

MODERN DRUMMER™

MAY 1981
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A Contemporary Publication Exclusively for Drummers

71002

THE COUNTRY/ROCK SCENE

The Allman's
JAIMO JOHNSON
and **BUTCH TRUCKS**

ROGER HAWKINS:

The Rhythm
of Muscle Shoals

Nashville's
BUDDY HARMAN

PAUL ENGLISH

PAUL T. RIDDLE

Inside Ludwig

Drinking and Drumming
and How it Affects YOU!



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BUDDY vs LUDWIG

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FEATURES:



JOHNSON—TRUCKS
 Jaimo Johnson and Butch Trucks both share the drum chair in the Allman Brothers Band. Both are unsure of why this unique situation works so well, but their ability to communicate and drive the band is evident. In this delightfully laid-back interview, Trucks and Johnson supply insight into the early days of the Allman Brothers Band and how after splitting up and then reuniting, the music remained fresh and the relationship between bandmembers strong. **10**



ROGER HAWKINS
 Drummer Roger Hawkins has the best of both worlds. With a successful studio career as part of the Muscle Shoals Studios Rhythm Section in Alabama, Hawkins also has the pleasure of working in a serene environment, unlike the Los Angeles or New York scene. Besides drumming, as part owner of the studio, Hawkins has moved into the area of production. To Hawkins a good studio drummer, "Makes every effort possible to give the producer what he wants, as far as sound and style . . . and who has the ability to play those styles well." **14**



PAUL ENGLISH
 For 26 years, Paul English has been affiliated with Willie Nelson. English attributes his success exclusively to Willie Nelson, for whom he has deep affection and respect. The band is currently enjoying tremendous popularity within the realm of country music. English discusses his relationship with Nelson, life on the road, and the special requirements of drumming in the Willie Nelson Band. **18**



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EDITOR'S OVERVIEW



I'm occasionally asked how a typical issue of *Modern Drummer Magazine* progresses from typewritten pages and dozens of photographs, to a finished magazine. Actually, it's a highly refined process involving a lot of people, and operating on a complex and demanding schedule between our offices in New Jersey and our printer in Richmond, Virginia.

Every new issue begins with an Editorial/Art Department conference. Feature interviews, column material, photographs and artwork are all discussed and evaluated at this initial planning stage meeting as the massive editing process gets underway. Very shortly thereafter, MD's Art Director begins designing a graphic presentation for every story. Rough layouts are generally approved within two weeks and all materials begin their shuffle to the printing plant 500 miles away. Type-set copy (galleys) is soon returned for proofreading and further editing. Meanwhile, musical examples are off to the typesetters in New York, the Advertising Department begins shipping all ads to Richmond, and color art for feature articles and the magazine's cover are on their way to the color separators in Florida.

While one set of galleys are being proofread by MD's Editors, the Art Department begins to paste down a duplicate set on dummy sheets which tell the printer where each individual element of the issue is to be placed. There's a short break while we await arrival of page proofs (pages which now include all editorial, art and advertising content). Each and every item is checked, re-checked and sent to the printing plant again for still further revisions and refinement.

Four to five days later, a blueprint of the near completed issue arrives. Within eight hours, all last chance alterations must be made and the final OK given. One day later, MD is on press. Following the printing process, every copy must be folded, collated, bound and trimmed. Subscriber address labels meet up with the finished magazines in Richmond and copies are in the mail stream within a day. Hundreds of boxes, all individually packed, sorted and labeled, are on their way to music stores, drum shops and key newsstands coast to coast in another three days. The process is complete as sighs of relief can be detected throughout the office.

The bulk of May's editorial is devoted to the country western, southern rock music scene and some of the fine drummers involved in this specialized form of American music. Credit for coordinating the project must go to MD's Managing Editor Scott Fish, and contributing editor Robyn Flans, who between them, spoke with six of the leading players in the field: Butch Trucks and Jaimo Johnson of the Allman Brothers Band, Paul T. Riddle from Marshall Tucker, and Paul English from Willie Nelson's band. Plus, two of country music's most in-demand session players; Roger Hawkins from Muscle Shoals and Nashville's Buddy Harman.

Back up north, Chicago's Clint Dodd takes us *Inside Ludwig* for a look at the making of a drum, and Jim Dearing—author of MD's recent and popular *Drums and Weightlifting* article—now investigates drumming and drinking; a real eye-opener for those inclined to mix.

A superb lineup of columns are highlighted this issue by Gene Moore's *Cross-Sticking*; *Getting Your Money's Worth* by *Club Scene* Editor Rick Van Horn, Roy Burns on soloing, the inimitable Alan Dawson on drumming musically, and Bob Saydlowski's Premier Resonator close-up and snare drum reference, part two.

I'm also very happy to report with this issue, the addition of Mr. Bill Bruford to *Modern Drummer Magazine's* prestigious Advisory Board.

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ASK A PRO

MICHAEL CARVIN

Q. How do you teach the art of improvisation?

Jesse Rucker
Richmond, VA

A. I start by having the student select a simple melody we're both familiar with. "Mary Had A Little Lamb" for example. The student sounds the melody out on the drums. Actually, I prefer that he spell it out on the snare drum first. He then takes the melody and embellishes it. Even though the student will eventually incorporate the entire drumset in the improvisation, I still want to hear fragments of that melody in the solo. I have the student spell out the melody again on the snare drum at the end. It's rather like a horn player who plays the "head" of a tune, solos on the changes, and then returns to the "head."



JIMMY MAELEN

Q. How do you create the "moose" conga drum effect?

Gregory Harris
Silver Spring, MD

A. The "moose" is created by striking the drum with your left hand and lightly moving the middle finger of the right hand in a straight line across the drum head, or in a circular motion depending on the duration desired. The effect seems to work better if you develop a callous on the middle finger. The callous moving across the resonating drum head creates the sound. I place my thumb directly behind the top of the middle finger where the callous is located and push it along. It's also much easier to play this on the bass conga rather than the high pitched drum because of the looseness of the head.

LARRIE LONDIN

Q. Why do you use two sets of hi-hats?
Ken Oschborne
Coos Bay, OR



A. I need one hi-hat free for opening and closing on my double bass set. The other hi-hat is permanently closed, though I can change the pitch somewhat by loosening or tightening it. I need cymbals in the closed position so I can play both bass drums and get a hi-hat sound that doesn't rattle. This gives me the option of a tight sound when playing two bass drums.

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READER'S PLATFORM

Your interview with Peter Criss was highly informative. I congratulate him and his wife on the upcoming birth of their child. Mr. Criss said in his interview, "If my son wants to be a drummer, I'll get him a teacher." As a mother of a two year old boy, a son is wonderful to have. However, I do hope he would make the same statement and have the same feelings if they have a daughter. I have enjoyed playing drums for 13 years. I did have a problem because I felt I shouldn't, it's a "male" vocation. After my son was born, I was going to sell my kit and chuck it all away. But I couldn't. Now, at 30, I have a new teacher and enjoy it more than ever. Peter, maybe your son or daughter will grow up to be a drummer. I, as a mother, am showing my son things about drums.

MARGOT WODKOWSKI
TRENTON, MI

The Club Scene is one of the best columns featured in *Modern Drummer*. Rick Van Horn is a guy who's been around. He knows his job inside out and offers suggestions to help other drummers. Many of his articles have helped me greatly, especially the "Drummer as Entertainer" and "Cleaning Your Set" published in recent issues. I found "Cleaning Your Set" extremely effective in helping me prolong the life of my set (CB700) and I thank him for the warning against buying useless cleaning materials.

Please hold on to Rick because he is of great help to myself as well as other drummers, I'm sure. I look forward to future articles.

DAN KIROUAC
WORCESTER, MA

I first saw George Marsh play four years ago in a small club in San Jose, California. It was quite unlike anything I had ever heard.

I'd like to express my gratitude towards *Modern Drummer Magazine* for bringing attention to a truly great "unknown." George Marsh is a complete holistic drummer and teacher we can all learn from.

DAVID CLOUSE
LAKEWOOD, CO

I think you have overlooked one aspect of drumming, and that is drumming in the church. There are many very good drummers out there who do not want to play jazz or rock, but play religious music. I hope to see an issue that deals with this type of drumming.

GRAYSON ROGERS
NEWARK, NJ

After reading the December/January issue, I had to write and congratulate you on it. The article on Buddy Rich was quite good. Bruce Gary of the Knack has got to be one of the strongest new drummers around. Also, the article on drumming and weightlifting was very helpful.

MARSHALL POSEY
CHESTER, VA

Thank you very much for the beautiful work you did on my interview, "Exploring Self-Awareness." The layout work was superb and I am quite proud to be a part of what I think is a very important magazine for percussionists. I could not have asked for more.

GEORGE MARSH
SAN FRANCISCO, CA

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I am very upset that you haven't yet had an interview with a female drummer. Sandy West is an extremely good drummer. I find that her talent adds a touch of class to a male dominated business. I'm sure that other female drummers would love to find out more about this incredible percussionist.

MICHELE TYLER
 TORONTO, ONTARIO, CN

The article on John Bonham was great, except that it failed to tell anything about him or his playing. I'm sure that anyone who has seen him or bought a Zeppelin album knows he smacked the cans about as hard as any rock 'n roller. Just listen to his rides on such songs as "Good Times, Bad Times"; "Dazed and Confused"; "When the Levee Breaks"; "Moby Dick" etc. I have all of their albums and learned a lot of bass drum runs from John Bonham.

I really felt that's what your article should have been about, his playing—and influence on everyone else, not a bunch of printed sheet music. I was sorry to see such a good drummer pass on. Long live John Bonham.

RALPH TRUSSELL
 PITTSBURGH, PA

I think your February/March issue was the best ever. It had everything! Your feature on Peter Criss was especially interesting. I loved seeing the article with Rod Morgenstein. The Dixie Dregs opened about 35 of our shows in 1980 and we all really enjoyed them and Rod's drumming. But most of all, I thought George Marsh hit the bull's-eye. His approach to drums as being a body instrument was explained better than I've ever read. We can all learn from his humble approach. Also, thank you for the piece on John Bonham. He will be missed. Keep up the good work.

CHET McCracken
 THE DOOBIE BROTHERS
 LOS ANGELES, CA

I am glad to read so many opinions on who is the better drummer, Buddy Rich or this drummer and that drummer. I have been greatly influenced by Buddy, as much by his irrepressible attitude as his drumming. I saw him a few years back at the Starwood in Hollywood and was fortunate enough to meet him briefly afterwards. He is a gentleman and still hot! Buddy is in his 60's now and still going strong. I guess time tells who the truly great drummers are and who are flash in the pans.

STEPHEN QUADROS
 ARCADIA, CA

I am thoroughly annoyed at what you call a "retrospective" to John Bonham in the February/March 1981 issue of *Modern Drummer*.

I appreciate the value of drum charts, but I appreciate the value of Mr. Bonham's life much more. I feel that one of your writers could have prepared an essay on the life of John Bonham. You could have informed readers of how Bonham continually gave of himself, how he was the driving force behind Led Zeppelin and how he was so underrated that he came in behind Karen Carpenter in a *Playboy* music poll (all due respect to Ms. Carpenter).

I value *Modern Drummer* very much, but I could not let the magazine get away with such an injustice.

STEVEN LACERRA
 BROOKLYN, NY

You did a superb job on the interview with Peter Criss. You revealed everything about the man that we, the readers, wanted to know. After reading that article, I felt as though I knew him.

BRUCE BURKHART
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Butch Trucks and Jaimo Johnson have been the foundation of the great Allman Brothers Band since its inception in 1969. They were not the first two drummers to work together in a rock and roll band, yet their styles are definitely unique.

After a concert at the Palladium in New York City, the Allman Brothers Band drove up to J.P.'s to celebrate Jaimo's birthday. We managed to escape the crowd long enough to begin this interview with Jaimo Johnson and Butch Truck in the basement of the club. "How come," Bill asked, "after playing together for 10 years and influencing so many drummers—how come an interview like this has never happened before?"

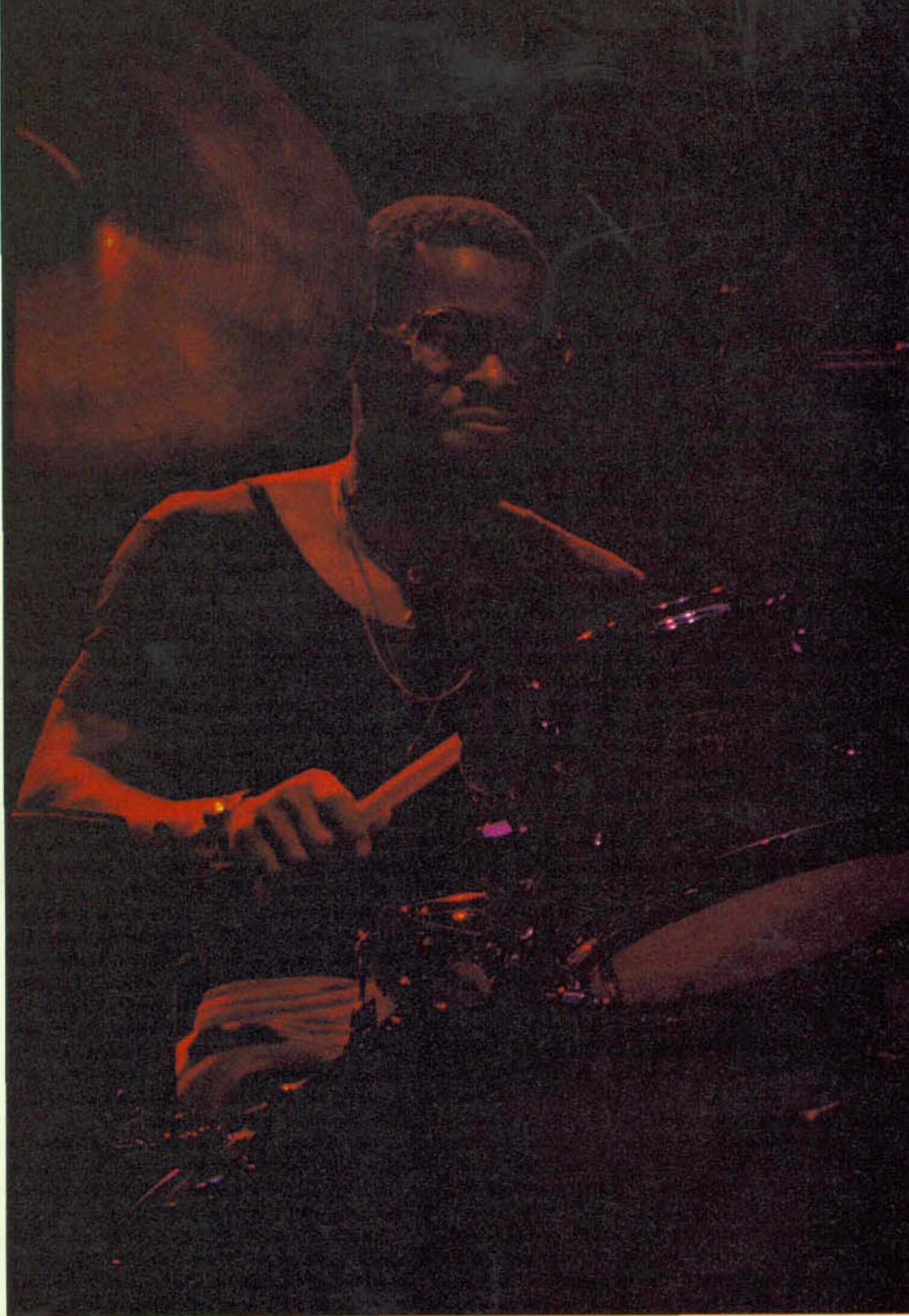
"Nobody's asked!" Butch answered. "I believe we've been ready, willing and able," he laughed.

We all sat for a few seconds. Butch said, "I think the best thing to talk about is what our influences were, because that might give you some insight into why it (two drummers) works. I mean," he smiled, "I wish it'd give *me* some insight into why it works!"

"We both started out the same way," he began. "High school marching band. And, learned rudimental drumming. Just basic rudimental drumming. Then, I went off in one direction, started playing folk-rock, rock 'n roll, and I was influenced by such great drummers as Michael Clarke with The Byrds. It's just the style I got into. I got into The Byrds because I liked their music. We had a three-piece group. We all sang and I just played straight-ahead drums, and my patterns got to be pretty straight-ahead. Just started with "Wipe Out," added a syncopated bass drum with "Born Under A Bad Sign" from Cream and, developed in *that* direction. Jaimo took another direction and he can tell you about that."

Jaimo speaks slowly and softly, weighing each word before speaking. "I did basically the same thing," he said. "Our band director in high school just gave me *guidance*. Like, I wanted to learn to read and he just showed me the *value* of notes and showed me how to count the different notes and stuff. My band director was Willie Farmer. He played clarinet, and alto and, he always talked about Bird (Charlie Parker)," Jaimo laughed. "All he talked about was *Bird!*"

"Before I started playing music or getting interested in it, I listened to the Everly Brothers, Elvis, Bobby Darin, Frank Sinatra and all that stuff. All of those songs. And, my band director used to make me sing! But, the only thing was, I couldn't sing. I could *imitate*. It had to be in the same key with who ever did it. This was in 1959. I had all the school's snare drums. I had the snares



turned off of them, and I had the "ching ching" cymbals and a big ol' bass drum. And, man—I used to have a ball! And Willie Farmer used to let me take them home on weekends when we didn't have a game or anything. And, man people were glad when the weekend ended and I was back in school! No kidding. I don't know how they could put up with that shit, man."

Butch smiled. "I know," he said. "Any drummer has to give a lot of credit to his folks, for their patience. I gave my four year old a set of drums, my first set,

and he drives me crazy! I can't put up with it!" he laughed.

Jaimo continued. "I wanted to be a piano player," he said. "I was taking piano lessons and, I saw Mr. Farmer downtown one day, when I was in the eighth grade. I told him, next year I was coming into the junior high school band, and I wanted to play *piano* in the band. He said 'Okay. Fine.' So, I was taking these piano lessons using the *John Thompson Elementary Piano Book*. I went through that thing and the second one, and I got to thinking, 'If I can take

Madness From The South:

An Interview with Butch Trucks and Jaimo Johnson of the Allman Brothers Band

by Scott K. Fish with Bill Grillo

photos by Kirk West

lessons for free, why should I pay 50 cents a lesson?" So, me and my smart ass—I get to school and they don't teach piano! And the choir teacher was very capable of teaching that piano. He taught voice! His glee club ran State-wide, every year, first or second place! They were *bad!*"

"Did you sing?" Butch asked.

"Oh, man," Jaimo groaned. "I *wish* I had. I thought that was silly. I didn't have time for that. All I wanted to do was play my drums. I didn't even go to lunch. Shit, I'd miss lunch and be in the band room."

"I did both. Band *and* chorus," said Butch.

"Did either of you study formally?" I asked.

Jaimo answered. "That was about as much formal study as I had. Mr. Farmer just gave me guidance. I'd take the music from school, go to the record store, and find every song that was in the marching books. I'd buy the records, go home, put the records on and set that music up. And I'd look at it and look at it until it made sense. Once I started doing that, it was just a matter of getting these two (gesturing to his hands) to work together. Because I was *reading* it, but when you *read* something for a certain effect or feeling that they're trying to get—it creates a little different style.

"I was taking drum lessons last year after we got off. My teacher said, 'You're just wasting your time, because you haven't got your mind on this stuff.' And my mind was *not* on it, although I wanted to do it."

"What kind of stuff were you studying?" I asked.

"I was into learning concert snare drum." Jaimo looked up. "The Goodman Book and Podemski Book. I wanted to know how to do that, because there are a lot of things, *symphonic* things, man, that have great swinging parts to them." As Jaimo explained it, the only difference is that drummers think differently today than they did in the days when the classics were written. "It's just feelings," he said. "It took me a long time to realize about feelings. Once I realized about feelings, I didn't have trouble with tempos and all kinds of little things, man."

