guitars, or organs, I could take them. They will give me whatever merchandise I want. As far as money is concerned, there was nothing like that involved.

**CI:** I'm sure you could go to any manufacturer for a large amount of money to endorse their instruments.

**CP:** I have really been tempted to do that. And there are certain companies who have approached me to do just that. My attitude is, unless the product is really good, I don't need the extra money. I was very happy with the advertising that Gretsch did. I thought that was pretty good. I went with Gretsch out of pure love. I really liked the product. People have approached me and asked if I would like to change and there would be money involved. But I can't take the \$25,000 they offer and use their equipment, knowing it's bullshit. Knowing it's going to fall apart on me. Number one, I'm a player. Number two, I'm a busi-

nessman. I don't need the pressure of equipment that's going to let me down in front of the public.

**CI:** Do you use Gretsch hardware?

**CP:** I do not use any Gretsch hardware at all. All my hardware is Rogers and Tama. It's the heavy duty stuff but it's still not exactly what I want.

**CI:** Are you now using any customized equipment?

**CP:** At the moment, I'm not using any customized equipment at all. I was using two Rogers bass drum pedals which were joined together so I could have two beaters on one bass drum. That was put together for me by John Burcin at the Professional Percussion Center in New York. I used it for a little while, but in the end, I decided to add another bass drum. It worked, everything worked with the system John made for me but I wanted the challenge of two bass drums.

**CI:** Did both beaters strike at the same time?

**CP:** No, they were independent so I could play one bass drum and get the sound of two. It was two Rogers bass drum pedals joined together with a series of rods and springs very much like the Sonor. But the Sonor was a cheap version of what I had. The Rogers pedal was completely updated with heavier gauged material, good steel and good joints. It was built with the best material. I don't



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use it anymore, but it's good if you want that kind of thing.

**CI:** How much visual staging will be involved with PM?

**CP:** I'm going to be as visual as I was before. My drums revolve and painted on the back of the gongs I've got huge dragons. To tell you the truth, I'm into being a theatrical drummer as much as a well schooled technical player. I personally think that drums are so visual, you might as well make as much of that as you can.

**CI:** Why did ELP break up?

**CP:** We didn't really break up. We still have our publishing company and our offices in London and New York. We built up such an empire for ourselves but could be totally diverse if we wanted to. We decided that it was time to be that way. The music was still as strong as it had ever been. There were just various projects that were involved and personally, I needed to play with new people. I needed to get out there and actually perform. I doubt if the other two will perform in public again. Personally, I enjoy playing. I'm not doing it for the money or for financial reward. I have two houses; financially I'm really set. It's purely for the love of the business and the knowledge that I've gained over the years. I'm just executing it all again and basically still have the hunger to play. I've been

playing since I was 11 years old. I'm 29 now. What else am I going to do?

**CI:** That's in your blood.

**CP:** Right. I don't want to form a jazz group because that's not where it's at right now though I love that type of music. I like to go out and play to the kids. To me, it's a buzz. I get more feedback and learn more that way. A lot of people would say, "Why don't you just disappear gracefully? You've got a name and you've come from a big group." That's not where it's at. All my life I've taken chances and I'll take them again because I like that competition. That's why I'm in America, because I know there's a lot of competition here.

**CI:** With everyone talking about the business aspects of music, a musician must have a difficult time concentrating on his art.

**CP:** Yes, but today any guy who just wants to play his music and write his songs has got the wrong attitude. Today, a musician must protect his art from the word go. A manager is there to do all the business but personally one should take pride and an interest in it. I think to be totally involved with the business as well as the music gives you more security. You see, I know now the right way to come back with a new group. I know the right way to do it. I know what is right and I've learned from the business as

well as learning my craft as a musician. A modern musician thinks of the business of music as well as the actual creation. Because one leads the other and as you well know, management can ruin an artist very quickly. I've been fortunate to have the same manager for the last 7 or 8 years. Even with the right management, I still take an interest and participate as much as I can, mainly for my own well being. I'd feel a lot happier if a kid walked up to me in a music shop and said, "Mr. Palmer, I want to know what do you do about a record contract. How do you go about collecting your money?" These are things that people don't talk about but they're as related to the musician as well as playing the drum set. My family is comprised of musicians and businessmen, so I had been exposed to both worlds and feel grateful for that.

**CI:** What would you tell a musician who doesn't have a manager and has to do these things on his own? What would be the first step in the right direction?

**CP:** To find a manager, that's easy. But to find a manager who's prepared to manipulate and get people interested in you takes time. It's just as precious as finding a guy to play lead guitar or keyboard or bass. A lot of bands sign with an agency and because they are working, they think that's where it's at. They step into a record deal that's offered to them but don't

*continued on page 54*

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Palmer: continued from page 53

know how much record royalty rates they will receive. They don't know anything like that.

The manager I have and who ELP had, Stewart Young, never managed a group before in his life. He went to the London School of Economics which is the highest form of education in England. He is a chartered accountant. My original manager was Robert Stigwood. I've always been keen on having good management.

CI: What styles of music do you listen to right now and who are some of the

drummers you particularly like? There must be many.

CP: I must confess, I'm still a Buddy Rich fan and always will be. Whatever records he's got out, you can bet your life I've got them. I enjoy listening to Elvin Jones. I must say there are not a lot of good drummers in bands today that I like. There are not very many at all. There are a lot of good cats. You know them as well as I do. Like Steve Gadd. Unfortunately, there are a lot of cats that are good in the studio but dead as door nails on stage. Some drummers are great on record but you listen to them live and

they don't have that power on stage. So there's nobody that particular I must admit.

CI: What qualities do you look for?