"You don't *think* about the theory," Butch added. "Just like, when the Allman Brothers split up, I went back to Florida State to take a couple of courses and they had me teaching. I got to be good friends with the Dean, and somewhere along the line he realized how much money you could make writing a song on an Allman Brothers album. So, he started coming over every Tuesday night and we tried to co-write an instrumental for our album. To give him some background, I gave him some tapes of all our instrumental and he just fell in love with Dicky's writing style. And the one thing he asked me was, 'Has he ever wanted to study theory?' And I said, 'Yeah, he's mentioned it a couple of times.' And the Dean said, Tell him don't *ever* do it! Never. He has such a natural feel for melody and harmony that if he learns theory, *trys* to learn theory, it's not gonna do anything but mess him up.' Butch turned and spoke to Jaimo. "And it's just what *you're* talking about. You know how to play as well as you play, and to learn how to read and to



play concert snare drum, you gotta go back to 'Mary Had A Little Lamb', and. I mean, it's boring as hell."

I threw out the next question from my notebook. "Just before turning professional, who or what were you influenced by, or listening to?"

Butch grabbed it. "When I was a kid, I had a really good voice. A really strong soprano voice. I was raised a Southern Baptist. I mean, every time the church doors were open I was there," he smiled. "And the church choir director was a very knowledgeable musician. When I was around 7 years old he realized I could sing better than most folks. So, he started teaching me theory and voice. He taught me until I was about 12 years of age. Right around the time I was 10 or 11, I started catching the Leonard Bernstein Young People's Concerts on Saturday afternoon, and, I swear. I'm *still* upset at that man for retiring. Bernstein has a way of explaining *music* to children, without talking down to them. And he just completely captured my imagination. So, I got into classical music by the time I was about 10 or 11 years old. I started with Gershwin's *American In Paris* and *Rhapsody in Blue*.

"Were there any." I interrupted, "Southern influences that you wouldn't



find if you came from for instance, New England?"

"Church," Butch said.

"How about radio programs? Local musicians?"

"Oh yeah." Jaimo piped in. "All that kind of stuff influences you. The more of it that you are exposed to, the better you can develop, and play things at a young age. If a kid learns the basic things to play and when to play them, then his imagination can just do incredible things. Even though I listened to all sorts of music coming up—when I started to play I only listened to jazz. James Brown and John Coltrane . . . more so "Trane."

"Every young kid," said Butch, "say between 10 and 16 years old, when they really start playing, should experience every type of music they can. The one thing I tried to do, after I started playing professionally, was avoid listening to people who play in the same idiom I do. And Jaimo's the same way. I don't listen to rock music at all. Right now, I'm rediscovering Mozart! The 21st Piano Concerto in C Major. I listen to that about once a day at least."

"When did you get involved with classical percussion?" Billy asked Butch.

"In high school," he answered. "I just took to drums. They came naturally. As a freshman, I came into the big Varsity Marching Band, and I was this little five foot two kid with pants pulled all the way up because they couldn't get a pair small enough to fit me. And I was section leader, played the tympani, and made All-State Orchestra playing tympani with *them* also," he beamed. "Then, with the high school band, I tried out as student conductor. My church choir director had also taught me conducting, and I got the

position immediately. When I made the All-State Symphony, they had auditions for a student conductor and the piece was Dvorak's *Symphony for the New World*. I was supposed to do just the first movement, and I got up and conducted it and did one thing differently. I don't know if you're familiar with the piece or not," Butch looked at Billy and I, "but it starts off real nice. Real mellow, and then the French Horn section comes in soft. That's the way *most* people conduct it. But, about 16 bars later all hell breaks loose. So, I figured to set up all that intensity with the French Horns, instead of going bamp bah, I'd go BAH DAHM! And *then* back down. And it just impressed the guy who was conducting the All-State Symphony so much, he asked me if I wanted to do all four movements. I said, 'Are you kidding?' And to this day that's one of the highest points of my life."

Jaimo suggested, "Tell them about your experience with Frank Arsenault."

"Ooooooh!" Butch laughed. He looked at us and asked, "You're familiar with Frank Arsenault?"

"No." I answered.

"No?" Butch couldn't believe it.

Jaimo said, "He was NARD (National Association of Rudimental Drummers) champion for years."

"Frank Arsenault was a National Rudimental Drummer," Butch told us. "He was the champion for years. He came around our school, and he was this big old fat dude with a big gut and double chin. Our particular band wasn't one of the best in the state and I controlled the drum section. I kept two snare drummers and any other drummers who came

into the band played tenor drums, cymbal, bass drum—whatever! If I had to have five bass drummers, I wanted my two snare drummers. That way we could jam! We were lazy. We didn't want to learn street beats. So we learned two and we jammed. You play 16 bars, and I play 16 bars and we'd do our parades that way." He and Jaimo chuckled. "But anyhow, Frank Arsenault came around, and they called us out of class to come and listen to him. We took one look at him and said, 'What is *this* guy gonna do?' First thing he did was open, closed, open double stroke rolls. Then immediately we knew," Butch slowed down. "It just blew us away! Completely. Really impressed me. It made me think better of fat people," he laughed.

Butch began playing in bands while still in high school. "I made \$15 every week, and in high school that was enough. When I went to college I gave it up. Then the Byrds came out with their first album and I said, '*That's* worth playing.' Got back into it."

Billy asked, "So in college, you just cut loose from the orchestral kind of thing? You didn't play any of that at all?"

"No," Butch said. "My major was mathematics."

"When did you and Jaimo first get together?"

Butch grinned. "This is a funny story and I don't even know if I ever told Jaimo about it. But, Duane (Allman) came to my house, April '69, after he left Muscle Shoals. He was coming to Jacksonville to put together a band. There was a knock on the door and I opened it and there was Duane! I had worked with him in another band and I said, 'Duane, how ya doin'?' He said, 'Hey Butch. This is my *new* drummer, Jaimo. Jaimo, this is my *old* drummer, Butch.' They came in and Jaimo's got on this tank top, all his muscles showing and sharks teeth around his neck. I thought, 'Oh, my God. A militant nigger. He's gonna kill me.' He came in and sat down, head hanging and I figured he was trying to figure a way to tear up the place. But he didn't leave for two weeks! We played there for two solid weeks, and within two days, it was just instant communication."

Jaimo had first run into Duane Allman when Duane was doing session work in Muscle Shoals. Phil Walden, later producer for the Allman Brothers, called Duane one day. Jaimo tells the rest of the story. "Walden told Duane, 'We got this drummer down here. He was playing with Johnny Jenkins but that didn't happen.' Duane asked, 'Is he any good?' Walden said, 'I don't know. He plays so weird we don't know whether he's good or whether he's just bullshitting.'

"I started playing this circuit, from



1960 to '65, with a guy named Ted Taylor. I met Albert King (blues musician) while patching retreads on an Arkansas highway. *He* was going to a gig. Ted would not buy new tires, he'd buy recaps and he'd be patching them every 20 miles." We all started laughing. "I played with him for about six months and got tired of it. So, I went back home and just practiced. I'd buy records and duplicate everything that I heard the drummer doing. I learned to play everything that they were playing note for note. After awhile I started hearing things that were *not* there but would

have sounded good! The reason it wasn't there had to do with the one style of playing that a lot of jazz drummers basically do. Like Jack DeJohnette! He and Charles Lloyd were playing that stuff like they try to play *now*. Tony Williams was doing it long before *that*. But, Charles Lloyd had more of a unit that was booked as a 'jazz' band and it was just blues and stuff. It reminds me a lot of what we do." Jaimo went on. "Like our song "Mountain Jam?" That reminds me so much of Charles Lloyd at Monterey."

"Yeah," I said. "I've heard that album."

"Man, that's what "Mountain Jam" reminds me of. In a way, not to be prejudiced or anything, what we do is a little more exciting. There's also the sustain effects."

"The electricity," clarified Butch.

Jaimo went on to speak about the difficulties he experienced when he tried to incorporate his jazz background with the R & B, and the rock drumming that he was playing on the road.

"I played with Otis Redding after I left Ted Taylor," he said. "It's so funny. I went out there and it was great while we were jammin'. But, when we got on a gig, I was so much into that jazz thing. I had practiced playing fast and with as much feeling as I could, and it became a . . . what would you call it?" Jaimo asked.

"A stumbling block?" I suggested.

"Right."

"Trying to go from complex to simple?"

"Right. Because I didn't understand 'timing.' Not until I understood timing did it begin to happen, where I could go from something that was completely out of order and play it in a way that would make it in order. Like, when you see music on paper—you say 'It's a square note.' Even before you play it your mind is moving so fast. You know exactly what to play that's relative—that'll make it 'sound' the way it's supposed to sound instead of just straight. No feeling in a sense."

"Give it character," Butch added, "instead of sounding like everything else. Like the first time *we* played."

Jaimo put on a mock-serious face. "People ask us, 'How long did it take you to learn to play like that?' I answer, About 2 hours."

Butch disagreed. "It didn't take *no* time. It started like *that*," he snapped his fingers.

Bill Grillo asked, "The first measure you guys started playing, what happened?"

"It just clicked," Butch grinned. "We went from like a shuffle, to a slow blues, to a funk, to a this, to a that, to the other."

"Who was playing at that jam?" I asked.

"It was me," said Butch. "And Jaimo, Dicky, Duane, Berry and a guy named Reese Weinan playing the keyboards. Gregg was still in California. When we finished the jam, I looked over at Jaimo. He had a grin from here to here," Butch motioned from ear to ear. "I said, 'Did you get off on that?' He said, 'Are you kiddin'?' Duane went to the door and said, 'Anybody in this room ain't gonna play in my band, you'll have to fight your way out the door.' From beat *one*, what we played, *worked*. And we didn't have to think about it and we

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Roger Hawkins: The Drums of Muscle Shoals

by Robyn Flans

Amidst a small, conservative town in Alabama called Sheffield, where alcohol is prohibited, bootleggers prosper and the sidewalks are rolled up at 8:00 p.m., exists one of the country's major recording centers. The environment would seem an odd place for the establishment of an artistic empire, but this music mecca was indeed created by four men known as the Muscle Shoals Rhythm Section. (Muscle Shoals is the neighboring city in which the group first united at Fame Studios.)

Collectively, this rhythm section is known to be one of the tightest units in music, while individually, Jimmy Johnson (guitar); David Hood (bass); Barry Beckett (keyboards); and Roger Hawkins (drums), are hailed to be four of the finest players in the country. As is the case with many studio musicians, however, their accomplishments are rarely recognized, although their list of credits are staggering, and in the case of the MS Rhythm Section, it is particularly amazing that their story has gone too often untold, since in addition to their playing, they have successfully managed to build this creative environment in their own backyard, offering artists an alternative to the Los Angeles, New York or Nashville atmospheres. As a visitor, it quickly became obvious that this would be much more than the simple story of a drummer's



photo by Deborah Feingold

evolution—he had been such an integral part of an empire.

A fine blend of his peaceful physical surroundings (in which he has lived since age two) and member of that special race called musician, Roger Hawkins carries one fourth of the large responsibilities, but has also managed to reap one quarter of its many benefits.

Hawkins' first musical experience began at age nine on the piano. His father played guitar and sang country and gospel music and when he and his friends would gather at the Hawkins' household to jam, Roger felt the desire to participate. Piano seemed the logical solution, until his distaste for the instrument was prompted by an over-zealous piano teacher who would come down on the top of his fingers with her nails whenever he hit a wrong key. "That made it not fun," Hawkins understates. "At one of the lessons, though, she brought a toy set of drums with paper heads, like you would see at a five and dime store, to illustrate time. I was more interested in those than the piano, so I took two more lessons and quit after having been with it for around three years."

At about the same time, Hawkins played his first real set of drums during the summer vacation he spent in Indiana with his aunt and uncle who were very involved in the Pentecost Church. With music being very prevalent in that denomination, Hawkins looked forward to going to church two and three times a week, keeping his eye on the set of drums which sat in back of a grand piano, an organ and various other musical instruments. After finally being allowed to sit in on the church drums, Hawkins recalls that he took his aunt's knitting needles at home and began to play everything in sight. "I'm sure I drove her crazy," he laughs. "I played everything that could possibly be played in her house."

Although his first musical influences stemmed from the country music his dad mostly appreciated, when Hawkins' interest in the drums began, he began listening to jazz. Dave Brubeck's "Take Five" was a hit at the time, and Hawkins became excited by Joe Morello in addition to Buddy Rich and Gene Krupa.

In his "late 12's," Hawkins got his first set of drums which was a blue and silver lacquer set of Slingerlands consisting of a small bass drum, a snare and a 12" cymbal with four rivets, mounted onto the bass drum. Eventually he added an 8" x 10" mounted tom, but it altered the balance and would fall over from time to time. A teacher in the neighboring town of Florence taught him to do a double stroke roll and a few other basics, but Hawkins grew impatient with the slow learning process and quit to teach himself. "I wanted to play in a rock and roll band right there on the spot," he recalls, laughing.

With only a couple of bands in the area, Hawkins' choices were limited, but at a local talent show where he was participating with a piano player friend, he viewed a performing trio and afterwards approached them to see if they would be interested in adding a drummer. So at age 13, Hawkins joined Spooner Oldham (an association which was to last many years) in a band called The Spooners. Recalling the first

time he played with them, Hawkins laughs, "It was so much fun, I just couldn't believe it. I don't know if I was good or bad, it was just fun. I must have been bad, actually, because I did rolls every two bars and that had to get on people's nerves, but at the time, I didn't know and it was fun and I loved it."

He admits that he would have liked to play in a big band, and although there was a band that closely met those requirements called the Upsetters, he was unable to play with them since they were reading charts and he had merely taught himself by listening to records. "It's really strange, because as I look back now, I can listen to those same records today and remember how I played them and I wasn't playing what they were playing, even though I really and truly thought I was doing it exactly like they were doing it. I would have liked to play with a big band, though, and have that feeling of swinging the band. In my enthusiasm for the drums, however, I had neglected that one little thing I shouldn't have run off and left, which was how to read music," he says. "I always thought somehow I'd get into reading music and know how, and that was one of those things you could put off and put off and put off. I think as a drummer goes through his musical career, though, he has to be very careful not to absorb too much of one thing. If you start a drummer out on nothing but the music, he can play what is written dead letter perfect, which is a major, major accomplishment, but there may not be any feeling behind it. What's very rare, which I really appreciate, is a drummer who has gone through the technique and learning how to read and still retains the feel and knows how to

"A GOOD STUDIO DRUMMER HAS TO HAVE GOOD EARS . . . IT'S VERY IMPORTANT TO KNOW THE LYRICS SO YOU CAN PHRASE THEM PROPERLY ALSO. IF A SINGER HAS A CERTAIN STYLE OF PHRASING, I WANT TO GET INTO THAT STYLE SO I CAN COMPLEMENT IT AND PUT THE DRUM RIGHT IN THE POCKET, SO TO SPEAK."

incorporate that feel into the music. Steve Gadd does it perfectly because he has all his technical abilities and he has feel too, which makes him one of the best."

Many drummers with touring and recording bands have not found reading essential throughout their careers, but interestingly enough, Hawkins has gone on to become one of the most successful session drummers without that technical knowledge. Session playing was a conscious choice after several years of club playing. From his first club experience with the Spooners, at age 15, he and Jimmy Johnson began playing together in a band called the Delreys for about a year and a half, after which Hawkins decided to leave town to seek some recognition with a trio since it seemed rather unlikely that a musician could attain fame and fortune in Muscle Shoals, Alabama. After a year and a half of that, however, Hawkins recalls

sitting in his rented room in Macon, Georgia one night, where he made his decision. "I was seeing at this time that all we were was really a club band doing top 40 stuff, and after a while, I didn't like it. I didn't like the smell of the club when I walked into it, I didn't like the club atmosphere, because by this time, I had seen enough of it to know I wouldn't want to do that the rest of my life. I realized that what I really wanted to do was get into the recording end of it, so that's what I did."

Muscle Shoals' Fame Studio, with Rick Hall at the helm, had had one hit, and Hawkins decided to return home, taking a day job at a body shop sanding car fenders. "I just hung around the studio, went and got everyone cheeseburgers if that's what it called for, played on demos for free, and if Jerry Carrigan couldn't make it for a demo session, no matter what time of day or night, I was on my way."

A session at Quinn-Ivey Studios seemed to be incidental, but it became one of those major

photo by Tommy Wright



breaks for Hawkins who was called in to play drums. With a kerosene heater to keep them warm in this studio with mono equipment, Percy Sledge's "When a Man Loves a Woman" was born. Today, Hawkins laughs at the absurdity of a player being regarded as great after merely working on one hit song, but knows how essential that kind of break is in one's career, having experienced it first-hand.

At the same time as Quinn-Ivey leased the record to Atlantic Records (which became Atlantic's first #1 R&B hit), Jerry Wexler, one of the record company's owners, began contemplating changing recording locations. Previously he had been taking his acts to Memphis, but after some friction began to develop, Wexler brought Wilson Pickett to Fame Studios to cut "Land of 1,000 Dances" and "Mustang Sally." "Jerry Wexler said to me, 'You're really a good drummer,' and I could not believe what this man had said," Hawkins recalls. "Coming from him, an outside person, it just astounded me!"

Hawkins was still playing the clubs at the Tennessee state line, and remembers he would rise in the morning, set up his drums at Fame, play a demo, pack the drums, go to Quinn-Ivey Studio or Fred Bevis' country studio, set up, play the session, take the drums down, grab a quick dinner, drive to Tennessee, set up, play for four hours, take the drums down and load his car, go home and go to sleep. He was happy, however, to just be earning a living making music.

With Wexler's continuous patronage, Fame Studios began to produce an abundance of work for those musicians who already included Jimmy Johnson, David Hood and Hawkins. Spooner Oldham was supplying the majority of keyboard playing until he began working more and more in Memphis and a keyboardist by the name of Barry Beckett happened to come along with a producer from Pensacola, Florida to record James and Bobby Purify's "I'm Your Puppet." After spending 24 hours on that session alone, Beckett was the obvious choice to become the new keyboard player for what had become an in-house band.

Another fateful circumstance altered their lives when Fred Bevis suggested that they buy his studio. He had operated it for two years and realized it just wasn't a money making situation since Nashville was so close. "Jimmy and I had built two or three thousand studios just sitting in our cars, but all of a sudden the opportunity arose and it felt much too early. We expected it would be years down the line," Hawkins recalls. "I said, 'We can't afford a studio,' to which Bevis said, 'Yes you can.'"

It was shortly thereafter that Fame Studios decided to make a label deal with Capitol Records and asked the Rhythm Section to sign as exclusive band with Fame. The players realized that the offer was not comparable to the financial capabilities of proceeding as they had been, independently, and Hawkins began to reconsider Bevis' idea. "I was sitting around the house one night thinking, 'Okay, why don't we get that studio?' So I called Jimmy on the phone and said, 'Jimmy, let's buy Fred Bevis' studio.' He said, 'What?' And after speaking about it for the

next 8 hours on the phone, we decided to do it."

Taking their life's savings, along with Bevis' signing on the note with them, Hawkins (24) and Johnson bought the studio, asking Beckett and Hood to join them with a financial guarantee. When after three years, the success of the studio was so phenomenal, Beckett and Hood were asked to come in as full partners so as to reap equal benefits. "At one time when we had been given an office at Fame, the four of us couldn't even make decisions on what pictures to hang on the walls, which is why I think Jimmy and I decided to buy the studio separately," he says, explaining that the decision making process has been a learned process for the foursome, during which they have never had totally opposed viewpoints. "We've come a long way since hanging those pictures," he laughs.

With the addition of eight tracks and Wexler's loyalty to them, Muscle Shoals Sound flourished with the likes of Boz Scaggs, the Staple Singers, Leon Russell, Bob Seger, Paul Simon, and even the Rolling Stones recorded there, although none of the Rhythm Section played on that album. It was not uncommon to play 20 or 30 hours straight every day, and finally, Hawkins was no longer entertaining thoughts of having to leave his home area in order to play music. The foursome had managed to bring the business to their own backyard.

After nine years in the small studio on Jackson Highway, the Rhythm Section moved to large quarters, a former Naval Reserve building, in May, 1978. The complex currently houses two studios, the publishing company (in operation since the purchase of the first studio, but not in full effect until recently), and their own record label. "Naturally, the first thing you think is you want a record company to have a hit, but that's not exactly the way you go about it. You have to go through growing pains, unless you're just absolutely out of nowhere lucky, which a lot of times is not good for you. It wasn't good for me in 1972 to be co-producer with Barry of a million selling record ("Starting All Over Again," by Mel and Tim). We knew that we didn't know everything there was to know, but we didn't know what we should know. After the hit record, we produced a few things that didn't pan out and they were a very painful two albums for artists I won't mention. All of a sudden we were producers and in situations with nobody agreeing and nobody was giving us our reign. At that time, we didn't really know how to take command of the situation. What we should have done was call the record company and say we couldn't get along with these people and either they do it our way or get someone else to produce it. We were insecure enough to put up with their stuff, which really made the product suffer."

Production was a natural evolution, however, after working with the abundance of producers, and currently all the members are involved in that aspect. (Beckett has been producing so much that they have added Randy McCormick to play most of the keyboard sessions.) "The desire to produce was there when we first got our studio and if there was time, we could go in and fool around as much as we wanted. I, pretty

much, had a creative picture in my mind since I liked studios, I liked microphones, I liked consoles, I liked tape machines and I loved records. I prefer not producing something I'm playing on, though," Hawkins reveals. "If you're producing a project, you have your material picked and your artist. You have a million things going on in your mind, and when I'm producing, I'm not a great player with a million things on my mind. I know when I'm playing well and when I'm not, and I can play well as producer, but it takes more time. When you're producing, you're sitting in the control room and you're listening to a set of speakers and you immediately know what's wrong, what to change, what not to change, what to elaborate on. In the drum booth, you're there to play your part and get into the music, which can be done, but you have to stop things for a while, or at least I do, although I'm sure there are those who can easily separate themselves."

Hawkins is producing more and more these days, and in fact, is co-producing the Rhythm Section's first album along with Beckett, to be released in the Spring on their own label, distributed through Capitol Records. "Barry and I are both discovering that this project is going to be a hard project, but we have a beat on it and we can bring it off. A producer generally walks in with his artist with songs already picked, so now we're faced with some obstacles. None of us sing, or at least we wouldn't want anyone to hear it, and we don't really write songs, so now it's our job to produce this record on this famous band. So we're getting together and we're jamming for a while, and maybe nothing comes and maybe after a two hour jam there will be one lick that could be made into some sort of a pattern. We're going for a record that, if there's a party going on, then it's great background noise, but if you're in the mood to settle down and listen to some good playing and some expression, it is that too. It's basically soft rock, and while I

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photo by Tommy Wright

It's difficult to write about Paul English without mentioning Willie Nelson. Paul says that Willie is his "favorite subject." But, there's something admirable about long relationships. For three decades the team of Nelson and English has been on the high and low sides of country and pop music. No drummer can play Willie Nelson's music better than Paul English because Paul's drumming is a great part of Willie's music. You can hear the empathy, the craziness and the love.

SF: You've been playing with Willie Nelson for a long time. Maybe you could go back and talk a bit about how you got started playing drums.

PE: Playing the drums was really an accident. My family were musicians. My older brother had me going to music school before I was out of grammar school. I was taking trumpet lessons. I played trumpet in church, junior high school and in the high school bands. Then, after I got out of school I set up a leather shop. Willie was a disc jockey at the time. 1954. My brother called me on the phone and wanted me to come up to the radio station. They were doing a live

30 minute thing to help promote jobs for their band. Back then, musicians were really having a hard time. So, they called and wanted me to play a little snare drum with the brushes. That was my debut on drums! They couldn't pay me anything, but since I had my own shop I could take off. Most other drummers who had to have a separate job could *not* take off. My job was ideal. I could take off anytime I wanted.

Up until that time, I'd never played drums before in my life! I just came in and all I did was play the snare drum. Then, after about a week somebody dug up a bass drum, and pretty soon they had almost a little set. I had a hi-hat, snare, bass drum, and one cymbal. I didn't know what to do with a pair of sticks at that time! But, after about six weeks, the band got a job and they all asked Willie, "Well, who do you want to get as a drummer?" And good ol' Willie said, "Well, I think we ought to use Paul. He's been working six weeks for nothing!" By then, I was starting to enjoy it.

SF: Could you read music?

PE: Well, I did know *about* music. I took music and theory. I can't sight read drum

music, but I know how to read it. I can sight read trumpet music because I had to transpose that during church. The trumpet's a B flat instrument and church music is all written in C major. So, I had to learn how to transpose in church and play the other keys in school. At any rate, I went to work, and Willie would start the count off and that's how it would go! Everywhere we went we started out making \$8.00 a night. Three nights a week. That was pretty good pay, really. That was about the highest they paid.

SF: Were you doing any road tours at that time?

PE: Oh no. Nobody could think about that at the time. Even Roger Miller at that time was living in the back of his car playing about five miles outside of Fort Worth. No one was making any great money at that particular time.

SF: Was this around the time you were playing those clubs where they used to stretch chickenwire across the bandstand so you wouldn't get hit with beer bottles?

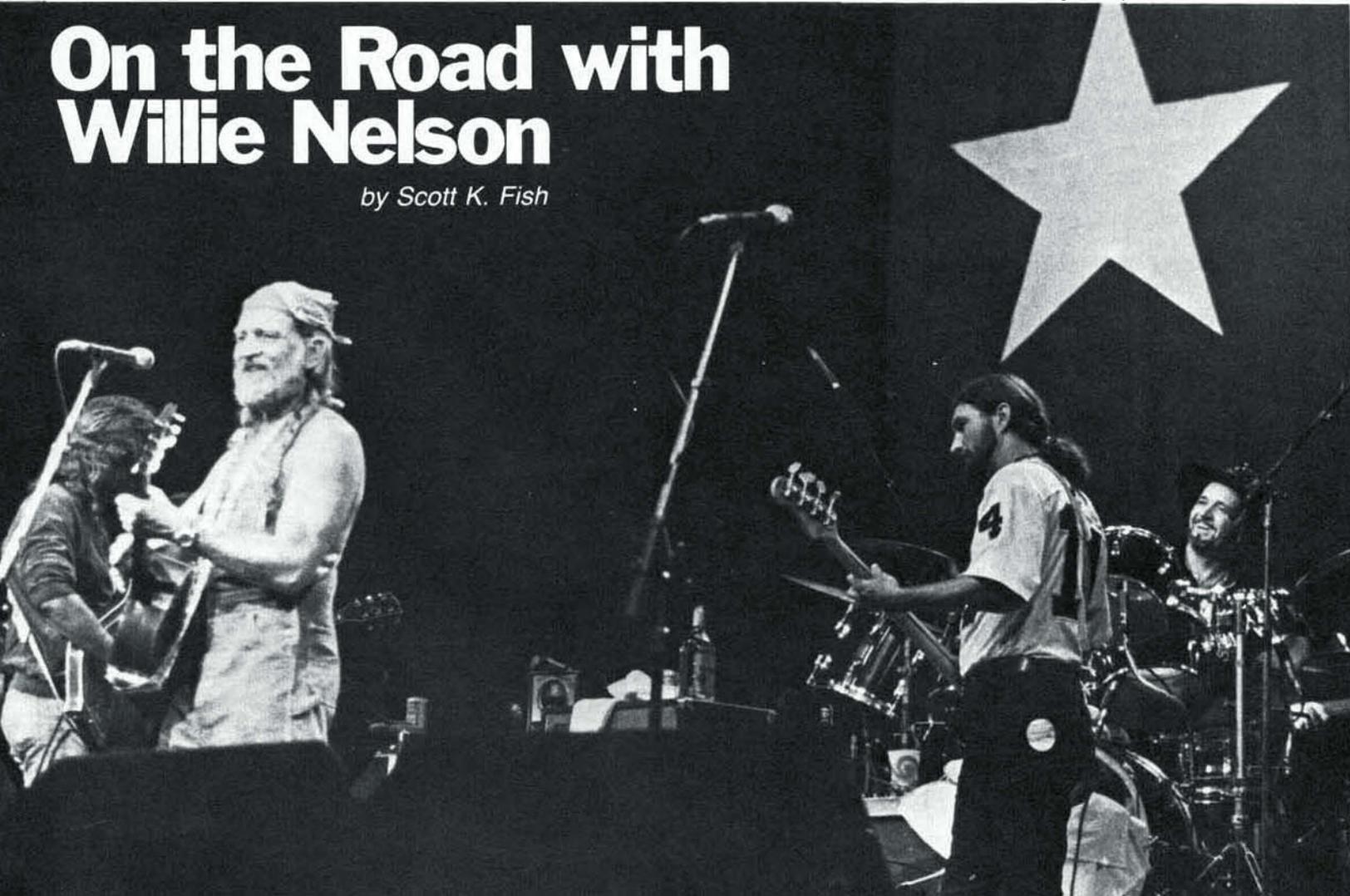
PE: Yeah. There were actually two of those places. I've worked in some pretty hardcore clubs. One place was called

Paul English:

photo by Kirk West

On the Road with Willie Nelson

by Scott K. Fish



The County Dump. It was next door to the county dump! And somewhere else over on the Northside, called The Bloody Bucket or The Basement. Whichever! We worked there for awhile. SF: I wanted to ask about a stigma that seems to get attached to country drummers. That because they're not "busy" players you often hear that it requires little or no skill to play country western drums.

PE: That depends on *what* they're playing! Music is music. Working with Willie is a lot different than working with somebody else. Without people knowing it, maybe, we play jazz, pop, and we play some hardcore country. Musicians know it! I like to go from a funky 4 beat into a good country 2/4 in the same song. It gives it a good release, a good feel. Also, I like to *interpret* the song. What does the song *say*? The only thing I dislike about acid rock is that it only has one level and that's "high." I think music should have lows and valleys and sometimes no drums at all!

Louie Bellson was the only drummer I ever talked to when I was younger. And he said, "It's not *what* you play—it's what you *don't* play." I've found that to be my inspiration, really. I like to build up to something loud, and just leave out that one beat. Then, maybe come back

to a soft shuffle. See, I play with mallets, brushes, sticks, and I play with wooden brushes that nobody has ever heard of because I made 'em!

SF: What are wooden brushes?

PE: You take some little bitty dowels. Wooden dowels. Take about 15 or 20 and cut them off the length of the stick and glue them all together in a circle. Wrap some tape around them and file the ends off. They're only about a quarter inch in diameter. Then you have your set of wooden brushes! I used them on "On the Road Again," 'cause I'm playing 16th notes with a syncopated accent. I also like to play bells. I like to play bells in between the notes. I like to accent with the sock cymbal rather than the bass. Just an open sock. I haven't seen anybody else do it, really. I got to doing that because when I first started playing with Willie we played with brushes and one stick most of the time. I didn't have a stick in my right hand to accent, so I would just crash the sock cymbal and catch it loose, not quite tight at the top. And I crash it with my left foot. Now, after 15 years of working with this style, I can crash it on a 16th, just before the beat. Ka-choom! And then just bring it down to a nothing. Ba-doomp.

I like things like that. I use two rhythm patterns on "On the Road Again." I'm playing *ah 1, ah 2, ah 3, ah 4*, still with a four beat with the wooden brushes. Then it will go into the instrumental part. I'm trying to imagine the bus swaying back and forth while I'm playing *and 1, and 2, and 3, and 4*. Accenting the *and* on 1 and then 3 and 4. When I play *ah 1, ah 2, ah 3, ah 4*, the accent is on 2 and 4.

The wooden brushes give a tremendous effect. A lot of times on outdoor gigs where you should use brushes, like on "Stardust," if it's pretty noisy I'll use the wooden brushes. Sometimes, I'll start out with the wire brushes, switch to wooden brushes and then go to the sticks in the middle for the instrumental part. And then go back to the wire brushes again.

SF: Were you playing the old standards like "Stardust" back in 1954?

PE: We were doing some of that. We were also doing "Perdido." But, back then songs like "Sixteen Tons" were the style. That was really hot. Lefty Frizzel was about the hottest thing going then. A musician had to be really diversified to play an old joint, but you didn't have to be good! So, in one respect I came up lucky because now you have to be good

and diversified also! At that time, you didn't really have to be good because it didn't pay any money and you were liable to show up for work and the place would be locked up. And that was no big deal either.

SF: Back then, on an average night, what songs would you most likely have to play?

PE: You had to do whatever was popular at that time. We did everything. Elvis, Dean Martin, Lefty Frizzel. My cousin, brother and myself organized a band and we did go on the road with that band. This was 1956. Willie at this time had moved to Waco, just before he moved to Nashville. So, we organized a band and we did what was sort of like Elvis rock.

SF: Rockabilly material?

PE: Well, that's what they call it *now*. Back then, everybody called it *rock*. We called ourselves Rock & Roll Cowboys. And then we had a show called The Grand Old Uproar and that lasted about 45 minutes. Before that we'd do songs by Willie, Elvis, Nat King Cole. The good dance stuff. That's what they wanted. The Grand Old Uproar was a type of a show. My cousin would do imitations—change hats, you know. And he had different names for everybody: Ernest *Bucket*, Lefty *Frizzle*, and he'd do their songs. He'd imitate them. I'll tell you, if we worked as hard *now* with as much talent as we have *now* as we did back then, we'd be *dynamic*!

In Kansas City the other night, we were doing "On the Road Again" and 18,000 people all lit matches at the same time. It was like they turned all the lights on! Willie was really emotional. This is

photo by Kirk West



photo by Rick Henson



"LOUIE BELLSON WAS THE ONLY DRUMMER I EVER TALKED TO WHEN I WAS YOUNGER. AND HE SAID, 'IT'S NOT WHAT YOU PLAY—IT'S WHAT YOU DON'T PLAY.' I'VE FOUND THAT TO BE MY INSPIRATION, REALLY."

pretty corny, but it's true. It brought tears to my eyes. I looked over and Willie was wipin' a tear out of one eye, trying to hide it, and then he got the other eye. I saw him and I remembered back when he and I were driving along in this old station wagon, pulling a trailer. We were driving and one tire had a blow out. And I just remembered that and thought, 'Boy, this is sure a long way from that blow out.' But, it was really living back then. For me it was.

SF: You've been with Willie about 26 years now, right?

PE: Yes. I haven't been with him constantly, but we've been in constant contact.

SF: When did Willie decide to make it with his own material?

PE: He put the band together in '66. We never tried to buck the establishment or anything like that. This is when Willie was recording for RCA. What happened

was, we would go in to record and cut a voice track, and it would be released with 37 pieces! It would be a fantastic arrangement but it wasn't what we were selling. We couldn't match that on stage. We were drawing a pretty good crowd, but our record was only selling about 20,000 a year. Will does that a day on *each* album now. All we wanted to know was, "Can we go in and produce? Can we go in and cut *our* stuff?" Because at our shows people would come out and tell us, "We like to *hear* you, but we don't like your records." So, we just wanted to go in and see if we could make records. It wasn't like we were trying to make it big or anything. We never even dreamed of anything like that. We always thought we were a success as long as we could make a living!

So, Willie said, "The hell with it." One time they wouldn't even *release* a record so Willie said, "Well, we'll just move to Texas."



photo by John Lee

Several record companies got in touch with Willie. Columbia was one of them. I thought they were offering too *much* money! At that time I think they were trying to take him off the market. That's when we made a deal with Atlantic. We got to use our band and I got signed approval. We did two records for them, *Shotgun Willie* and *Phases and Stages*. In *Phases and Stages* they talked Willie into using another band after we did it. **SF:** Why do you think the record companies wouldn't let Willie use his own band for recording?

PE: RCA just didn't do that! They didn't have to promise him any money upfront, and Willie was about breaking even. They figured if he ever hit something, he'd be good. Merchandising is all it is.

"WILLIE NEVER TELLS US HOW TO PLAY. IF I'M PLAYING FANCY HE MIGHT SAY IT'S TOO BUSY. BUT LIKE HE TOLD ME ONE TIME, IF I WASN'T A BETTER DRUMMER THAN HE WAS, HE WOULDN'T HAVE HIRED ME."

At any rate, when Atlantic dropped their country office in Nashville and Jerry Wexler (producer) quit, that gave *us* an excuse. So, we went to Columbia and Willie now has complete artistic control. I mean, we go out and do the records; we did *Stardust* in three days. We've never taken over three days to do an album.

We don't know what we are gonna do when we go in the studio! Alright? When we did *Stardust*, Willie had 80 songs. We got the lead sheets because he didn't want to do them wrong. This is the type of a song you're supposed to revere. That's what *we* thought. That's our thinking *still!* We weren't trying to jazz them up or anything like that. No, they were good when they came out. So, Willie just wanted to make sure he got the melody straight-on. We got a hold of Booker T. and he played with us and that was a real inspiration.

Willie never tells us *how* to play. If I'm playing fancy he *might* say it's too busy. But, like he told me one time, if I wasn't a better drummer than he was, he wouldn't have hired me!

SF: Let's backtrack a moment, Paul. What was it like when you were traveling in a station wagon pulling that trailer?

PE: Well, it varied. Of course we weren't out nearly as much as we are now. I still remember our longest route very well. We went 15,000 miles in 18 days and played 9 jobs. We started in San Antonio, to New Jersey, to Los Angeles, to

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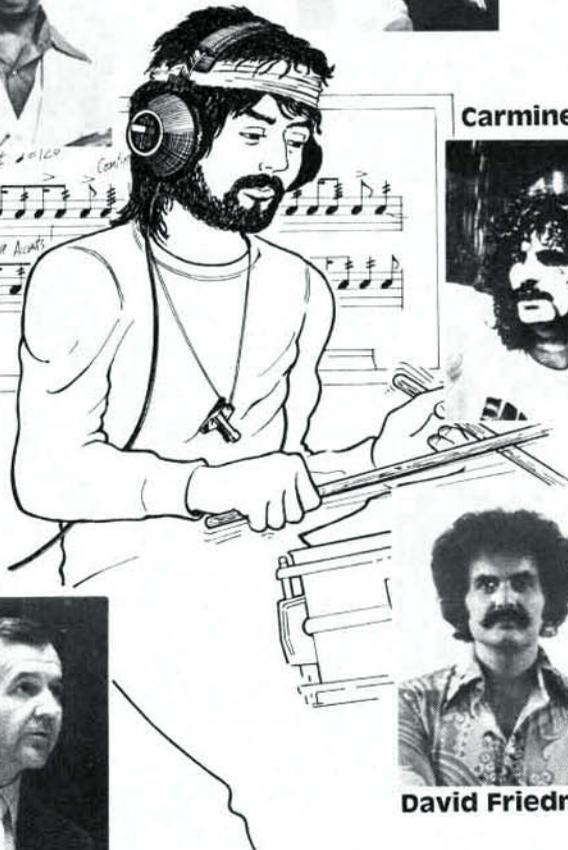
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Paul T. Riddle is a super, warm human being. He has been a member of The Marshall Tucker Band since before his high school graduation. We spoke at his hotel room in New Jersey and proceeded to cover everything from practice routines to "what-kind-of-drums-do-you-use?" to Paul offering suggestions on the "business" of operating a band. What Paul has to say is good solid advice to any musician, playing any kind of music.

SF: Could you begin by telling me *how* and *why* you started playing drums.