CP: It's very hard to say. Originality, because I don't think many of us are very original. There are certain aspects that are more original than others. I think imagination and spontaneity are important. I know that I play different every day. I play the number slightly different. I listen for that spark. Sometimes I go to a concert and listen to a drummer and look for that spark and they haven't got it.

CI: Would you credit any one particular drummer as being a major influence in the last 20 years or so?

CP: I've got two people who have been my inspiration. My number one inspiration to play was my father. He's dead now, but he was my inspiration. The man who really gave me direction was Buddy Rich. I met him when I was 15 and played in his band at a club in London. He asked me to get up and play in his band. We've shared a lot of good times together. We're friends. I personally think he has inspired a lot of people over the last 20 years. I'm sure the last 5 or 10 years he hasn't been much of an inspiration for the younger drummers because there has been other drummers like Billy Cobham and Steve Gadd. When you look to someone for inspiration, to look at the music they're playing is one thing. But you should really look at the essence because I know Buddy Rich can play absolutely everything. Just as I know certain rock drummers can't play much more than what they play. Basically, a drummer should learn to play as many different types of music as possible. Latin American, rock, jazz, dance band music. That's our trade. To be just a rock drummer or just a jazz drummer is very boring. It's like wearing the same jacket all of your life. I've never said to anyone I'm just a rock drummer. I always tell people I'm a percussionist because I play other instruments. A bit of vibraphone, timpani, bells. I like to branch out. So I call myself a percussionist because I'm into playing all types of music. I'm not into one thing really. Some people will say, that could be a drummer's downfall because when you're so diverse as a musician you'll never finalize any one particular style. I don't think that's right. One style helps the other. In other words, there are some things that I learned as a jazz drummer which definitely helped me in playing with Emerson Lake and Palmer.

CI: Do you have any particular approach to your soloing?

CP: The only approach that I have con-

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continued on page 58

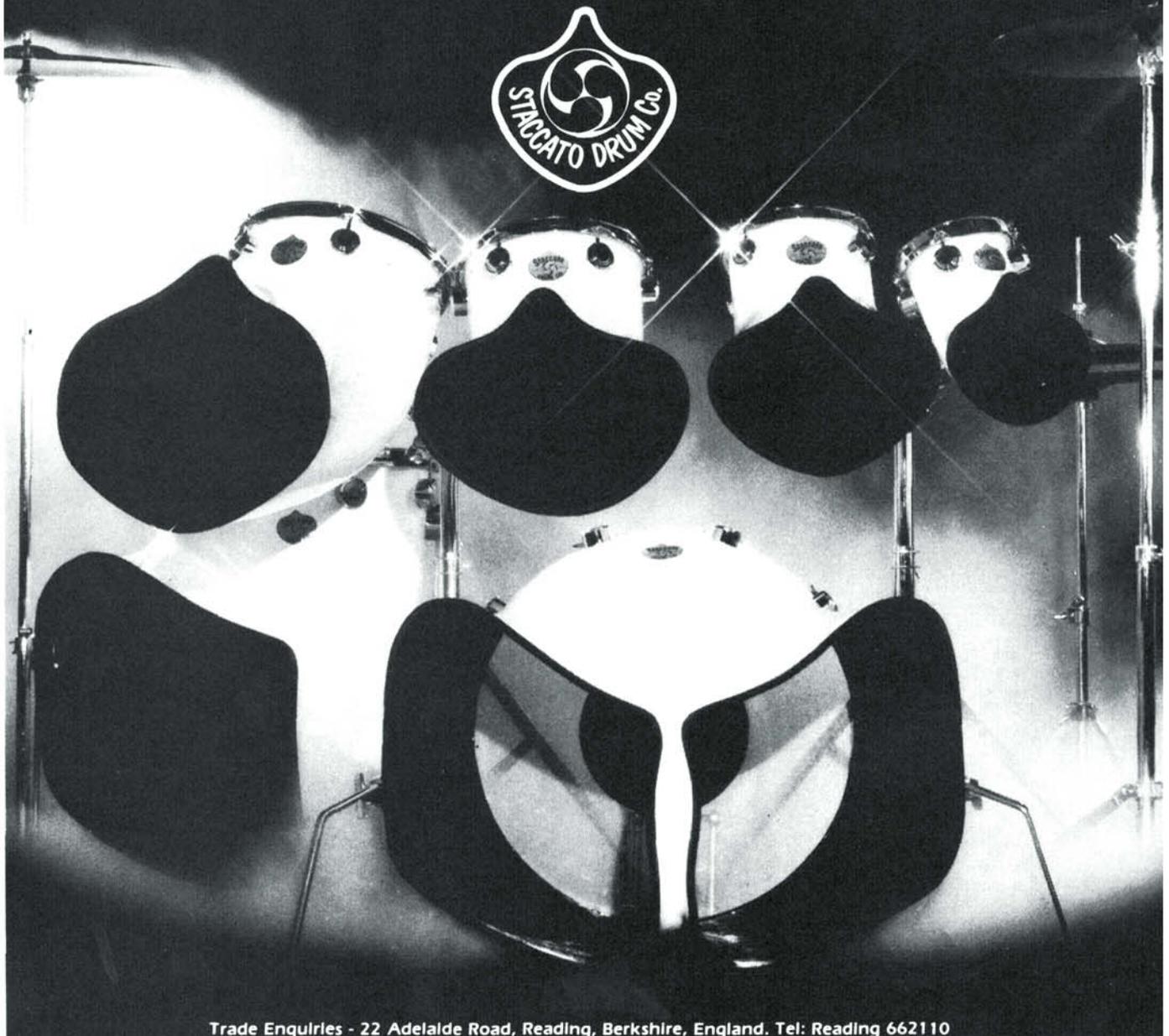
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beater in which two cymbals were held horizontally, but close to the floor. This was followed by the "Low Boy" in which the cymbals were placed in a vertical position, still very close to the floor. A drummer named Vic **Berton** reportedly devised the idea around 1925. Both items were used for a number of years until eventually replaced by the hi-hat enabling the drummer to play the double cymbal with both hands and feet, thus the name *hi-hat*.