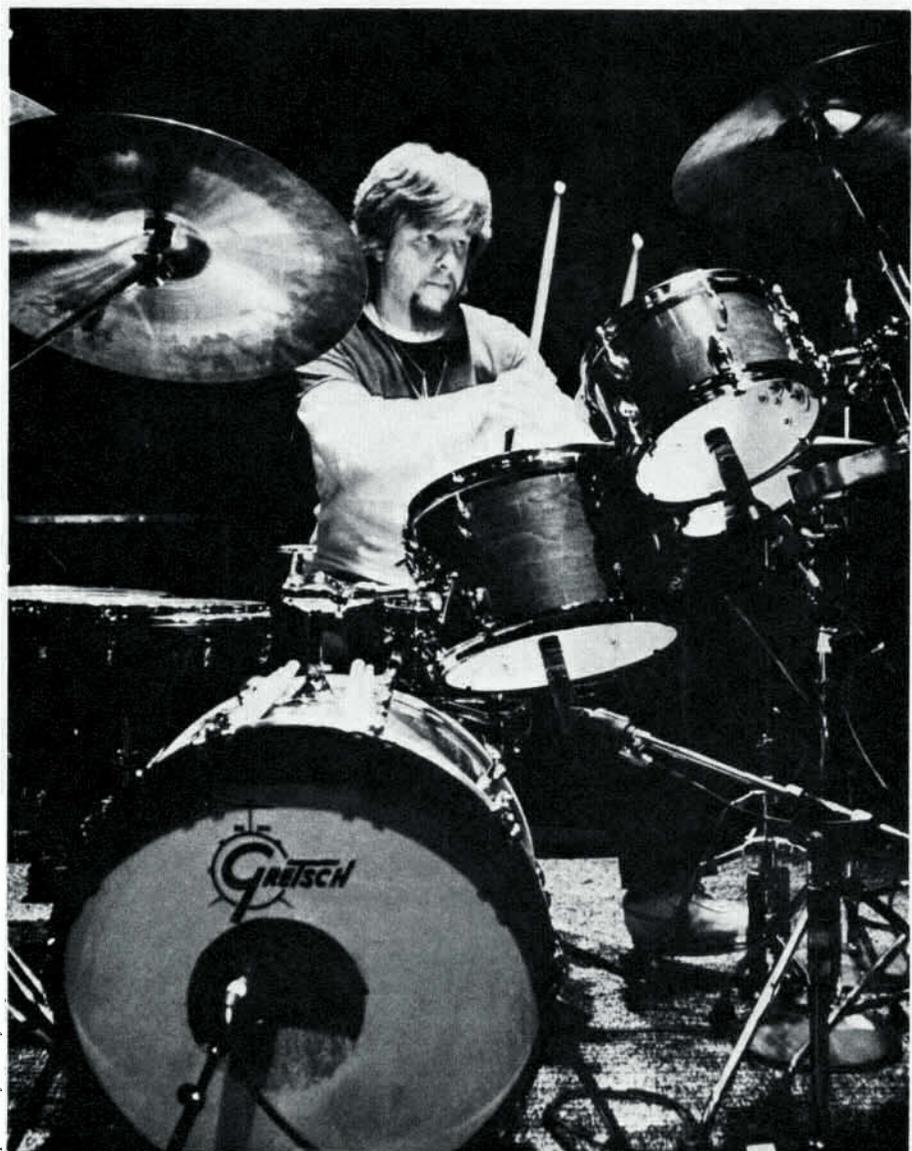
PR: I started when I was about 10. I'm 26 now, and I really don't honestly remember why the drums! My sister had this old vanity; I had a couple of rulers and I started beating on that and listening to old rock and roll records that she had. Then my dear mother bought me a practice pad and some sticks and I got my first set of drums when I was about 10. And I *did* study! There was a teacher in town named David Haddocks. He's still in Spartanburg, South Carolina teaching and playing. I started taking lessons and read some old Haskell Harr books, learned the basics and studied my rudiments. My parents were just great. They were both hard working people and they told me, 'You go pick out the drums that you want.' You remember Kent drums? Well, that was the cheapest set of drums they had at the music store. Blue sparkle! I picked out those and brought my mother down and I said "That's the set I want." As we were leaving the store, there was this White Marine set of Ludwig drums and my mother said, "Those are beautiful!" And I said, "Oh yeah, but those cost a lot." So naturally, my mother and daddy got me the Ludwig pearls. That was my first set of drums.

I gave them to Tommy (Caldwell). He was a drummer as well as a bass player. A good fatback drummer. He just loved R&B and he could just sit down and play the old funky licks. He loved that kind of stuff. Anyway, I studied for about three years with David Haddocks, and he taught me to read. He was playing at a supper club in town. They had everything from bellydancers to floor shows! The band's regular set was mostly old swing music. Dave was really interested in my playing, so eventually he got me to sit in with him. Every now and then, my Dad would take me to the club and I'd sit in on a couple of songs. As I got older, about 7th or 8th grade, I would play there on weekends. Dave would get *other* gigs and he'd let me sit in on weekends. It was great experience! I'm glad I came up playing just old standard swing, cha-chas, rhumbas, sambas, and different things. It was fun. I really wasn't listening to rock and roll at all. Not when I was in junior high. I was interested in Dave Brubeck and Joe Morello. And I

photo by Randy Bachman

Paul T. Riddle: Dedicated

by Scott K. Fish





studied that "Rudimental Jazz" book, Joe Morello's book? He had another book about that time. Studies in 3/4 and 5/4 that was really good. I just loved him. His drumming was so clean and precise. I always loved the way he played. Even though I was still young, I was really interested in it.

At the supper club, there was a show band. I was in the 8th grade, and there was only 2 other white guys in this big horn band, with chick singers. There were two trumpets, trombones, a sax, keyboards, and bass guitar. I was by far the youngest cat in the band! And we'd play these black clubs around town. I did that for a year or so, and I really liked that. We played about an hour of instrumentals like "Norwegian Wood", like the way Buddy's big band used to do it. Then we'd bring the chicks on and vamp everything on and off. That was fun! I'd never done anything like that. So, *that* was good experience as well.

SF: Were there any influences unique to South Carolina that you feel influenced your sound?

PR: I don't think so. Not when I was coming up, because I was probably pretty much listenin' to what other young players were listening to. Morello, Elvin, Buddy—just name them all! I don't think it really was a big influence being from the deep South. There were a lot of good players in town! There always has been. There are *still* a lot of musicians around the area. Toy (Caldwell) and the rest of the band used to be on the scene a lot. I think everybody was pretty much listen-

ing to the same things. Maybe there was a little bit more gospel influence on the black end. Like the roots of jazz, maybe.

After those bands, I played in maybe one rock band. It was different for me, because I was playing light. I never played anything with just a real fatback beat. So, that was really different and then after I got out of high school, I met The Marshall Tucker Band! I was doing nothing at the time. Just going to high school, practicing and studying my rudiments. I hadn't taken lessons for about three years. I didn't play in the school band. I started to, but they wouldn't let me advance. I didn't want to go back to just doing quarter notes because I was really further along than that. So, I never took band. In the 11th grade I heard through the grapevine that George McCorkle was looking for a drummer. George's band at the time was hard rock! It scared the hell out of me because it was hard, hard rock! I had never played anything in that vein at all. And I tried it. George was one of those guys who's a real dominant figure. I went to practice, and here I was in 11th grade, and George had been playing music for years. I'm 26 and George is 33 now. That age difference seemed so broad at the time. George was grinding it out and I was playing *so* softly. He said 'Play louder! Louder!' And I'm saying, "I'm trying. I'm trying!" I was a nervous wreck. That's what it amounted to. But, George and I got along real well, and I finally learned the tunes, and learned to play a little louder.

George used to say, 'Don't you know this song?' And I'd say, "Sure!" But, I never heard any of it, you know? I never listened to that stuff. I really didn't. I just listened to jazz records. Brubeck, Basie, Buddy, Coltrane, Miles Davis. I just never had listened to real hard rock music. I didn't really like it that much at the time. Anyway, things were going well with George and I. We were playing clubs and stuff. Right around this time Tommy Caldwell had gotten out of the service. He had heard about our band and just wanted to work and start something serious. So, we just hit it right off together! Tommy and I just fell in love with each other right off the bat. He was just a great person. I don't know anybody who influenced me more, both musically and friendship-wise, than he did. Anyway, that's when the band started. It was around '71. We had this old place downtown in Spartanburg, and just rehearsed and rehearsed. Toy kept coming down standing outside the door listening. He said 'Man, I gotta play with ya'll.' He just loved it. He liked the attitude. Everybody was serious about it. Eventually we got Jerry (Eubanks) to play horn and flute. Doug (Gray) started singing and that's really how the band got together. We practiced for a long time in this old hole-in-the-wall, and then we rented a house out in the country and practiced everyday. *Everyday!* I was in school. Toy and Tommy were both plumbers. Their Daddy was a plumber and they used to work with him during the day. George was fixing teeth in the day time. He's learned to do that in the Navy. Doug was a bill collector! His voice was great for that. His boss loved him. And Jerry was working in construction, I believe. We practiced every night. We'd start practice with a shuffle. Everybody took rides for bars and bars and just played. We'd do that sometimes for 45 minutes to an hour, and then we'd start another riff. Then we started working on our original material.

Jerry and I were the only people who had studied formally, what little formal training we did have. Toy had never studied at all, but, what can you say about Toy's playing? Everybody's trying to figure that out! Doug sang in the school choir, but that was about the end of his formal training. We were really serious to make it or break it. Toy was predominantly writing all the tunes at that time. We'd get gigs on the weekend in Winston-Salem, North Carolina and get away with playing our own stuff. That was good.

SF: What kind of equipment did the band start out with?

PR: I had my drums. George and Toy used to play through these old Ampeg amps for awhile. It was perfect because



we didn't have any money. We'd throw it into cars or maybe rent a van or something. One guy who's been with me since that time is Steve Shropshier. Man, he used to lend me a dollar to buy drumsticks when I couldn't buy them. He's just a brother to me, and he *still* sets up my drums and takes them down. His nickname is Puff.

SF: Does he tune your drums?

PR: Well, he usually tunes the snare drum better than me. Sometimes I get aggravated and say "Aw, it's ringing." Or, "It's not crisp enough." Puff will say, 'Get away. Just get away from that thing and let me do this.' But, he's great. He's been there the whole time.

The band did that kind of thing for a year. I was a senior in high school. Then, for about another year we played clubs and did whatever we could to get by. We had about 10 original tunes, and we saved up \$500 and went to Greenville, South Carolina and cut a demo. It had basically all the songs that were on our first album. So, we started thinking, 'Well, where could we go?' Capricorn Records in Macon, Georgia was the closest place and at that time, The Allman Brothers Band was starting to happen.

Their first album was out at that time. So, we said, 'Let's give it a shot.'

There was a little rock club in our hometown. Wet Willie was playing there and they had two albums out at that time. We were up there that afternoon hanging out and having a beer talking to them. They didn't have an opening act that night, so they said, 'Why don't ya'll just come on up and play?' So, we threw everything into the cars, went up there and they were just knocked out! Jimmy and Jack Hall just loved the band. They were just great people. They didn't know us from a hole-in-the-wall. We just played our original tunes. They really helped us get our foot in the door at Capricorn Records. They went back and said, 'Hey look. These guys are really legit and they're plannin' on bringin' the tape down, and you oughta give it a listen.' And they did. They listened to it, and they booked us into Grant's Lounge in Macon. I never will forget that night. We'd already done our original songs, and the people from Capricorn hadn't come in. When they walked in the door, Tommy turned around and said, 'Let's hit it!' We just ran the tunes off again, and they were dancing in the aisles. We

really knocked it out. After that, they wanted us to sign. I never will forget. We were in the office and had no legal help or anything. We were young, hungry and this was a great chance! We were sitting in that office and they were wooing us, of course. We didn't know what the hell we were doing. All these long contracts. They looked like Chinese! We'd never really ever seen a nice studio before. Toy said, 'Man, this is what we've been waiting for all our life.' We just turned around and signed everything in front of us.

Phil Walden gave us a chance to go out and play concerts and that's what we'd always wanted to do. I mean, that's the only way you can make a living playing your own music, unless you're studio musicians like Steely Dan. But, we wanted to work. We wanted to go out and play. We pretty much just jumped right on the concert scene with The Allman Brothers Band, and that was the trick! I mean, can you imagine what kind of opportunity that was? The music was so compatible. It wasn't that we sounded alike, but it *was* extremely compatible. It blended. For us, this was the biggest step in the world, because we went out and played in front of large numbers of people right off the bat with our first record. It really did help us a lot.

Jaimo (drummer with The Allman Brothers at that time) was really a big influence on me. I was just out of high school and scared to death! I was 18!

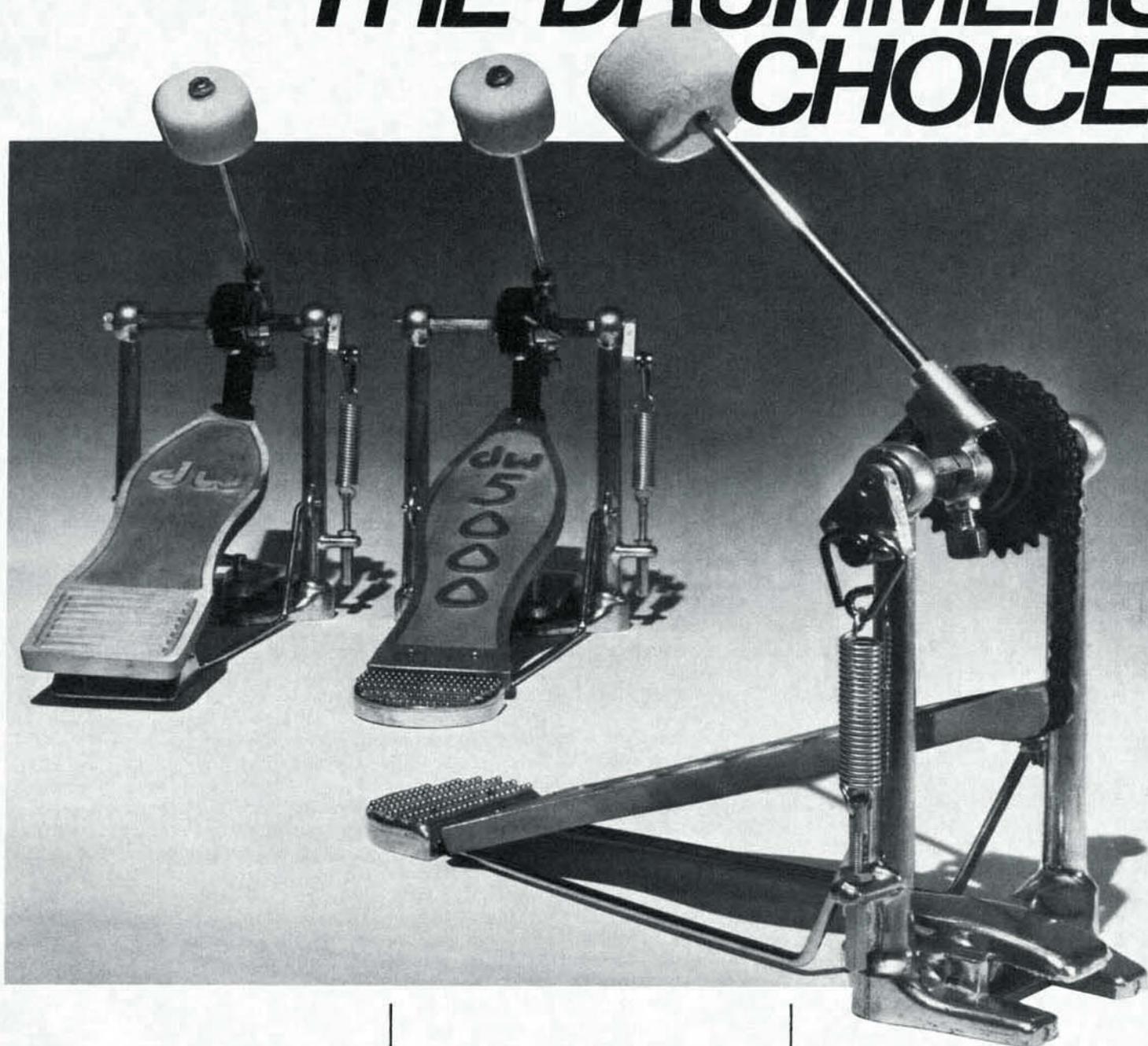
But, I'd never been anywhere. I'd been to South Carolina, Georgia, North Carolina and I think that was it! And there we were playing with The Allman Brothers Band. The first time I ever heard them was in the same club that we played at with Wet Willie. I was sitting there and they came out and had two drummers, and Duane started all this stuff. I couldn't get over it. That was the first time I'd ever seen them play. God, it was amazing!! That was the funkier band I'd ever heard.

Butch just blew me away. He was just so solid and real strong with his foot. Really kicked the bass. But, Jaimo was the first rock drummer I'd ever seen that used double-strokes, closed rolls, and tuned his drums up tight. He just blew me away! And when we were on the road together, Jaimo just gave me a lot of confidence. He always makes you feel important. I never will forget that. We get together now and man, we can hardly eat for playing and talking and listening to records. He's just a real special friend to me.

Those days were great for our band. You can imagine the years it would probably have taken to break the band if we hadn't had that kind of support from The Allman Brothers.

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Buddy Harman: Nashville Superstar



by Robyn Flans

photos by Hank Widick

"They say nobody can play a country shuffle like I do, I don't know," laughed Buddy Harman modestly when asked if he is best known for any one style.

A pioneer of the Nashville recording scene, Harman was really the first full time studio drummer in that area, and he has certainly not limited himself to any one style, having done an excess of 15,000 sessions. While he has played for such people as Dolly Parton, Waylon Jennings, Roy Clark, Chet Atkins and Willie Nelson, that's Harman on Roy Orbison's "Pretty Woman," the Everly Brother's string of hits including "Bye Bye Love," "Cathy's Clown," and "Wake Up Little Susie," and he's played for such people as Brenda Lee, Perry Como and Simon and Garfunkel.

Growing up in Nashville, Harman was greatly influenced by the fact that both his mother and father played in a band, and once in a while, they would take their son to a job. Watching his mother on drums had a profound effect, and at age 14, Harman decided to make drumming his profession. While working as an usher at a local movie theatre, he purchased his first set, a Gene Krupa model Slingerland set, paying \$3.00 per week, and everywhere Harman went, his snare was sure to go. In fact, he would wait until the theatre emptied each night and sit and practice before closing up.

Instead of being mostly affected by the Nashville country music and the Grand Old Opry, Harman was mostly interested in big band music, citing Gene Krupa and Buddy Rich as two prime musical influences, and although he has had limited opportunities to play jazz, it has remained one of his greatest loves. "I had a recording of Tommy Dorsey's 'Not So Quiet Please,' featuring Buddy Rich, and also 'Lover' by Gene Krupa and when I heard those, I knew what I wanted to be."

During high school, he got a band together, which played wherever it could, and upon graduation, Harman enlisted in the Navy, managing to play on each bandstand at every base. "I tried college after the Navy, but found I didn't like it because I didn't want to teach. I wanted to be a performer." Instead, he enrolled at the Roy Knapp School of Percussion in Chicago where he remained for three years.

Returning to Nashville in 1952 to settle family matters and work through a divorce, Harman decided to stay because, "I knew a lot of people down there and I thought it would be a good place to break in playing. I didn't really know what I was going to do there because I didn't really dream of it becoming as big of a recording center, but I was just trying to get some training and I went on the road with a few territory bands and I

played a few strip joints," he laughed. "That's really a good learning ground for drummers, though. You really can learn a lot like cues and reading music, things that every drummer should probably learn, not necessarily playing for the strip, but playing for shows."

But because the music scene was just beginning to grow, after playing some clubs and doing a little road work, Harman was mentioned by some of the local musicians who suggested he be added on recordings. "At that time they rarely used drums on anything that was recorded out of Nashville. In fact, a lot of them didn't use electric guitars at that time either. We got to use just a snare drum with brushes only. It was just to fatten up the rhythm sound, which is what they wanted, but they didn't want anybody to know it was a drum," he recalled.

His first session was with old time piano player, Moon Mulligan, and Harman says, "It was quite an experience. You have to play entirely different on sessions than on another type job. Everything you play is going to go on that record and be heard many times, and it all has to fit. On the road, you can make mistakes or rush or drag, and while it may not make people particularly happy, you can get by. That performance is gone forever once you've played that, unless it's recorded. You can play louder on the road and open up more too. We have opened up more on drums in the last ten years in the studios here, finally, but when I first went in, I didn't know either, and I had to pay my dues. There was no precedent for me to learn from, though, so I just had to figure it out. I got the idea of what they wanted and it wasn't like I was playing with a big band. It was like, give them a rhythm sound that they could live with to fatten the rhythm guitar up. I tried as much as I could get by with, as far as playing certain things on records. A lot of times they would say it was too busy and I would say that I heard it on another record and it sounded good, but they weren't quite ready for that at the time. It was strictly keep a good beat and stay out of the way of the guitar for a long time. It had to be taken in degrees. We couldn't just rush in there and start playing. Ultimately, I think that's one of the reasons I got in doing a lot of sessions, because I really did keep it simple and play what they wanted, and for that time, that's what was needed."

In 1955, Harman was still playing at a club in addition to doing sessions, however, when he finally realized he was having to send a sub to the club more often than not, he decided to give up the club work and devote his full energies to recording.

"IF I COME AWAY FROM A SESSION FEELING LIKE I'VE DONE A GREAT JOB, THE BEST I CAN DO, AND HAVE REALLY HELPED GET THOSE PEOPLE A HIT—THEN IT'S A POSITIVE SESSION."

"It was kind of like one big happy family around here. Everybody was just really into it, trying to make this a big recording center, and everybody was working together, and we worked many a long hour. We would do three or four sessions a day, six and seven days a week, and we would be in the studio all day and night. Many times I would leave the studio about 7:00 a.m., go home, clean up, eat breakfast and head out to the studio for another full day of recording. Sometimes I even slept on the couch at the studio, but I loved it."

By the mid 60's, he was probably averaging 600 sessions a year and had a near monopoly on supplying his beat on records for almost everyone, in addition to any soundtracks and jingles recorded in the area. As Nashville began to branch out and new producers began to record there, what had once been almost exclusively country became pop and rock as well.

"I think the biggest thrill I ever got was when I was called for the first Elvis Presley session I did," he said enthusiastically. "I want to be tactful about this, because he had his own drummer, but a lot of times, back in those days, people had their own musicians, yet wanted to use others also. Since Elvis was kind of a rocker, Chet Atkins decided to be nice and use two drummers, so he called me in and both of us played all the time. Even on the movie soundtracks we did that, and sometimes they even added a third drummer when we went to Hollywood to do those soundtracks."

Becoming one of Elvis' steady drummers, Harman remained with him throughout his early career and until Elvis began to tour later on. "It was great working with him. He was a great guy, and to work with somebody of that stature was quite a thrill. I had recorded with a lot of biggies, but I guess he was really considered one of the biggest."

Although Harman occasionally went to New York and Hollywood for jobs, after a while he felt he didn't want to jeopardize his standing in Nashville by being absent too much.

"So I decided this was it and I just went ahead and put my jazz and big band days behind me and really enjoyed whatever I played." Afraid to sound immodest, Harman hesitated before answering how he learned to execute the variety of styles during his career, but finally said, "Everybody just said that I had a natural feel for whatever we were doing. I had always listened to all kinds of music and I didn't have a closed ear to any kind and I liked to learn. I wanted to be as well rounded as I could and I felt that I could sit up there and do a country song or sit up there and play with a big jazz band. Whatever came up, I wanted to be able to do it and that was great because we did some big band type jingles too."

"A good studio drummer has to have a good beat and not rush or drag, which was what I was told was one of my best assets. He has to be tempered just right and has to be able to get along with people and want to work with everybody. He has to give his ideas on what he thinks and try to create and really go at it."

"The artists that got more out of me than anybody else in the world were the Everly Brothers. They always had great ideas and they would say, 'Try something different,' or 'What would this sound like?' Then we'd work with that and come up with something really different for that time."

"If I come away from a session feeling like I've done a great job, the best I can do, and have really helped get those people a hit, then it's a positive session. There are a lot of reasons you



can come away from a negative session, but there haven't been too many of those. Sometimes arguments happen or somebody is temperamental on the session, but we don't have a lot of that here."

Having done over 15,000 sessions, how does Harman keep his playing fresh and unmechanical? "I'll tell you, if you didn't enjoy it, you couldn't, but I enjoy it and every session is different. You come in and you have to start all over again and sometimes it really happens great and other times it's just average. But it's still fresh because it's enjoyable."

He, in fact, entered a new phase of his career two years ago, at age 50, as a member of a band called the Nashville Super-pickers. Comprised of a group of top studio people, Henry Strzelecki (bass), Phil Baugh (guitar), Buddy Emmons (steel), Willie Rainsford (piano and vocals), Terry McMillan (harmonica, percussion and vocals) and Harman, the band was originally formed to perform on a one-night basis for the Austin City Limits Show. People were so responsive to the music, which Harman described as "modern Country music," however, that the members decided to keep it going.

"It felt great to play live after all that time," Harman explained. "We all said, 'Hey, this is fun. Let's do this more often.' Also, probably due to the economy, a lot of the smaller labels aren't recording as much as they used to, and due to a lot more musicians on the scene and a lot of new producers who come into town who maybe want the younger set, for which I don't blame them, work has slacked a little. By '78, things started slowing down a little bit because of the influx of musicians coming into Nashville and everybody got a little piece of the pie and it thinned it out for everybody else. There are still plenty of sessions and I'm still doing a lot, but it has gotten less, so we decided that this could take up some of the slack time and it's a lot of fun and we're really enjoying it. I can't say that I'm wild about travelling a lot, but it's the only way you can get there, so to play those live shows, you've got to travel."

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Inside: Ludwig

Story and photos by Clint Dodd

This would be my second tour of the Ludwig plant. The first was two weeks earlier with some students from a local college. That time, I wasn't able to check out the photographs decorating the lobby as I entered the plant on Chicago's northside where one gets a true sense of the history and tradition of this 71 year old firm.

In 1908, William F. Ludwig, Sr., was drumming at the Auditorium Theatre in Chicago. The show, *The Follies of 1907* from New York, was one of the first to introduce jazz and ragtime to the Chicago area. The old wooden bass drum pedal being used by Mr. Ludwig simply couldn't keep up with the faster tempos of the new music. In an effort to keep his job, William, with the help of his brother Theobald, designed a faster model.

The idea of a faster pedal was attractive to many other drummers who like Ludwig, needed a better product. The pedals were soon being mass produced and space for machinery was needed. In 1909, Ludwig and his younger brother rented a barn on the northwest side of Chicago, formed a partnership, and called their new business Ludwig and Ludwig.

In 1916, Ludwig and Ludwig successfully completed production on a balanced action pedal tympani, a model still being manufactured today. Around the same time the company also began making trap sets and creating sound effect instruments for live theatre shows. When younger brother Theo died from a flu epidemic in 1917, William began spending more time with the business and capitalized on the emergence of drum corps and school bands by supplying instruments, lessons and overall assistance.

With the depression on in 1930, many business problems made it necessary for Ludwig and Ludwig to merge with the C.G. Conn Company of Elkhart, Indiana. All of the machinery was moved to Conn who had also purchased the Leedy Drum Company and was combining both companies to form the drum division, William Ludwig was named manager.

Ludwig resigned from Conn in 1936 to start out on his own once again. He purchased a 20,000 square foot building on Chicago's northwest side, which remains the current site. The company opened for business on April 1, 1937 under the new name of W.F.L. Drum Company. His associates were his son, William, Jr., and daughter Betty. Again, the first product was a bass drum pedal, in this case, the famous *Speed King*. Soon drum sets were added along with machine tuned timpani.

During World War II, the business slowed down to only sixteen employees and the company was allowed to only make wooden products since all metals were needed for the war effort. But following the war, the machinery was updated and replaced, and the father and son team began presenting hundreds of percussion clinics coast to coast to promote and expand the business.



Ludwig Drum Company headquarters on North Damen Avenue in Chicago.

Around the same time, the Conn Company combined their division of Ludwig and Ludwig with the Leedy Drum division to form the Leedy-Ludwig Drum Company. But in 1955, Conn put the entire drum division up for sale and the Ludwig family successfully bid on the Ludwig portion of the business regaining much of the original Ludwig machinery and patterns, and most important—their name. The name was soon changed to Ludwig Drum Company.

The business continued to prosper in the late 50's with new products, advertising and a well organized sales team to begin sales on a national and international level. Then, in 1963, Beatle drummer Ringo Starr is seen on national television using Ludwig Drums and business explodes!

By 1966, the company had purchased the Musser Marimba Company of LaGrange, Illinois, and Kitching Educational Classroom Instruments and the Kitching Scientific Company. In 1968, Ludwig purchased the Schuessler Fiber Case Company of Chicago and the name was changed once again. This time from Ludwig Drum Company, to Ludwig Industries.

In a short while I was warmly welcomed by Jerry Owings, the Art Director at Ludwig for the past eleven years, who would escort me through the plant.

Our first stop was to watch drum shells being assembled and where Jerry explained that white face maple with high quality grain markings were used. The shells are 6 plies with staggered or butted seams. Maple sheets are put into a special die-mold with the inner sheets covered with an adhesive coating. The die shapes the veneers into a cylindrical form utilizing electronic controls. Interior pressure is applied for uniformity in the range of 29 sizes. The shells are then allowed to stabilize for various periods depending on the season. After this, the moisture content of the wood is checked. If the wood is too moist, warpage can result. If the wood is too dry, it can crack. The good shells are then cut on both sides to prepare for Ludwig's *Sound Edge* which is hand sanded and finished.

Half the shells have grain patterns that are visually appealing and match into complete sets, and those shells are set aside to be used exclusively for natural maple and mahogany finishes. The rest of the shells, with less luster, are covered with pearl and cortex dress finishes. At this point the interiors of the drums receive a double lacquering for resonance, to seal out moisture and show off the natural wood finish.

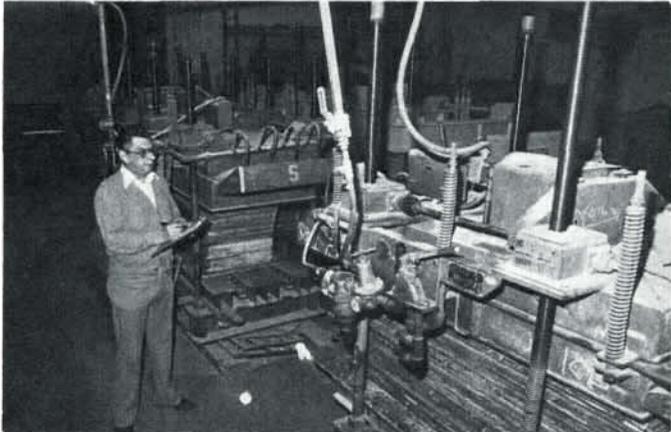
The pearl and cortex finishes are long, rubber-like sheets of color. A cut strip is coated with glue and pressed tightly around the shell using two rollers on each side to press out air pockets and assure proper adhesion. This is similar to taking a cook's rolling pin to the shell. Excess finish is then trimmed and the edge checked to make sure it is smooth for good head placement.

Story continued on page 88

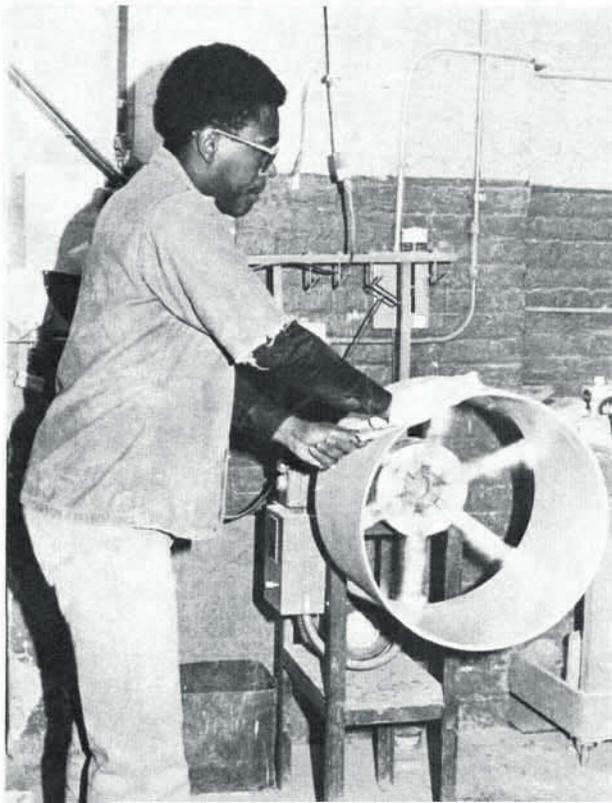
Ludwig's Jerry Owings and William F. Ludwig examine the quality of a shipment of maple veneer.



The panels are placed under a hydraulic press which exerts 12 tons of pressure on hundreds of panels, squeezing out air bubbles and permanently bonding the veneers in cross-grain configurations.



All shells are hand-sanded, inside and out.



A veneer panel passes through the triple roller glue spreader.



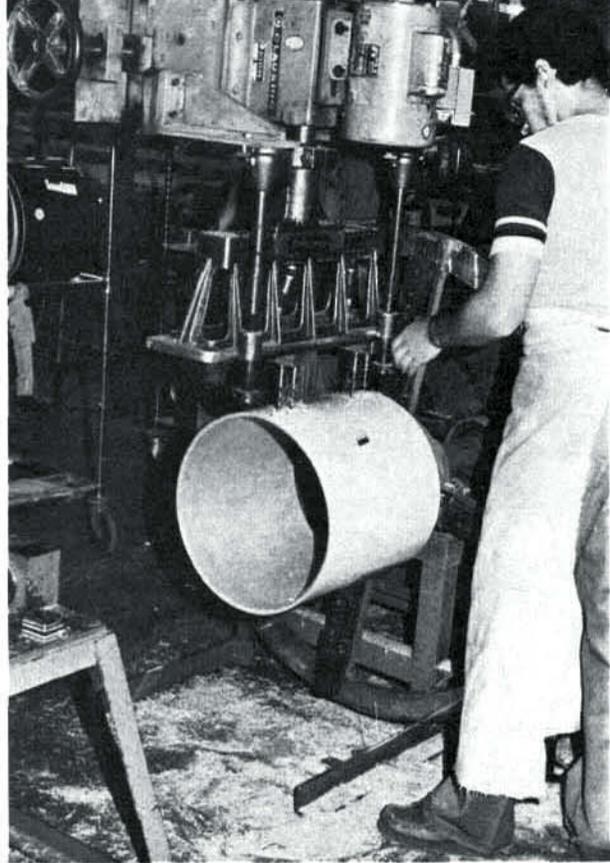
Strips of maple await the die-mold process while across the aisle, newly constructed shells are stacked prior to inspection.

The shells are hand sprayed with a coat of lacquer.





Cortex finished shells await the next step; the assembling of all hardware onto the drum shell.



A hand-controlled Multi-Driller drills holes into the shells of larger drums.

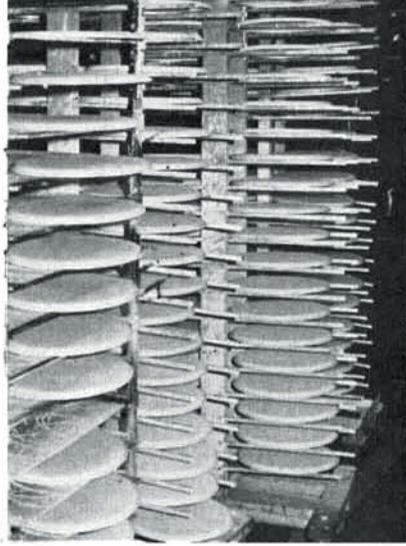


Circular strips of steel are stacked by size before being shaped into hoops.

All of the hardware is assembled by hand.

A company worker operates the machine which presses and shapes the hoops.





A wide variety of drumheads are sprayed with a rough coating for brush playing.



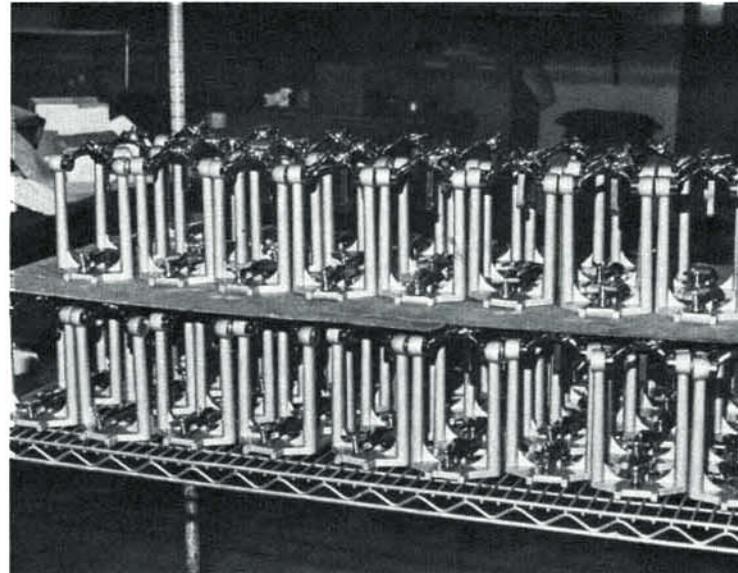
Brushes are made with the help of a machine which assembles a hollow metal tube around the thin wire of the brushes. The covering is placed on by hand, and packaged.

Drum cases and fiber covers are made in a separate plant.

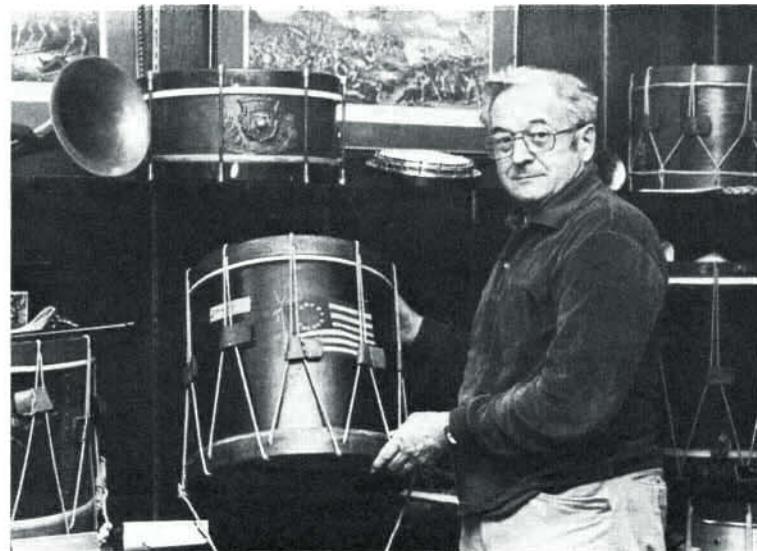


This 75 ton high speed punch press is one of a dozen which form raw metal into various sub-assemblies for holders, stands and accessories. The company works from raw material, clear through to the finished product.

Ludwig's Speed King Pedal on the assembly line; a popular item since its creation in 1937.



A portion of the basement of Mr. Ludwig's home acts as a museum for Revolutionary and Civil War drums. Drums made beyond 1900 are on view at the Ludwig plant, along with an impressive collection of bass drum pedals. Here William Ludwig, Jr., displays a rope drum from his vast collection.



Drinking and Drumming

by Jim Dearing

Within minutes my wrists and fingers felt stiffened. My forearms had lost their suppleness. The sensation soon spread to my legs, which seemed to be disproportionately heavy. Immediately I blamed my imagination; then instantly realized that my judgment was slightly impaired.

Since I was to perform a solo in the upcoming set, I felt the need to climb behind my drums and warm-up on the stool—something I had already done prior to the first set.

So I did. Fifteen minutes of double stroke rolls later—twice the amount of time I normally need—didn't help. To complicate matters, now I was a little tired from warming up! By my standards, I was neither physically, nor (more importantly) mentally, prepared to drum.

What had I done? Someone had bought me a beer, which I drank swiftly after the first*set* * * *

Drinking on the job is not uncommon for musicians, as you probably know. Not that the majority, or even a healthy minority of us are alcoholics, but drinking and music go back a long way—probably to the discovery of fermentation. The evolved social bonds linking these two activities have made them inseparable to some people. Music typically conjures up visions of romance won or lost, and can either project a powerful motivating force, or impart relaxation to the listener. Alcohol possesses the ability to broaden these impressions; therefore drinking while listening to music has become commonplace. Unfortunately, not only the listeners of music have come to use alcohol to alter musical impressions. Performers, in numbers greater than ever before, are performing under the influence of alcohol.

And here's where the trouble begins!

Drummers, of all the varied instrumentalists, are the most adversely affected (by nature of drums themselves) by alcohol. Besides requiring a creative imagination (which alcohol can help to facilitate) drumming demands exactness and alertness—two conditions which run against the grain of alcohol's influence. The precision and timing which a good drummer has are his basic mainstays. A guitarist can lag on the beat—a drummer *is* the beat.

Otto W. Neubuerger, M.D., is the Medical Director at Raleigh Hills Hospital in Sacramento, California, which specializes in the treatment of alcoholism. Dr. Neubuerger has been the Medical Director since the institution's inception in 1974.

"In small amounts," says Neubuerger, "alcohol slows reflexes and inhibits fine movements requiring coordination."

Well now! Any mention of "slowing reflexes" and "inhibiting coordination" should immediately make sober reformists of all us drummers, although it is foolish to expect this to happen.

But why? Why do the vast majority of us drummers intentionally handicap ourselves occasionally? First of all, the pressures can be staggering.

Bars and clubs are certainly built to sell alcohol: therefore, the atmosphere is especially well suited for drinking. Ample conversation, dim lights, waitresses and bartenders, dancing and live music all contribute to a drinking atmosphere as our society has defined it. Bar patrons sometimes offer to buy musicians free drinks, often times buying a band a round of drinks before they can politely decline. Many clubs, and all concert situations it seems, supply musicians with free flowing booze. Considering these factors, the temptation for a musician to indulge in a drink can be overwhelming.