The total effect of these equipment advances and the combined influences of all the preceding players were soon to culminate in the style of one very important drummer. An individual who was to have a far-reaching influence over a generation of young drummers who would come to hear him in the jazz clubs of Chicago. His name was **Warren "Baby" Dodds**.

Born in New Orleans on December 24th, 1898, Dodds had studied with Dave Perkins, Walter Brundy and the famed Louis Cotellet. He worked with Willie Hightower, Oscar "Papa" Celestin, spent years on riverboats with Fate Marable, and ended up in Chicago with the famed King Oliver. King Oliver's Creole Jazz Band—the same band in which Louis Armstrong was also an early member—was slowly breaking out of the parade band tradition and into a more solo oriented style where there was always more than one line going on. This allowed a young Dodds the opportunity to develop a wide range of shifting accent patterns, as long as he maintained a steady bass drum pulse. Baby Dodds was also associated with his brother Johnny Dodds, Bunk Johnson, Jimmy Noone, Mezz Mezzrow and Lee Collins, and made numerous recordings with Jelly Roll Morton and Sidney Bechet among others. Throughout the twenties he was the most influential drummer in jazz and one of the most sought after players in the country.

Baby Dodds embodied the spirit and tradition of military flavored jazz and his work stands as a testament to the tremen-

dous drive and swing of this style. His approach was one of great subtlety, with snare drum lines closely syncopating with the horns, and a carefully tuned kit sound which was not only resonant, but melodic and harmonic as well.

At the Lincoln Gardens in Chicago during the twenties, Dodds used a 28" bass drum, 6 1/2" metal snare, an overhead pedal, four tuned cowbells, slapstick, woodblock, a 16" Chinese cymbal, 16" Zildjian, and a 10" Chinese tom-tom.

Dodds was the first to extract the full potential from the bass drum, and like the string bass, it soon became a part of the foundation of every jazz group, furnishing a rhythmic undercurrent that had to flow evenly. He displayed a subtle sense of pitch variation and tuned his drums and even some accessories. His playing was characterized by a smooth, yet extraordinarily firm time feeling flavored with crackling press rolls. Dodds is also credited as one of the first drummers to play breaks and fills between phrases and solos, and the first drummer to convert the military press roll time pattern to the basic ride cymbal beat used today. Though Baby Dodds adhered to the military mode of drumming throughout his career, his sense of pitch and subtle rhythmic inventiveness literally bridged the gap between the strict military structure, and the freer, more flowing style which was to follow. Below is a brief transcription of an early Dodds solo.

5.

Though many drummers were greatly influenced by Baby Dodds in the early Chicago years, three young drummers in particular were listening and absorbing very carefully. The three were **George Wettling**, young **Davey Tough**, and an energetic youth who later made the following statement:

"Baby taught me more than all the others. Not only drum playing, but drum philosophy. He was the first great soloist. His concept went on from keeping time to making the drums a melodic part of jazz. Baby could play a tune on his drums and if you listened carefully, you could tell the melody." Those were the words of the late **Gene Krupa**.

In part 2 of MD's historical perspective of the Great Jazz Drummers, we'll look at how George Wettling, Dave Tough and Gene Krupa, the three key transitional players, picked up where Baby Dodds left off, and based on Dodds' overwhelming influence, went on to lay the foundation for the new "Chicago-Style" drumming of the late twenties. And we'll learn how the "Chicago-Style", in turn, paved the way for a new breed of big band drummers who were to be a part of the booming 'swing era', an era that dominated the national music scene for more than a decade.



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**Pellicci:** continued from page 29

don't get that annoying snare vibration because they're tuned to complement one another."

The Australian drummer uses Ambassador heads and professes to be a member of the "old school." He thinks that a lot of the new heads are made to cut down the overtone factor, trying to rectify problems caused by drummers who can't tune their drums.

Pellicci was one of the first people to use Joe Pollard's *Syndrum* synthesizer drums. He's tried other electronic drums, but says, "Nothing felt like a drum. A lot of the drums I tried were solid, hard rubber pads and that's so diverse to the kit you play. You're playing on a set of acoustic, combustible drums with an air resonating factor. Then, all of a sudden, you come off those drums and hit a piece of hard, solid rubber. It's just not natural. That's why *Syndrums* were such an innovative thing. You can tune them to the feel of the kit and it doesn't affect the sound of them.

"There's a way of using *Syndrums*, a way of adopting them. A guy will play a really fast single stroke roll down them and they break up all over the place. They have a very short delayed signal in them. There's a real art in getting used to them. The more you lay off them, the better they sound. I use them to fatten things up. I usually like to double my snare with them."

On the subject of fiberglass, Pellicci says, "I'm quite surprised a lot of the guys whom I admire have been flying the flag for fiberglass drums. I personally can't get off on them. I think they throw the sound around too much."

He has a very high opinion of Steve Gadd's drumming abilities, and says of Gadd, "Steve is the A one technician as far as a reader goes. The guy's a genius. I'm probably his biggest fan. Both he and Harvey Mason are right there.

"What Harvey can do in a four is brilliant! The way he can break his hi-hats, dotted 16th notes, then into 8's and then quarter note bass drum patterns with 32 on the hi-hat. He can do more to keep a flow going in a solid four than perhaps Steve can.

"Right down the line, I admire anyone who plays really well. I just don't dig guys who don't really respect their instrument.

"When you get into your rock and roll drummers, really it's got to be Gadd, Mason and Porcaro."

Derek's musical interests lie in many directions. "I like to keep it broad because of the session work," he says. "It's good to keep yourself really aware of what's going on all around. You can't isolate yourself. You've just got to keep all of those influences coming in.

"I think that aspiring drummers should not confine themselves to being just drummers because that'll only bring us back to the dark ages of drumming again. Listen to everybody. Get together with your band. Get really involved in their harmonic construction because that'll really help your tuning and help your awareness when you're recording.

"Drummers who listen to everything are not ready to jump in to fill holes that're there. I like to think, 'Is there going to be a guitar lick there? Is there going to be a nice vocal lick there?' If there is, I won't compete with it. I'll save my drum fill for later."

Pellicci feels that he's not doing half the amount of sessions he'd prefer to be doing. He says of his future plans, "All of my future is ruled by the band at the moment. It's such a full-time thing. When the band gets to a stage where the songwriters would like to take three months off a year to just write, then I'd like to go off and work with other people.

"No solo albums for me, or any of that sort of crap. I'm not a soloist. I don't do a solo in the set, it wouldn't be enjoyable.

"I'd like to work more with brass and orchestra. That gets your chops together. Working with other people would be nice. You get in with some people whom you really admire and you all work together. That's what I would like to work towards."

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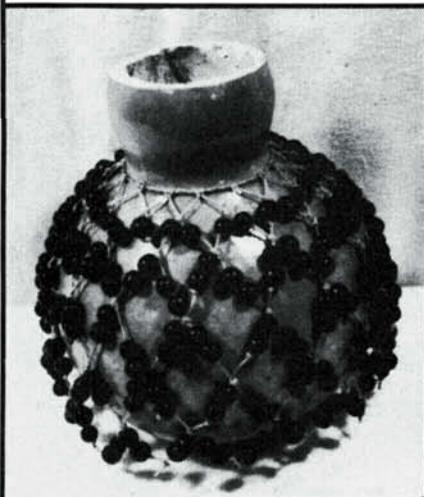
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*Palmer: continued from page 54*

cerns the particular phrases in my head. When I'm in trouble, I immediately call on them, like most people when improvising. I don't rehearse it. The only part I rehearse is the theatrics. For the actual solo, I need exposure in front of an audience. I need five days to a week in the beginning of any tour experimenting during my solo. In front of the public, because to them it's still good. After that week, I've got a solo down that I can play. I have enough information to make it all fall together into one acceptable solo. And I have enough sections built into my solo so I can ad lib and get out of it nicely. I get up there and put my neck on the line. I think that's what being a soloist is all about. I'm not frightened of doing a drum solo. I've been doing them since I was 11.

**CI:** But you go out there with some type of format in your mind?

**CP:** Oh yes. But when crowds start applauding something I'm playing, the format means nothing. I have to say that American audiences have been most inspirational to play to from a solo point of view.

**CI:** I was going to ask you if there is a difference to you?

**CP:** In England, audiences are a little conservative. When I'm done playing, they'll clap politely and stand up and yell bravo and really enjoy it. Here in America, you have jazz and solos engraved into the blood, year after year, decade after decade. A kid 15 or 16 can hear something played by a drummer and he won't wait until the end of the solo to applaud. He'll choose that moment in time. I find there is no audience control. You can't control the audience and you shouldn't. An artist should learn to appreciate that. I really enjoy playing to an American audience because they are one of the finest audiences to play to.

**CI:** Do you have any unfulfilled musical goals?

**CP:** I do. I have recorded a concerto of percussion with the London Philharmonic Orchestra. I play a xylophone solo, vibraphone solo, two gongs, 2 octaves from middle C up. I play very little drums. I have a little cadenza, a small drum solo in classical music. The whole piece of music is twenty minutes long. The piece is very musical. I play most of the themes. I have a complete theatrical idea in my mind to incorporate myself playing all these instruments with the orchestra and using three females dancing in syncopation to what I'm playing. One of the things I would personally like to do is to make a film of my life story and I'd like to incorporate this particular concerto into it. There are a lot of things in this concerto that are fantastic. I've got this huge bucket full of chains that I

*continued on page 60*

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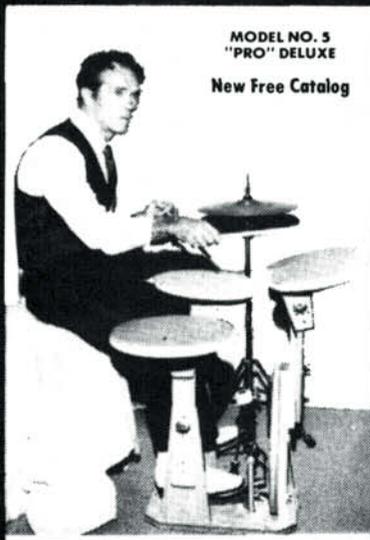
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Palmer: continued from page 58

pick up and throw at the gong which is suspended four inches above the ground. It makes a terrific sound. That's one of the things theatrically I would like to stage in such a way that it would be appealing to the audience. I'd like to do it at Radio City.

CI: Did you ever consider doing clinics?

CP: Everybody has asked me to do clinics and I've been to all the clinics, Joe Morello, Buddy Rich, Carmine Appice, etc. I'll tell you something, I would do a clinic at the right time but I'm such an honest guy, I couldn't give them any bullshit. Like 800 ways to play a funky cymbal rhythm. On the beat. Off the beat. Straight 8th's. Quarter notes. There are certain rock drummers that go all through that. Let me tell you, I walked out on one clinic. You see, the people who do clinics try to come across like they are numero uno. They put it across in such a sophisticated way. That's not where it's at.