Taking a very definitive stand against drinking while playing is much more productive than a lackadaisical attitude toward the possibility of drinking. Go to work with the attitude that drumming is your job, and to perform your job well you need all of your faculties at your ready disposal. Turn down drinks politely, but be adamant in your refusal. Try to recruit your fellow band members to do likewise—there's power in numbers, not to mention willpower reinforcement.

Having poor communication between band members can result in drinking. Usually this form of drinking won't be severe; yet it will invariably affect the music. Disputes such as having to play longer than expected, one member not being in a good mood (and showing it from the stage), or power struggles within the band can all lead the entire band to indulge in a few drinks. This nonchalant attitude by the members is detrimental to good, solid musical projection. The audience can easily sense when a band isn't seriously performing.

These disputes can, and must, be settled before they cause a serious division in the band. Problems such as these are by no means exclusive to musical groups; rather, they are commonplace in businesses of all kinds. In more conventional types of employment, arguing employees are encouraged to air their grievances, thus at least defining the problem and often times settling the dispute then and there. If personalities just cannot agree, they usually will cease working together.

Alcohol affects different people in different ways. Such variables as body weight, rate of metabolism, liver efficiency and tolerance as a result of drinking, all interact to determine how and when alcohol will make itself known in you. The active substance in alcoholic beverages is ethanol, and ethanol primarily effects the membrane located on neuromuscular interfaces, which facilitate the conduction and transmission of neuro impulses to the muscles. Ethanol injures cells by precipitating and dehydrating protoplasm, the substance which cells are made of. A loss of discriminate control, which is dependent upon nerve-muscle action, will quickly be realized. If you're anything like me, you don't like to give up your drumming control voluntarily. All the senses (sight, smell, hearing, touch and taste) are locally dulled, thereby resulting in unreliable perception.

Overall, the central nervous system is more markedly affected by alcohol than is any other system of the body. Electrophysiological studies suggest that alcohol, just like other general anesthetics, puts forth its first depressant action against those parts of the brain involved

with the most highly advanced integrated functions.

The first mental processes to be affected are those that depend upon training and previous experience. Rehearsed patterns, drum breaks, dynamics and cues will all suffer. Discrimination, memory, concentration and insight, all things vital to a drummer, are dulled and then lost. Obviously, your drumming execution while drinking is severely hampered. Physically, your body cells dry up; mentally, your senses are dulled.

Right down to the fingertips, tell tale signs of alcohol consumption can be felt in the appendages because of neuromuscular inhibition. These feelings are centered in the very small white, red or intermediate muscle fibers located inside the larger and more identifiable muscle groups of the body. All three types of fiber are involved in contraction, and classified as "fast twitch" muscle fiber. Among other places, white fiber controls the hands, fingers and wrists, and is responsible for quick, short-lived movements. It is believed that this white fiber can be developed for very specific tasks, of which drumming would be an example. Primary red muscle fiber, while not

able to be developed for specific tasks, is also important to drumming. The red fibers are concerned with gravitational work and sustained activities, such as enabling you to sit comfortably on a drum stool for hours. Intermediate muscle fiber, while closely related to white fiber in purpose, nevertheless share characteristics with the red as their names implies.

While listening to drummers explain how alcohol affects their playing, several revealed to me that they felt alcohol, even when consumed at rates faster than their livers could possibly process, improved their drumming abilities. This is a fallacy and clearly demonstrates alcohol's powerful influence on individual perception.

Perception is not necessarily validly coupled with reality. You can feel as if you are really drumming well, but in fact since your perception is altered, you can be performing sloppily without realizing it. If more than moderate amounts of alcohol are consumed, and it accumulates, performances will definitely decline.

Dr. Neubuerger in dealings with patients, is very familiar with discrepancies

in perception.

"I think disparities in perception particularly affect people who tend to be rather shy and reclusive naturally. Sometimes such people will use alcohol to give them courage, but its actual effect is to dull their feelings of shyness to the point where they can perform. Such a person can very easily drink too much and think they're performing well, but in fact be performing poorly due to dulled senses."

The most common justification offered by musicians who drink is that "having a beer takes the edge off." This refers to that age-old nemesis of all stage performers known as anxiety. Anxiety grows from different roots: the first type: stage fright, is derived from the excitement of performing and can be either beneficial or detrimental to a drummer. In its initial stages, stage fright can facilitate performance, acting as an adrenalin rush. This "rush" picks us up and gets us excited. Lets face it—drumming is fun! Excitement adds to the fun. Every drummer has a cross-over point, however, where beneficial anxiety will peak out, and worrisome inhibitions will assume control over his mental state. Many a



performance, especially high anxiety situations such as soloing, have been stifled by stage fright. A drummer can quite easily talk himself into believing that he is not "up" for a particular performance due to this rapidly escalating inhibitor. As stage fright continues to approach the critical cross-over point on the anxiety curve, almost any feeble excuse is capable of influencing a drummer's mental state during the precious, highly volatile moments preceding a demanding musical passage. It is precisely at this time that stage fright will either overcome the drummer, thus forcing him into a submissive state where he will attempt very little outside of what is basic and secure, or indeed enhance his intensity and performance, thus urging him to create and take chances which could expand his command of the instrument. It's natural and thought conducive to performance to become excited and nervous before drumming, but this increased awareness must be kept in check and not allowed to dominate your thoughts. Being "psyched up" is great, but physically trembling means that you are a bit too stimulated to perform at your optimum.

The best weapon to wield against stage fright is one which is not immediately available to all of us yet: experience! Drum before an audience as often as you can. If economics and time permit, drum with anyone you can, just for the experience and personal reinforcement afforded from repetitive drumming. Often times, taking a chance with a difficult roll or pattern can break up personal tension. If you succeed in executing the pattern, your confidence will be bolstered. Even if you mess it up, laughing it off will loosen you up. Go ahead and take a calculated risk—don't play it safe!

The second type of anxiety grows out of depression, a condition markedly different than stage fright. Whereas stage fright rapidly escalates preceding a performance, depression influenced anxieties are brought to work with the drummer, and can be the result of many diverse complications. Inadequate sleep, weariness from traveling, natural introvertedness, or contract and managerial disputes are all capable of inducing depression.

While not a cure, moderate amounts of alcohol can temporarily hide depression.

According to Dr. Neuburger, "There's also the psychological part of it. How do you feel about performing right now—are you up, are you looking forward to drumming, or are you feeling down?"

"Sometimes not being up, or being tired—as musicians on the road can get—maybe a little drink will help dull the fatigue, shyness, or bad feelings thereby helping you to perform better

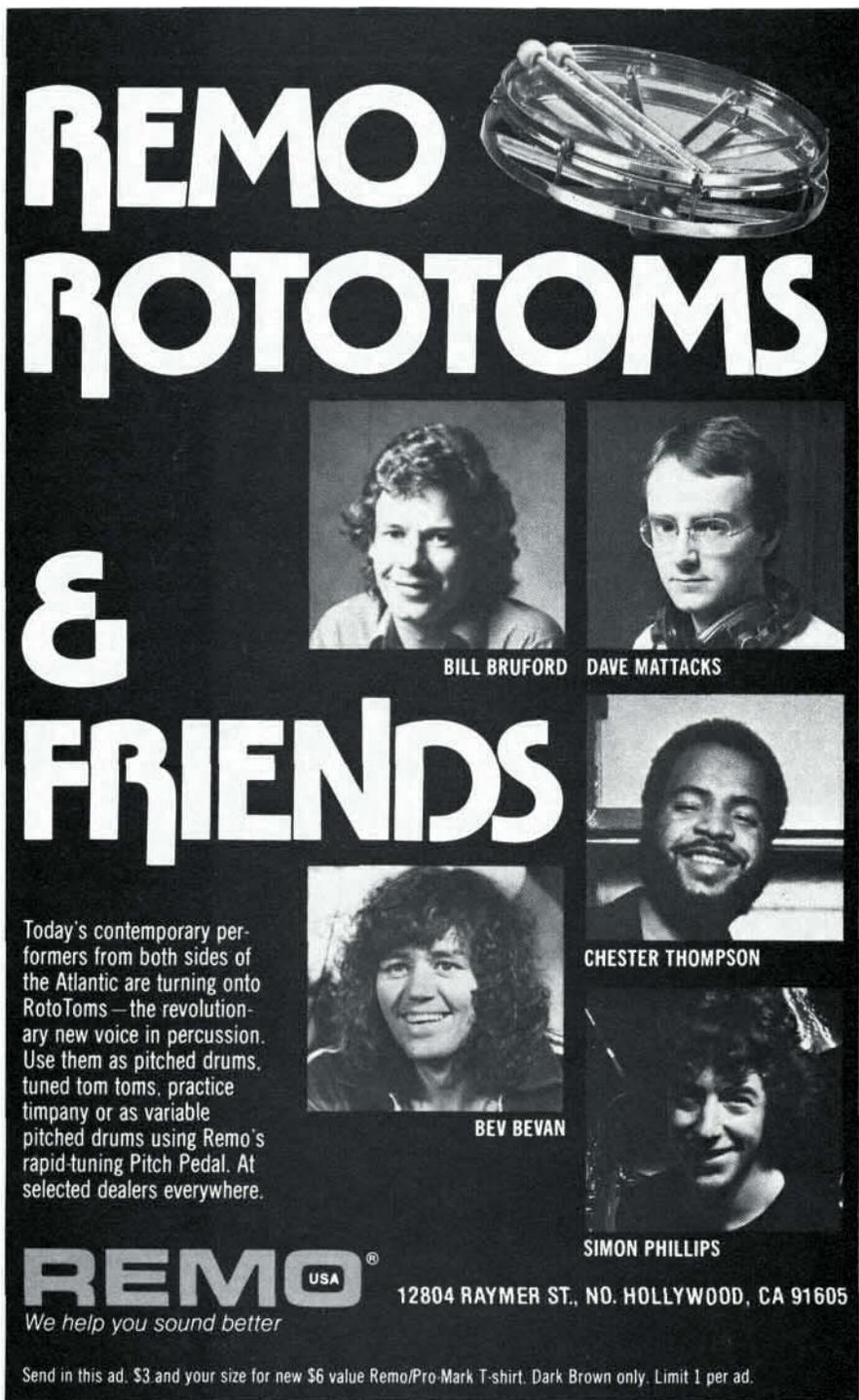
than if you were sober (and depressed). I'm not saying alcohol is good, it does much harm, but some drummers can undoubtedly use alcohol to ease the pain or pressure."

Alcohol's beneficial role as an anxiety suppressor, then, is its most important function for drummers. Alcohol should not, however, be relied upon consistently. Professional help by a psychiatrist, or (and more to my liking) self-taught relief through books dealing with mental strength are good, solid methods to per-

manently cope with depression. Several excellent books are: *Feeling Good: The New Mood Therapy*, by David D. Burns, M.D.; and *Cognitive Therapy and the Emotional Disorders*, and *Depression: Causes and Treatment*, both by Aaron T. Beck, M.D. These books stress commonsense positive thinking as the best means to overcome depression, thereby avoiding the bottle altogether.

Though alcohol does provide energy via carbohydrates, (150 kcalories per 12 oz. beer, 4 oz. of wine or 1 1/2 oz. of

continued on page 86



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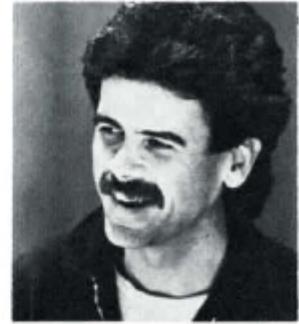
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Converting Those Old Rhythms, Part II



by David Garibaldi

In Part I we learned how to play a shuffle properly and how to apply it to a "half-time, shuffle-funk" concept. In Part II we'll explore this idea further with an emphasis on more complicated patterns. The basic approach is the same: converting 16th note rhythms to 24th notes to produce an underlying triplet feel. This can be done with any 16th note pattern in your repertoire, but you must first sit down and think about the coordination of the hands and feet. The goal is to combine a disciplined, free thinking mental approach with an excellent time feel. Both go hand in hand. Without one or the other, you'll be an excellent timekeeper with no exciting ideas, or you'll be too mechanical and intellectual to be practical. Being an excellent timekeeper should be the primary consideration. Then, with a solid technical foundation you can develop stylistically.

One excellent way to aid in this development is to *write your specific idea or pattern on paper* so you can see how the limbs work together. Writing the patterns on paper will give you a visual representation of your ideas. (Reading is a must). After a few of these sessions, you'll have the makings of a catalog of ideas and concepts that will be of real value to you in the future as you develop stylistically.

To further illustrate this conversion process, I've chosen two rhythms: (1) A 4/4 pattern from *MD* May/June 1979—"Theme and Variations." (2) An 11/8 pattern that I developed during a brief stint with Kitty Hawk.

H.H.w/R.H.
S.D.w/L.H.

B.D.w/R.F.

Convert this to 24th notes.

H.H.w/R.H.
S.D.w/L.H.

B.D.w/R.F.

Now, by reCOORDINATING the left hand and adding the left foot, we get the same basic pattern but with an underlying triplet feel:

H.H.w/R.H.
S.D.w/L.H.

H.H.w/L.F.
B.D.w/R.F.

Next is the 11/8 pattern. An expanded notation system is used for more clarity. I think of this as 5/4 plus 1/8.

H.H.w/R.H.
S.D.w/L.H.

H.H.w/L.F.
B.D.w/R.F.

Note: This note is sounded by the left foot only. Do not play w/right hand.

Follow the same conversion process:

H.H.w/R.H.
S.D.w/L.H.

H.H.w/L.F.
B.D.w/R.F.

Again, we re-coordinate the left hand and add more left foot to produce the triplet feel:

All the right hand parts can be played on other sound sources: cowbells, "trashy" cymbals, cup chimes or any other bell-like percussion instruments. Remember to play all unaccented notes very softly—match the sound of the H.H. and S.D. on unaccented notes and all accented notes of equal force with respect to dynamic markings. (The dynamics used are at your discretion. Vary the dynamics to avoid "one-sidedness." During your practice time utilize all the dynamic markings.)

Added thought to aid your study/practice time: the more of the 5 senses that you incorporate into the learning process, the more anchored in your mind the ideas become. All information in the physical realm comes to us via one or more of the 5 senses. In playing the drum set we use 3 of the 5 senses: (1) Seeing. (2) Hearing. (3) Touch. Think about it. See you next time.

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MD readers may write directly to David Garibaldi at: 33 E. South St. New Bremen, Ohio 45869.



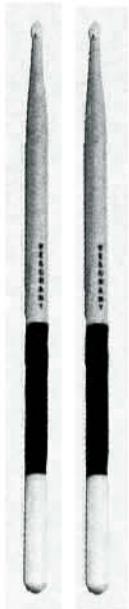
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Allmans continued from page 13

never have. Just get up and play. Occasionally, we'll structure fours and that kind of thing, within the context of a song or an instrumental. We don't talk about what we're gonna play. We just play. The last instrumental from *The Madness of the West* is the only thing we've worked out. It's the *only* thing, and there's only four bars of that."

Butch had spoken with Bill and I at some length about his dream to record a "written" percussion piece, and how *From the Madness of the West* fulfilled the greater portion of that dream. Butch credited much of the success of the piece to percussionist Mark Morris. On the previous Allman Brothers records, Jaimo usually played congas, and Butch would add in tympani, or conga and the two of them would track on other percussion instruments. But, the beauty of the album, and of "Madness" in particular is that it captures Butch and Jaimo on drum kits and Mark on timbales live.

Another significant factor concerning the Allman Brother's instrumental songs is that the writer of the songs, guitarist Dicky Betts, also plays drums.

"The melodys are so open, that they leave so much room for the percussion," Butch said.

Jaimo started laughing about the new album. "I can't wait until that thing comes out and they hear three drummers

on that. Two drummers mess them up so bad. One guy will say, 'He's playing this.' And another guy will say, 'No. He's playing that.' They forget about the fact that they are listening to two sets of drums. And the two sets of drums are not thought of as drums. They're thought of as musical instruments.

"If you think about them as drums, then Butchy might as well play two big ol' bass drums and get himself a 7" snare drum. Because that's just what it basically amounts to. It seems ridiculous to have two drummers play the same thing! If it involved playing *just* drums, you'd have maybe a bass drum, a snare drum and a cymbal. That's basically playing drums. But, when you start getting all the different tones—that's *percussion*."

"Exactly." Butch leaned closer. "And when you get two drummers trying to play the same thing, all you're doing is restricting both of them. No two drummers in the world play the same thing."

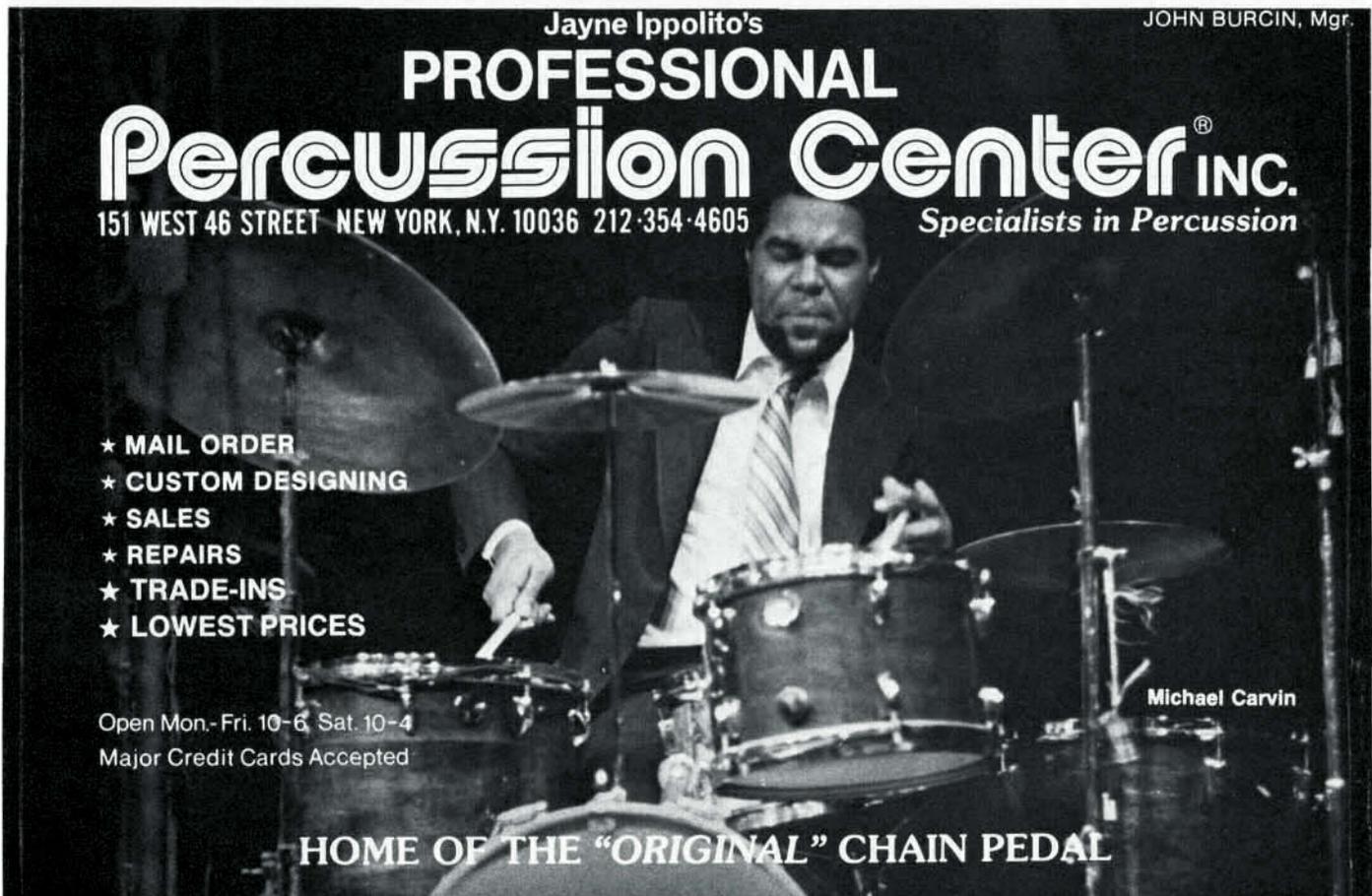
To which Billy concluded, "Not only are you restricting the drums, you're also restricting the whole band, because nobody can go in any direction. It's *too* solid."