CI: To confuse them?

CP: Yes. Their attitude is to send kids away baffled so they look like they're the greatest!

I saw Buddy Rich do a clinic and he said, "What do you want me to play? If you want me to play with the brushes, I'll play all the licks I know with the brushes. You want me to play the hi-hat? I'll play the hi-hat." Instead of getting in to this in-depth complex thing which drives me up the wall.

I would go in there unprepared. I would just get up there and say, "What do you want to see?" I would use a blackboard so I could write down certain classical pieces of music by Stravinsky and certain snare drum parts that are really nice to play. I would do it that way. Gretsch wanted me to do one but it didn't fall in with my time schedule. But I would do one and it would be so bizarre compared to the way other people have done them. I'm fed up going to a clinic and hearing a guy say, "This is the way you hold your sticks." I would point to a kid and ask him to come up and play the snare drum with me. I think with drums, you have to show them the primitive value of it, being man's first instrument. Like what you naturally do with a drum. People do one with each hand first of all which happens to be called a single stroke roll and take it from there. I would even question the kids and ask them what problems they have and I would explain that it could be right as well as wrong. I don't want to baffle them, I don't want them to go out saying "Hey Carl is the best in the world." I want them to go out saying they learned something number one. You should not do a drum clinic to elevate yourself but to elevate the people around you.



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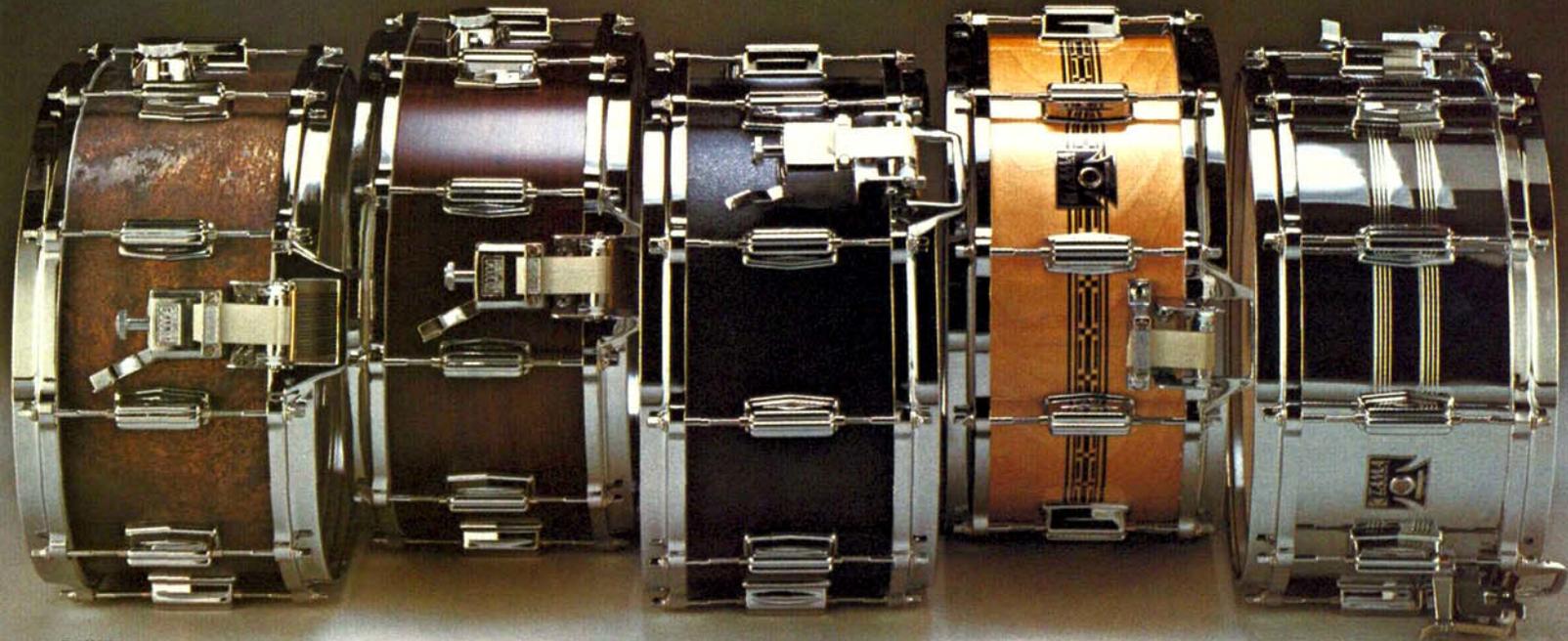
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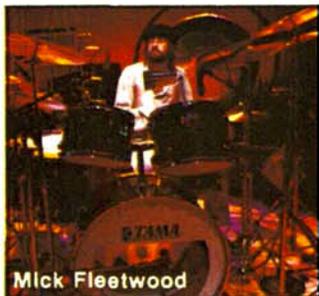
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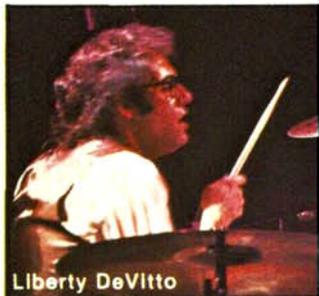
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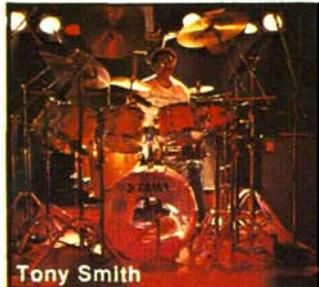


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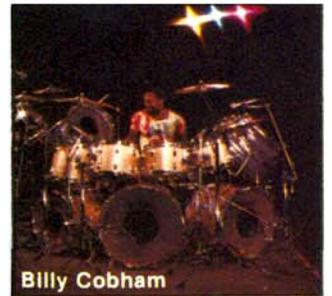
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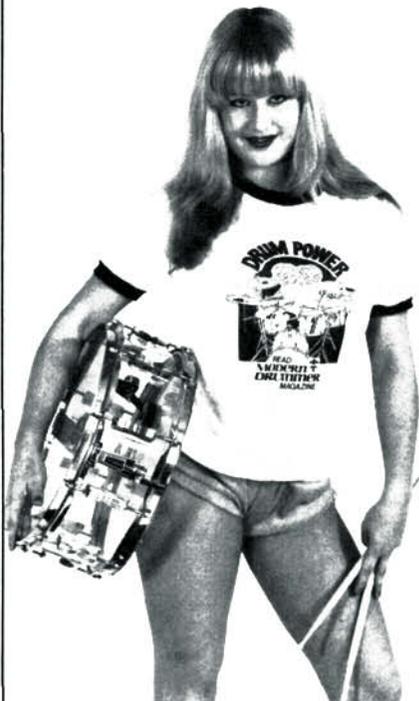
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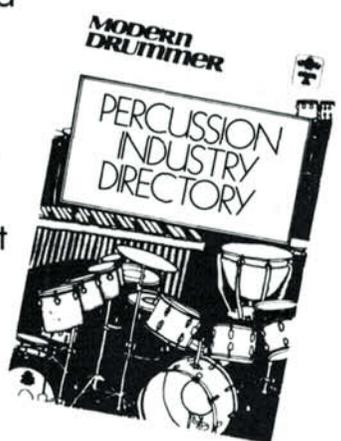
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Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—40¢ per word. 80 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

LEARN TO "SIGHT-READ" DRUMCHARTS . . . "THRU THE MAIL", FOR FREE INFORMATION, WRITE: DAVE JOHNSON, THE NEWTOWN SCHOOL OF MUSIC, P.O. BOX 145, NEWTOWN, PA 18940.

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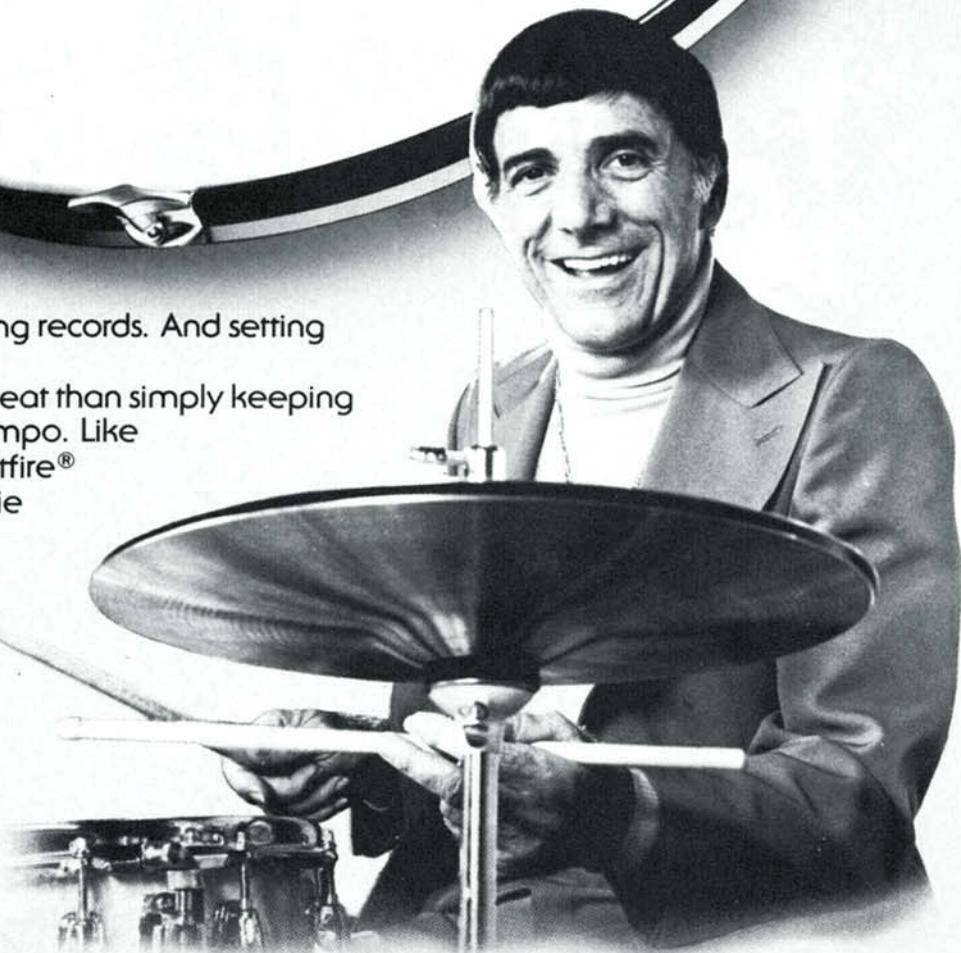
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# INDUSTRY HAPPENINGS

## LP'S BIG MOVE

After ten years of steady growth in their Palisades Park, New Jersey location, Latin Percussion, Inc. moved into newly renovated corporate headquarters in Garfield, New Jersey. With the move comes a sophisticated Wang computer system, essential in preventing shipping and back-order problems. The building

Latin Percussion purchased has 30,000 square feet with room for expansion. In addition to revamping manufacturing procedures, Latin Percussion will be centralizing all its operations at the Garfield location within the year.