The heads nodded up and down in agreement. Then, there was a frantic knock at the door. It was Candy Johnson, Jaimo's wife. She apologetically informed us that Jaimo had a whole group

offriends and a birthday cake waiting for him upstairs. So, we agreed to continue the interview later on and made our way back upstairs. Dicky was playing a borrowed guitar, and was jamming with Henry Paul, and Danny (a keyboard player who was touring with the ABB). Butch sat down at a conga drum we found in the basement and Jaimo grabbed two *Roto-Toms* and started playing them with sticks. They kicked into a totally unique version of "In Memory of Elizabeth Reed." It featured a drum solo with Butch and Jaimo on their apparatus and it cooked. Which proves—a good workman never complains about his tools.

When it was time to leave, Billy, Butch, Melinda Trucks and I hopped into the back of a Lincoln limousine and sped past Central Park to the hotel where the band was staying. We rode the elevator up, walked down the corridor and into the hotel room. There were stainless steel trays covered with all kinds of food. "Help yourself," said Melinda. Billy grabbed a shrimp. I settled for a can of soda, kicked off my shoes and set up the tape machine. The phone rang. It was from Jaimo's room where the celebration was continuing and they wanted us to come up. Butch went up and in a few minutes returned with Jaimo who had a piece of cake in one hand and a glass of champagne in the other. By now it was after 5:00 a.m.

continued on page 45



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Technique



by Charley Perry

Drumset technique is the means by which the drummer expresses his musical intellect and feeling. Technique and expression function together as part of the central directive system which incorporates the mind and body (or *inner* and *outer* self) in producing music.

Technique is commonly thought of in terms of mechanics, leading to voluminous studies aimed at the technical aspects of drumming. These are fine for improving or maintaining one's technique, but they contribute little, if anything, to the drummer's touch, sound, phrasing, interpretation, and timing. It is up to the teacher to develop musicality from a student's technique.

The teacher can begin by having the student ask himself: Is my touch too heavy or too light? Does it produce the desired sound on my drums and cymbals? Is my volume level the same as that of the group? Is my timing steady, and does it generate the feeling I want (exciting or funky, etc.)? Is my playing supportive of the soloists and ensemble? Or am I playing strictly for myself? What am I trying to say musically? Does it enhance or detract from the collective effort of the group?

Thinking of technique only in terms of power and speed rules out the finer points and subtleties that make drumming colorful and dynamic. Power and speed are important—in their place, but without musical purpose and sufficient control they're meaningless. Furthermore, power doesn't necessitate an excessively hard or heavy touch. The drummer's artistry lies in the musical application of his facilities, not merely fast "chops." Directionless speed is mindless. Uncontrolled speed is bad technique.

Buddy Rich, one of the fastest and most powerful drummers *never* pounds his drums. On the contrary, much of his brilliance derives from a smooth, at times delicate touch, and a dynamic range that extends from a whisper to a roar. Nor does he play many notes where one or two will do.

Mel Lewis, another outstanding big band stylist, is never heavy or cumber-

some. Neither is Ed Shaughnessy, the excellent drummer on the *Tonight Show*.

Mechanical Aids

Mechanical aids such as heavy metal sticks may succeed in building muscles; but I can't justify their use. Drummers are not weightlifters. Sheer muscle development is the goal of the latter. Muscle control, only as it relates to the finesse of fine musicianship, is the desire of the former. The manner of gripping the drumsticks, the stroking and touch (the degree of muscular intensity) upon the drums and cymbals are the all important factors. Brute strength alone "doth not a good drummer make."

Muscle Tension

Every muscle action results in a lesser or greater tension. Tension, in fact, is a requisite for producing motion. Muscular tension is flexible, readily adjustable to changing conditions and demands, and produces the specific intensity which is characteristic of dynamic drumming, whether loud or soft. Without such intensity, drumming tends to be lethargic, and deprived of vital energy.

There is a danger, however, in too much tension. When sustained for an extended period of time, extreme tension can result in rigidity. Rigidity is not pliable. Rather, it is fixed, unyielding, and unresponsive to the nuances needed for interpretation. Excessive tightness can cause muscle fatigue which, in turn, considerably lessens endurance and control. Invariably, timing will also suffer.

For examples of intensity applied expertly, listen to drummers Bernard Purdie, Steve Gadd, Tony Williams, Roy Haynes, and Jack De Johnette.

Finding Level of Intensity

In the course of practice, experiment with muscular tension. Loosen your muscles. Allow them to "let go," to become as limp as possible. Retain only the tension necessary to grip and manipulate the drumsticks. Gradually increase

the tension to its maximum. Notice the difference in muscle tone, as well as the tone of the drums and cymbals, at each level of intensity. By thoroughly familiarizing yourself with varying degrees of tension and their accompanying bodily sensations, you will eventually find the exact degree of intensity at which your drumming sounds and feels best. Let me emphasize that specific tension-control can be learned, and that it is possible to maintain tension in the necessary muscles for correct performance while the rest of the body remains in a state of relative relaxation. The answer, then, lies not only in presence or absence of tension, but rather in the degree and control of muscular tension.

The Grip

A grip that is too tight or squeezed will choke the sound and inhibit the motion of the drumstick. Moreover, the drumset player continually alters his grip when playing on toms and cymbals to attain a multitude of sounds, effects, and feelings. Therefore, the grip should only be firm enough to insure maximum comfort and control.

Personal Technique

Study the techniques of the best drummers. Try to assimilate the principles of a particular technique, if you like, or adapt part of it to your own drumming. But avoid becoming the clone of another musician. Don't impose upon yourself rigid exactness, the sticking method, etc., that evolved from the life experience of someone else and that is particularly suited to his body system and style. In all probability it will not work for you. Technique should express *your* body system and thinking. Learn to trust your own instincts and mind. Gratification and sense of self worth comes from the distinctly personal approach to drumming.



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Harman *continued from page 27*

Although the music does not lend itself to lengthy solos, Harman is enjoying being spotlighted some, but says it took some getting used to. "I remember playing down at the Carousel Club, back in the days when drum solos were hot stuff and you'd sit there and take about a 20 or 30 minute solo and drive everybody bananas, but it was fun for me. I hadn't done that for a long time, so I had to ease back into it a little bit.

"If you're doing a solo where you have to stay in time for eight or sixteen bars and then everybody comes back in, it has to be pretty simple or you can lose the band real easily. But I like the kind where the band just turns it over to you and you can go and change tempos and do anything you want to do. You can get down to nothing and build to a climax and maybe even a couple of times, and then bring them back into the original tempo. That's the kind I used to like a lot, even though I don't do a lot of that with this band. I do take a couple of short solos which I really enjoy."

Last year Harman even agreed to go on short road trips with Floyd Cramer, whose drummer left. "We go back a long time," Harman explained. "Floyd used to be a studio musician in Nashville as well, and we worked together a lot, and when he asked me to go out with him, I said yes because I was enjoying playing live so much again. He's a great guy to work with and it's a new experience because he works so much with symphonies, which is really wild. You have about 80 or 90 pieces behind the group because he does a lot of things with strings and horns and it's really great having all those musicians behind you."

Although he practices on a pad in the various hotel rooms on the road, Harman says he usually doesn't get the chance to warm up before a live show. "There just usually isn't the time or the place," he stated. "Sometimes on a session, I'll go a little early and work with the engineer for a little while to get a drum sound, but on live shows, we'll do a sound check and that's about it."

continued on page 52

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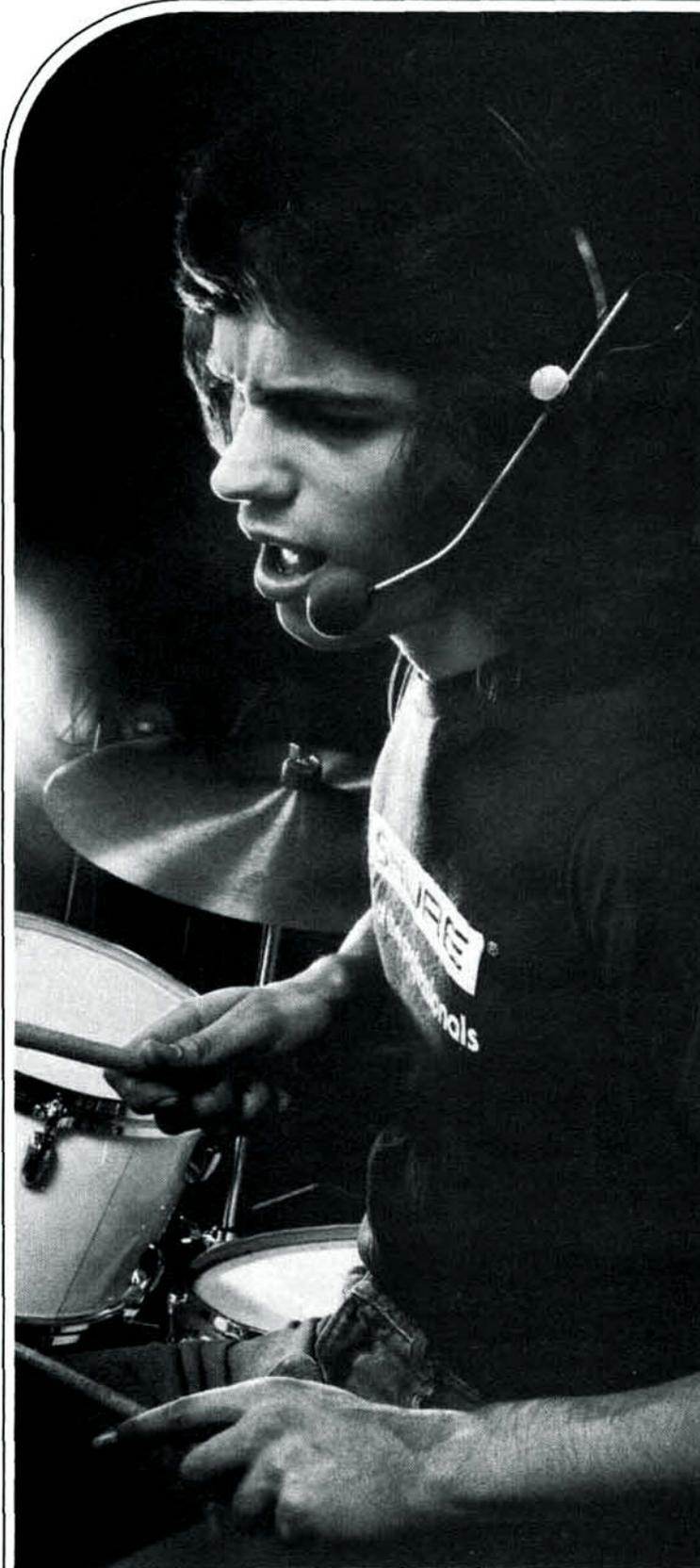
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DRUM SOLOIST

Jimmy Cobb: "Four on Six"

by Bob Jackson

Photo



1

(♩ = 120)

Sticks

Musical notation for the first section of the solo, featuring a 4/4 time signature and a tempo of 120. The notation includes various rhythmic patterns, rests, and dynamic markings. A triplet of eighth notes is indicated with a '3' above it.

Cym.
Sn.
Tm.
H.H.

+ = Stick on Stick

0 = H.H. Open

x = H.H. Shut ("Chick" sound)

2

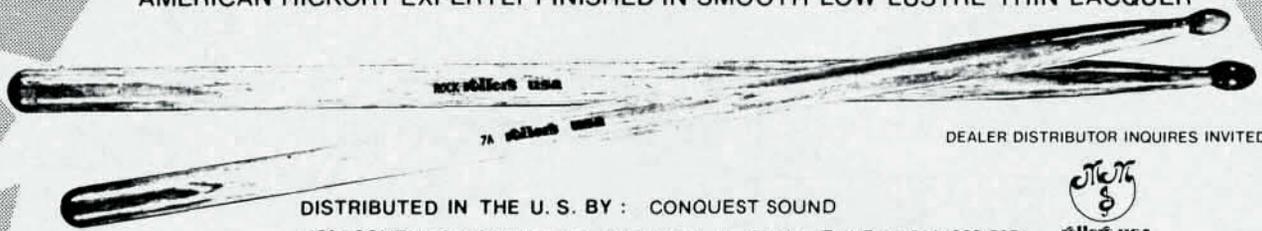
Continuation of the musical notation for the second section of the solo. It features a 4/4 time signature and includes various rhythmic patterns, rests, and dynamic markings. The notation is dense with rhythmic figures and includes symbols for cymbal, snare, tom, and hi-hat sounds.

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Allmans continued from page 38

"Let's go back and talk about how the Allman Brothers Band came to be," I suggested.

"Well," began Butch, "I already told you about the jam. Then after that we knew that's what we wanted to do. We'd all been in bands trying for hit records. That wasn't any fun, and this *was* fun."

"How long did you rehearse before taking it on the road?"

"We'd rehearse during the week. We moved into a one room apartment. Eleven people living in it. One big room and one little bedroom with about four mattresses thrown around. One piece of furniture and that was a Coca Cola machine full of beer. And after we'd finish rehearsal we'd play court ball in the big room and the beer machine was third base. Anyhow," Butch went on, "we'd be in there at 4 or 5 o'clock in the morning screaming. Instead of calling the police, everybody moved out! We emptied out that whole apartment complex. Anyhow, we'd rehearse all week and go to Piedmont Park in Atlanta and play on Sunday. Everybody wrote. As soon as somebody wrote a song, we'd work it up."

Billy pointed out that, it was as if the Allman Brothers decided to work and stay together because the music felt good. Finally, the rest of the country

picked up on that feeling.

Butch agreed. "Apparently that's what happened," he told Billy. "Because that's what we did. Record companies told us to get Gregg out from behind the organ, and basically they said a white group from the South didn't stand a chance just standing up there playing music. We're not playing r&b we're playing rock'n roll. They said we had to be more like Led Zeppelin or the English groups or we didn't stand a chance. We just told 'em we didn't care. It was fun."

The first years of the Allman Brothers existence is an incredible story of perseverance and belief. "We averaged 265 days a year the first two years on the road," Butch remembered. "Played for everybody whether they wanted to hear it or not, and just had a good time. We lived off \$3 a day apiece. That was our allowance. Jaimo's the only one that saved any money."

"Well, I didn't have an old lady," Jaimo smiled.

I asked Butch to talk about those first years. "Well, we traveled. How many of us were in that Ford Econoline?" he asked Jaimo.

"Eight."

"There were six in the band and two roadies. That's the way we traveled coast to coast. Two sitting up front and six of us in the back of the van. We made

one drive from San Diego to New York and got to Chicago in a blizzard."

"What kept you going?"

"The music! *Definitely.*" Trucks emphasized.

I took a sip of soda. "Let's talk about equipment just a little bit. Sometimes I hear drummers say, 'I have to play on this or that.' Others say, 'It doesn't matter.'"

Butch answered. "Personally, I think it helps to have a set you're comfortable with, but that's not the prerequisite. The *main* thing is having the people that you're comfortable playing with. Obviously, the more comfortable you are with what you're doing, the easier it will be."

"You used to play Gretsch drums. Now you've switched to Pearl. Why?" asked Billy.

"The Pearl set is 9-ply wood coated with fiberglass. I wanted that warm woody sound but I wanted the projection of fiberglass. Let me put it this way," laughed Trucks, "I liked it until I heard Jaimo's Cameos."

Jaimo was a Gretsch player who recently switched to Camco, and he explained why. "I don't know what the hell they put on those Camco drums that they don't put on the Gretsch drums. I was told that the people who make Gretsch

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The Musical Drummer



by Alan Dawson

One of the questions that has come up the most times in conversations is: "What is this about *form* in music? How do you know where you are? How do you approach playing with other instruments on specific tunes? What would your approach be to soloing on tunes?" And so forth. Now, obviously these are the kinds of questions to which there is certainly no one answer.

To start off with, if we're talking about *form*, most of the tunes that I am dealing with here are the tunes that we speak of as "standards." There are certain forms in which most of the standard tunes fall. Certain categories. However, we do have a lot of exceptions particularly in contemporary tunes. From the standpoint of the standards probably the most common form would be *AABA*. That is a form simply in which we have phrases, the first, second and fourth phrases alike. The first two phrases are *AA*. The next phrase, would be the *B* phrase. And that's commonly referred to as the release, bridge, or channel of a tune.

How do we know how long a phrase is? Most of the tunes (there are plenty of exceptions) deal with eight bar phrases. If there's a deviation from that, you can determine it by listening. We could make an analogy between an eight bar phrase and a sentence. Well, it would be a fairly long sentence, but you would have the feeling of a period at the end of this phrase. If we take a tune like "Satin Doll", which most of us are pretty famil-

iar with, we sense at the end of the first phrase the feeling of something coming to an end, like the end of an eight measure phrase. And in the case of "Satin Doll" we would have the *A* phrase followed by a phrase just like it. And that would take up sixteen bars, or *two* eight bar phrases.

Now, the *B* phrase would be a bit different. Very often the *B* phrase goes to a different key. Or, at least it's a different melody even if it doesn't go to a different key. You'd have the bridge or the release of the tune—the *B* section—and at the end of the *B* section, you'd have a feeling of a period also.

Then we would follow that with one more eight measure phrase, an *A* phrase and it would more or less have a period at the end of *it*.

We could make the analogy that those four, eight measure phrases and their total, (being one chorus) are equivalent to a paragraph. So we have actual phrases within the chorus just as we would have sentences within a paragraph. In a musical situation, once we have stated the melody in this form, the improvisation of the various instruments (saxophone, trumpet, etc.) continually play within the framework of this form. That is, they continue to play this *AABA*, *AABA* form. It actually might be a combination of the form, harmonic and melodic content of the tune.

How do these forms concern the drummer? By being aware of these

forms, the drummer is able to accompany the various instrumentalists in a much better way by knowing exactly where he is within the framework. Typically you might have this form of *AABA* and have a tune in which during the melody or improvisation, you might play with a "2-beat" feeling in the *A* sections, and a "4-beat" feeling in the *B* section. In doing this, you actually create a bit of interest and a lack of monotony in accompanying the other instruments. Also, in this type of tune you might find that very often you can play some type of a quasi-Latin rhythm in the *A* sections and straight ahead swing in the *B* sections. Typical of this would be the tune "Night in Tunisia". *A* sections are more or less Latin and the *B* sections are straight ahead.

On some of these tunes you might do this *only* during the melody and in others, continue this type of thing through the improvised choruses.

There are forms like *ABAC*. This is another very common form. An example of this form would be a tune like "On Green Dolphin Street." That is, the first and third phrases are alike, the second and fourth phrases are different. I would like to point out that on this particular tune, the second and fourth phrases *are* different in spite of the fact that they both start alike. Less than 4 measures of the second and fourth phrases are similar. They change.

Typical of this tune is that in the *A* sections (the first and third phrases) during the melody at least, some type of a Latin, or broken rhythm is played. The second and fourth phrases are played straight ahead. This is very effective, because going from the Latin or 'broken' rhythm into the swing part, enhances it. This is done most of the time during the melody, *but* depending on the circumstances this might be continued through the improvised choruses.

What are the circumstances under which you might or might not do this? Generally, if bass, piano and drums are playing during the melody and things feel very comfortable, you or any one of the members of the rhythm section, might

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decide, "Hey! During this blowing part let's be a little adventurous." You might continue to play some type of off rhythms in the course of the improvised solos. This has been the criteria for me. If it feels comfortable and everybody seems at ease, then we can experiment a little bit. If not, then we really want to take care of business until it starts to come together. There is no set rule about this, but it is a part of playing along with other instruments. And it also carries through as a fringe benefit into the playing of solos.

Typically, you have certain tunes that lend themselves to solos because of either their rhythmic makeup or the general approach that's used on the melody. As I mentioned in the case of "On Green Dolphin Street" you play a kind of Latin feeling in the first and third phrases and straight-ahead in the second and fourth phrases. That gives you a guide to use for playing a drum solo and keying in on the contrasting parts of the tune. The solo becomes inspirational to you and also makes a nice tie-in for the listener. And when I say the "listener", I'm not speaking *only* of the audience, but also the other players. It makes it more interesting for everybody listening to be able to relate what you are playing to the tune. The other instrumentalists are able to come in at the end of your solo much easier than if you are just playing with no thought as to how the tune is constructed.