## PERCUSSION WORLD WORKSHOP

The University of Arizona College of Fine Arts is sponsoring a two week, limited enrollment percussion workshop for high school and early college age students from July 6 to July 19, 1980. The workshop will be conducted at the University's El Coronado Ranch located 5,600 feet in the Chiricahua Mountains southeast of Tucson.

The Percussion World Workshop is designed for the percussionist who wishes to devote six to ten hours daily, six days per week, to the study of all aspects of percussion. Morning semi-private and group sessions will include instruction on all standard percussion instruments. Classes will deal in depth with the problems of reading and interpreting percussion music in all styles of playing. Afternoon and evening sessions will enable the participant to apply newly acquired techniques and knowledge through performance of solos and music for the percussion ensemble.

The Percussion World Workshop will be taught by School of Music Assistant Professor and head of the percussion area, Gary Cook. He will be assisted by Gilbert Baker, head of percussion activities at the University of Central Arkansas in Conway.

For more information, write or call: Arts/80, College of Fine Arts, University of Arizona, Tucson, Arizona 85721. Phone: (602)626-1302.

## MD HOSTS RENOWNED PIPE DRUMMER

Modern Drummer's Editor-in-Chief, Ronald Spagnardi, met recently with Alex Duthart, drum major from the Shotts and Dykehead Pipe Band of Shotts, Scotland.



Duthart visited Modern Drummer shortly before returning to Scotland. A renowned pipe band drummer, Duthart's drum corp has won the World Pipe Band Drumming Championship since 1953. Pictured above: Duthart (left) presents Spagnardi with a pair of personalized sticks and drumhead.

## CONTEST WINNER APPEARS ON TONIGHT SHOW

Talk show host Johnny Carson "shows his stuff" on his Slingerland drums to world-renowned drummer Louie Bellson and the winner of the Bellson/Slingerland National Drum Contest, Hank Guaglianone.

The three drummers got together backstage following an appearance by Bellson and the contest winner on a recent *Tonight Show*.

The network television appearance was part of Guaglianone's winnings, which also included an \$8,000 scholarship and Slingerland drums. The 18 year old college student competed against nearly 1,000 amateur drummers nationwide to earn his first place title.





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## JUST DRUMS

### SANO ACQUIRES U.S. DISTRIBUTION OF SIMMONS

Sano Corp. of Roselle, NJ, recently acquired exclusive distribution rights in the U.S. for the *Simmons Drum Synthesizer* manufactured by Musicaid in England.

The Model *SDS3* is a 4 channel polyphonic unit. Each channel incorporates a variety of effects and controls. The back panel has facilities for 4 individual microphones either singing or contact type, to be used with the 4 drum heads that are included. There are four independent channel outputs for stereo or quad mixing. Additional jack sockets are included for an on/off foot switch triggering for ex-

ternal microphones and also for cutting long decays. A swell pedal can be used to alter the pitch remotely.

The *SDS Combo* model offers generally the same features in a 2 channel version.

The tunable drum heads are fabricated by the world famous Premier Drum manufacturers and have been designed to feel and react exactly as a normal drum head and can be replaced with any standard 8" head.

The Simmons Synthesizers are currently in stock and available for delivery from the Sano Corp. warehouse. Parts and service are also readily available. For more information, contact: Sano Corp, 317 Cox St., Roselle, NJ 07203. (201) 241-8008.

### SYNARE INTRODUCES PRESET ELECTRONIC DRUM

Star Instruments, Inc. has announced the development of their new Synare S3X, a selectable preset electronic drum. The Synare S3X provides a six position preset switch to allow the drummer to instantaneously select a variety of electronic sounds. Five of the selections are adjustable internally within the S3X. The sixth selection position references front panel controls. Sounds available with the S3X preset switch include sweep down, noise, sweep with modulation, dual oscillators, chimes, and front panel.

In addition to the preset feature of the S3X, the new model incorporates a thinner, denser drum pad to provide increased dynamics and better "hit" response.

The new S3X is directly compatible with the Synare Sequencer; the drummer throws a switch on the S3X and plugs the unit directly into the Sequencer. Each Sequencer will accept from up to four Synare S3X drums and is capable of memorizing a series of 32-note sequences of up to 30-seconds duration each to be played back as desired by the performer.

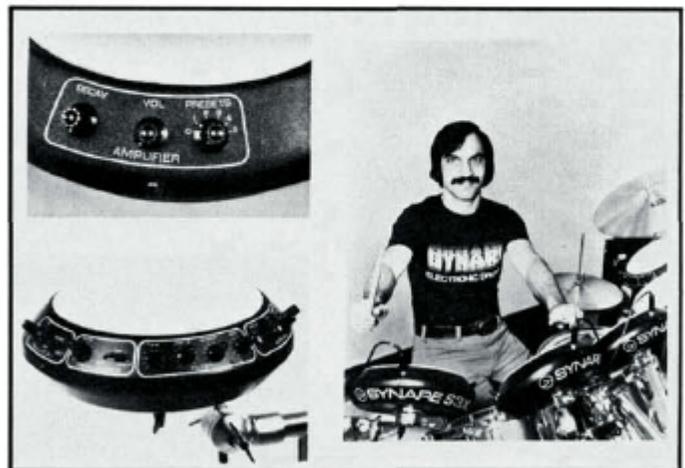
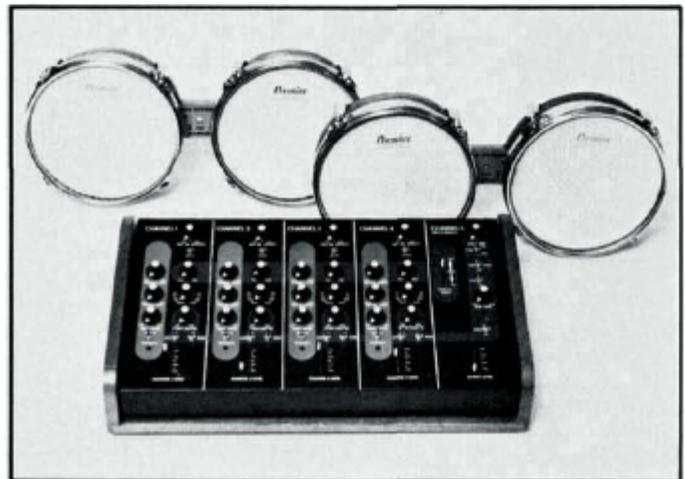
For further information, write: S3X, Star Instruments, Inc., P.O. Box 145, Stafford Springs, CT 06076.

### NEW TENSION RECEIVER FROM D.W. INC.

Drum Workshop Inc. introduces a new tension receiver with a nylon insert that keeps the tension rod from loosening no matter how loose you keep your heads. The receiver is standard on D.W.

Drums and is designed to fit most other lugs. They are available in bags of 20 as replacement parts so drummers may convert their existing drums.

For more information contact: Drum Workshop, Inc., 15312 So. Broadway, Gardena, CA 90248, (213) 515-7826.



## NEW SYNARE 4 ELECTRONIC DRUM

A new Synare electronic drum, the seventh member of the Synare product line, has been announced by Star Instruments, Inc.

Designated the Synare 4, the new model features an 8" diameter traditional drum head and is capable of producing electronic percussion sounds, including sweep and vibrato. Inexpensive, and featuring rugged steel construction, the Synare 4 incorporates eight controls: Tune, modulation rate, modulation depth, downsweep, upsweep, sweep time, sensitivity, and volume.

For further information, write: Synare 4, Star Instruments, Inc., P.O. Box 145, Stafford Springs, Connecticut 06076.



## NEW WHISTLES FROM BRAZIL

With the goal of becoming a one-stop shopping service for quality percussion, Latin Percussion, Inc. has added two Brazilian made Whistles to its line. Both are made from rich native Brazilian hardwoods, hand finished to a beautiful, lustrous finish. The sound of each is somewhat different; the Taponcito Samba Whistle is a simpler model, similar in sound to an American police whistle though higher pitched. It is expected that the line will be further expanded to include a wider variety of effects.

For more information, contact: Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026.

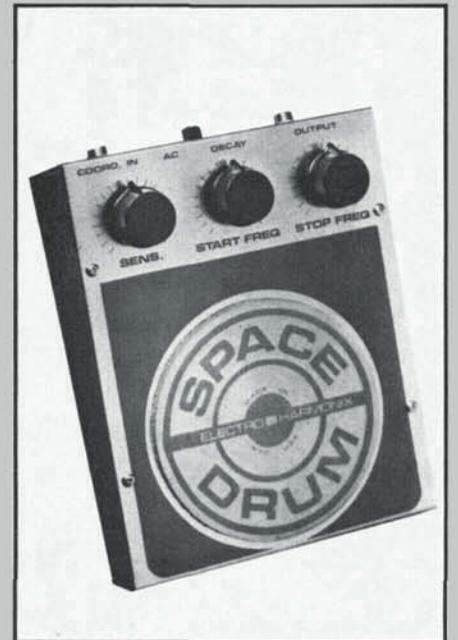


## ELECTRO-HAR- MONIX INTRODUCES SPACE DRUM

Electro-Harmonix introduces *Space Drum*, a percussion synthesizer featuring sweeping oscillator tones, responsive sensor pad, and variable sweep frequencies.

The exclusive Electro-Harmonix Coordinator control permits external sound sources to be triggered by rhythms played on the sensor pad.

For more information, contact: Electro-Harmonix, 27 West 23rd Street, New York, NY 10010.



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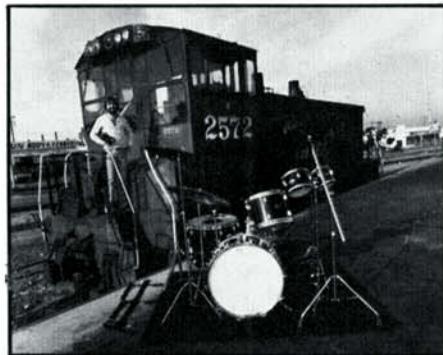
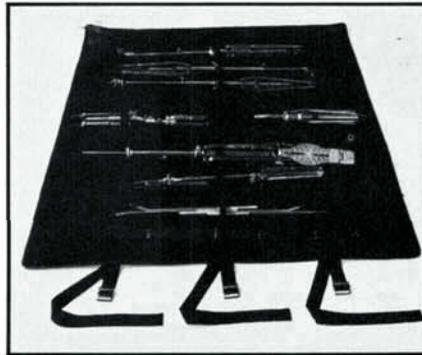
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**D'ALEOS OFFERS  
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D'Aleos of California manufacture and distribute the *Original Drummers' Rug Caddy*, designed by drummer Fred Beato.

The rug caddy offers the drummer a surface of high quality carpet that provides maximum grip to prevent drums from sliding. Measuring 5' x 6', the rug caddy has a moisture resistant vinyl backing, finished with steel padded, parachute fittings. It also acts as a lightweight carry-all, holding up to eight stands securely in place, and rolls into an easy to carry, compact package.

For further information, contact: D'Aleos of California, 16607 South Halldale Ave., Gardena, CA 90247. (213)321-1421.



**NEXT ISSUE**



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