Remember that accompaniment is important. The fringe benefit is the solo! A drummer, when constructing a solo should play something that is interesting to him *and* to people listening, and therefore make it simpler for the other musicians to come back in.



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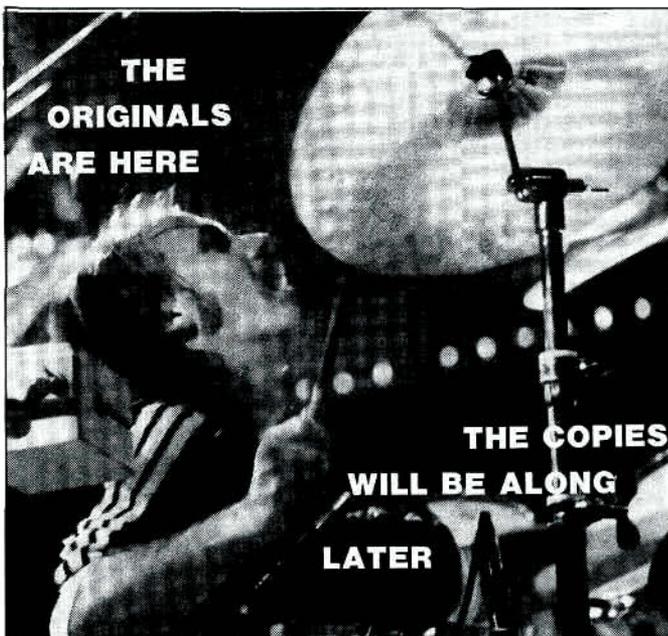
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Getting Your Money's Worth, Part 1



by Rick Van Horn

I like to think my column is directed towards the music world's equivalent of the nine-to-five. If you're like me, you work five or six nights a week, fifty weeks a year. You basically earn a weekly salary on which you get by. No big record bucks, no endorsement agreements with drum companies. Basically a job like everyone else. And for this drummer, like everyone else, money is tight. Expenditures, even necessary ones, must be carefully considered and each dollar stretched to its limit.

Unfortunately, the cost of equipment is constantly rising, and items which must be replaced often, such as sticks and heads, can run into heavy money in a very short time. For the drummer wishing to upgrade his set or add pieces to it, the cost can actually be prohibitive. In my next two columns, I'm going to give some tips on ways to cut costs, or at least make those dollars spent get the most in return.

The Retailer/Customer Relationship: Let's start where it all happens—in the music store. If you live in or near a major city, you can count on having a few stores to choose from so do some wise choosing. Visit all the stores that supply the items you use, and do some comparison pricing. Don't just look at tags. Ask to see catalogs, and discuss what discounts they can offer. Generally, the bigger the store's buying power, the better the discount. But that isn't always the case. Talk to the salesman. Find out how knowledgeable they are about drum equipment. Are they drummers themselves? What kind of people are they? Are they cooperative and eager to assist you, or are they pushy and eager to sell you something and move to the next customer? It's to your advantage to get on a good personal basis with a store's personnel, because they are your pipeline to the equipment you need. How much you get out of that pipeline versus how much money you put into it is entirely in their hands.

You should be aware that very few of

the bigger stores have a fixed price on anything. Almost every price is negotiable to a point. The store has their cost on the item, and naturally they want to maximize their profit on it. But to do that, they must first sell it. So their desire for profit is tempered by their need to move the item. And therein lies the margin for negotiation. It's at this point that your relationship with the salesman comes in. If you come to him with a decent, cooperative attitude, realizing that he's in business to make a living the same as you, then you'll generally find him polite and eager to work with you. On the other hand, if you come in with a chip on your shoulder, expecting discounts and special deals simply because you've graced his store with your presence, he's just as likely to take a hard, no-bargaining stand. And that'll be that. I've seen a salesman go out of his way to make long-distance calls and special orders to obtain a minor part for me simply because I'd done business at that store for a long time, and we had a good working relationship. I've seen that same salesman be a hardnosed, priced-as-marked pusher when a customer expected free sticks, brushes, drum keys and books as *complementary items* with the purchase of a \$300 drum set. The store doesn't get them free, but the buyer considered his business so important to the store that they should *throw in the little stuff*. The cooperative attitude must work both ways, and when it does, you'll generally find you'll get the most for your money in the store.

If you don't live near a major center and are pretty much restricted to dealing with one local store, all of the above becomes even more important. You have no option but to deal with these people, so it behooves you to establish yourself as a good customer in order to obtain the greatest cooperation from them.

Another tip is to tailor your needs to what the store has to sell then and there. Before you get your heart set on a pic-

ture in a catalog, check what's on the floor of the music store. Quite possibly your dream set might be there, or one that you can *make* your dream set. And if it has been on the floor for awhile, chances are the store will be willing to give you a good deal to encourage the sale. Here again, it pays to shop in different stores. Even if you feel loyal to one store, should another store have the set you want on the floor and be able to discount it for you, it is to your advantage to take the opportunity to save money. If you have a good relationship with your favorite store, they'll understand. Since they can't provide you with what you want at a good price, they should encourage you to get it where you can. After all, you'll be back for your sticks, heads, and added equipment soon enough. A reputable store will value you as a *long-term customer*, not as a *one-big-sale buyer*.

When purchasing floor model items, it's sometimes possible to mix and match to get the set you want. When I purchased my last set, I had a vision in mind. The store had two white sets on the floor. Though similar, each had a few different items and neither was exactly what I wanted as it stood. So I spent two hours removing items from each set and creating a new one, finally obtaining the set I wanted. The store then gave me floor model prices on each item and made a new floor model set out of what was left over. It saved me substantial money over list price had I custom-ordered the set from the company. They were willing to let me do this because I had established myself as a valued customer and I *asked* them for help. Most salesmen appreciate being treated as colleagues and professionals, rather than merchandise peddlers. This appreciation translates to cooperation when you need it.

Don't Buy More Than You Need: Drum companies are like any other manufacturer. They have high-promoted first-line items that get all the advertising and cost

the most money. This is especially true in hardware. There has been a recent trend among the major companies towards massive, heavy-duty hardware that looks like something I'd jack my car up on. If such size is necessary to gain height, then I can understand. But otherwise, I tend to doubt that the majority of pro drummers working in dance clubs require such heavy-duty equipment. It's expensive and very heavy to pack and carry. Slingerland's giant new *Grand-Stand* boom for example, lists at \$134.00 and weighs in at a hefty 17 pounds.

Most of the major companies carry a less-promoted line but complete line of *medium-duty* hardware. Many of these items used to be their first line pieces until the heavy-duty line was introduced, so we're not talking about flimsy stuff. These are fine, sturdy stands and are generally more than adequate for the club drummer.

Let me make it clear that I have nothing against heavy equipment. If you play like Godzilla, or you *need* a cymbal 6 1/2 feet in the air, then by all means buy the heavier stands. But if you *don't*, then take a look at the other pages in the catalog. It isn't necessary to spend a fortune for the *newest thing* if that isn't what you need.

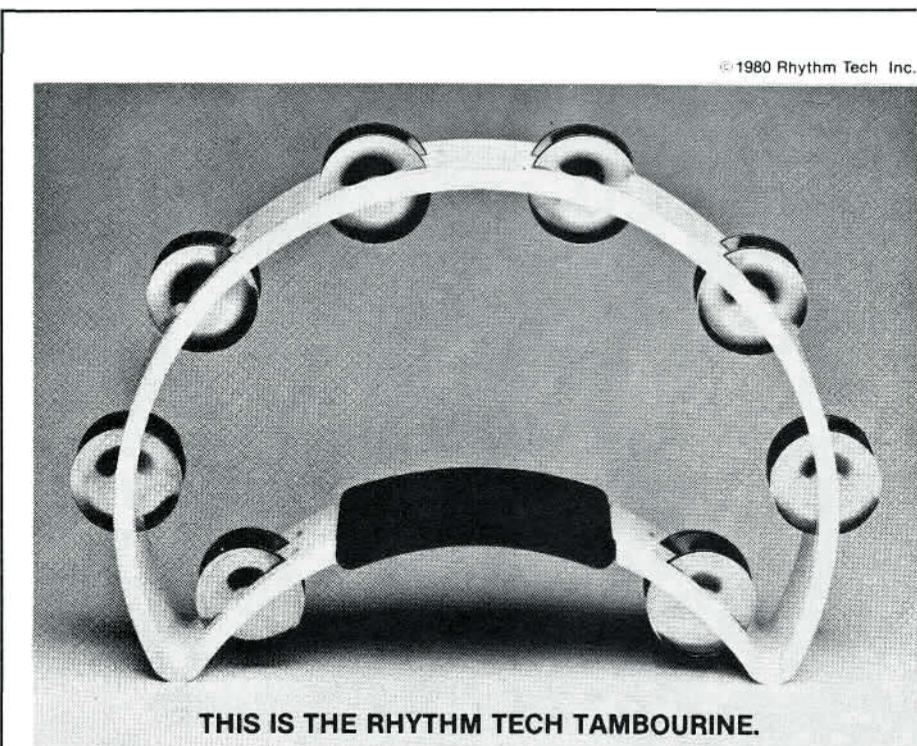
It's important to know ahead of time, or at least have a pretty solid idea, what you want to buy and how much you're willing to spend. This applies to drums, hardware, sticks, or anything else. This will prevent your being steered towards higher priced items by unscrupulous salesmen (and even after all I've said, sometimes you *can't* avoid them) who are looking for high profit on the sale, rather than cultivating you as a long-term customer.

Alternative Sources: I'd like to mention an alternative to the retail music store altogether, and that is the local pawn shop. If you're looking for a particular piece of hardware, a cymbal or the like, it can often be found on a dusty shelf somewhere at a price substantially lower than the music store. Yes, the item will be used, but if it's in good condition and it's the item you need, *and* it costs less than the comparable new item in the music store, what does it matter if it's used? Remember, we're talking about trying to save money here, not necessarily about buying new equipment! Besides, in some cases you can find virtually new, quality equipment that had to be liquidated quickly by someone. Very often you'll find that the pawn shop places no particular extra value on name brands. Another advantage is that sometimes older equipment has come to accrue a value all its own: classic snare drums or K. Zildjian cymbals for example. Surprisingly, these items will turn up

in pawn shops more often than in music stores.

I've had especially good luck with cymbals in pawn shops. All of my cymbals are ten years old or more, and my ride cymbal is 20 years old. During that time, Zildjian cymbals have seemed to increase weight across their entire line. That is to say, a *thin* today would have been considered a *medium* when I bought most of my cymbals. And today's *medium* was yesterday's *heavy*. So I've found it difficult to obtain cymbals with timbre and weight to complement my own when buying in retail stores. But

I've been able to find two beautiful crash cymbals in pawn shops, both at least 15 years old. I paid far below retail market price and got the exact sound I wanted. I hasten to add that I spent a few months cruising the shops before I was successful. I certainly don't mean to imply that every pawn shop has quality drum merchandise for the asking. But it does pay to look first before automatically going into the music store. In part two I'll discuss ways to save money by doing a little research and using your own skill and imagination.



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"Some straight talk about drumsticks"

by Roy Burns

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Harman continued from page 42

Having secured an endorsement with Tama about a year and a half ago with the help of Tommy Winkler of Winkler's Drum Shop, Harman has two sets, one for session work and one for road work. For live shows, he uses a 20" bass drum, 5 1/2" snare and 12" and 13" mounted toms with a 14" floor tom, all wood. In the studio, his set consists of a 22" bass drum, 6 1/2" snare with 13" and 14" mounted toms and a 16" floor tom.

He uses Remo heads, double headed on the road "because I'm playing more solos and I need a little more stick rebound and a little more tension on the heads, so I use the double headed, thinner heads. For sessions I use one head because I feel it gets a better sound in the studio and there aren't as many overtones and overrings and I use one of the thicker heads because I don't need the rebound. I am endorsing *Deadringers*. I'm crazy about them because they're the exact kind of muffling that I like.

"Every drummer has his own tuning likes and I guess they try to copy some tuning off of some records and things, but I use a looser tuning in the studio than on the road to get a bigger, fatter sound in the studio and a little change in pitch when you hit it. Every drummer tunes to his own ear and what he likes to hear and if you had 10 different drummers, you'd get 10 different tunings."

His cymbal set-up remains standard for both road and record work, using all Zildjian cymbals with 14" hi-hats, 22" and 20" rides, an 18" sizzle and a 16" crash.

He is currently using Riff Rite Drumsticks, a new stick made of graphite, which is supposed to outlast wooden sticks. His rock model sticks are comparable to the wooden 5A which is what he previously used.

While he had great difficulty recalling specific career highlights, Harman has played for three U.S. presidents. The first was at the White House for President Kennedy with Chet

Atkins, the second for President Ford at his golf tournament in Vale, Colorado with Floyd Cramer, and the third for President Carter at the White House, as drummer for Conway Twitty, Loretta Lynn and Tom T. Hall.

"As far as highlights in the recording field, I guess it would be when I was working with Elvis. To work with people you've heard about for a long time, and here they come into record and you get to work with them. Things were always exciting. I even did something with Vic Damone years ago, and he's a great singer. I almost got to work with Frank Sinatra about four or five years ago, and I would have really given anything to have done that. We were booked to record with him and something happened and they cancelled it and it was never re-booked. That would have been a thrill of a lifetime because I have admired that man forever."

Harman would like to enter the field of producing later, as well, but currently his goals for the future primarily center around the Nashville Superpickers, and he hopes a major record label will become involved as well. "I would really like to get the group going and become an act, comparable, say, to the Charlie Daniels Band. I see the session work becoming less and less, and I think it would be great to have that recognition and identifiable role. I've been in the background for many years, which I have enjoyed very much, but I think I would like that now with the group. I enjoy playing out in front of people again and getting that feedback from them. We went up and did the *Tom Snyder Show* recently with Slim Whitman and that was a lot of fun. I really enjoy those things now. For about 18 years, I wouldn't go out. I was just too busy, so all of a sudden, I've done a complete about-face and really am enjoying the playing out, especially when they appreciate it. When we played in England last summer, the crowd went crazy. I understand they follow music and know who is on every album and know all about you over there and it's a real turn on to play for people

when they really enjoy what it is you're doing. I would have liked doing what Buddy Rich has done and have my own big band like that, but I'm no Buddy Rich and I went a different route than he did and I've enjoyed it nonetheless.

"I think what I got into was kind of unique. I don't think that situation will come about anymore, getting into that many sessions. The best thing to do, before you go into a session and blow it because you don't understand what is happening, would be to play demo sessions and learn what it's all about and learn what's expected of you and how to get what you have to without wasting time. A lot of producers have brought in new musicians because they heard they were really great and then ended up scrapping the session or having to put somebody else over the new guy. He might have been a great player, but he just didn't understand what to do or how to do it because he didn't have any studio experience.

"It's pretty rough now to break into the Nashville scene. I got to where there was no way to break in for a while, in the earlier years, because there was pretty much of a lock on it. It became easier, though, later, because more studios opened up and I couldn't be everywhere and that opened the door for other people to get in. It's harder now because we went through about 10 years where we had a large growth here and more drummers came in and they got session work and contributed quite a bit. From competition, though, you start playing better too. We never dreamed it would get like this.

"I'm 52, but I feel like I'm 35," he said in conclusion. "It seems strange to say that I'm 52. I had dreaded the time when that age would get here, but now that it's here, it's fine. I still love doing what I'm doing. I've helped make a lot of hits for a lot of people and I'm hoping we can get one or two for our group. That would be one more 'role' to play in my drumming career," he laughed at the obvious play on words. "Did I really say that?"

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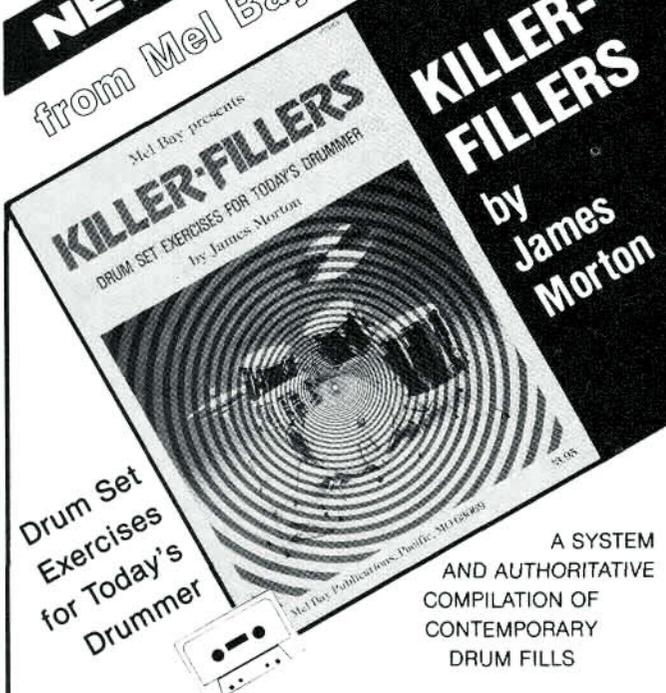
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JAZZ DRUMMERS WORKSHOP

Cross Sticking for the Drumset

by Gene Moore

Let's start with a simple definition of drum set cross sticking. Basically speaking, cross sticking means moving from one drum to another by crossing one hand over (or under) the other. Cross sticking from the snare drum to the large tom-tom, for example, would mean crossing to the large tom-tom with the left hand, while the right hand remains on the snare drum.

Fluent cross sticking ability can be an added weapon in the drum soloist's arsenal. A wealth of new and varied rhythmic possibilities become available. Cross sticking can also be an extremely effective tool for creating visual excitement.

For the sake of simplicity, the exercises presented here use only three drums: snare drum, small tom-tom and large tom-tom. Cross sticking for three drums actually involves four very basic moves:

- 1) Snare drum to large tom-tom, crossing with the left hand.
- 2) Small tom-tom to large tom-tom, crossing with the left hand.
- 3) Large tom-tom to snare drum, crossing with the right hand.
- 4) Large tom-tom to small tom-tom, crossing with the right hand.

Complex cross sticking patterns are merely combinations and variations of these four fundamental maneuvers. It is therefore very important to become adept at these first.

As you practice the patterns below, be sure to begin and end each exercise with four bars of the jazz time beat. A smooth rhythmic flow is essential. Though not indicated here, the bass drum should be played steadily on 1-2-3-4, with the hi-hat added on the second and fourth beat. Master each move before progressing to the next. *The trick is to become comfortable with each maneuver, and to stay relaxed.* Practice slowly at first, increasing speed only as facility heightens.

Begin by practicing snare drum to large tom-tom patterns in triplets, cross sticking with the left hand:

A

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

Here's the same idea using sixteenth notes:

B

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

C

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

Now try small tom-tom to large tom, still crossing with the left hand:

D

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

E

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

The same move using sixteenth notes:

F

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

G

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

Starting on the large tom-tom, the right hand now crosses over the left:

H

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

I

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L R L

Here's the same idea in sixteenth notes: *Practice slowly at first.*

J

S.T.T.
S.D.
L.T.T.
R L R L (R) L R L R L R L (R) L R L

K

S.T.T.
S.D.
L.T.T.
(R) L R L R L (R) L R L R L (R) L R L

The fourth and final move. Right hand crossing over the left from large tom-tom to small tom-tom, first in triplets:

L

S.T.T.
S.D.
L.T.T.
R L (R) L R L (R) L R L R L L

M

S.T.T.
S.D.
L.T.T.
(R) L R L R L R L (R) L R L L

Now in sixteenths:

N

S.T.T.
S.D.
L.T.T.
R L R L (R) L R L R L R L (R) L R L

O

S.T.T.
S.D.
L.T.T.
(R) L R L R L (R) L R L R L (R) L R L

Now try these multiple cross pattern exercises in triplets. Be sure you're playing the patterns accurately before increasing the tempo.

P

S.T.T.
S.D.
L.T.T.
R L R L R L R L R L R L (L)

Q

S.T.T.
S.D.
L.T.T.
R L R L R L (R) L R L R L L

R

S.T.T.
S.D.
L.T.T.
R L (R) L (R) L R L (R) L (R) L

Sam Ash

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S

S.T.T.
S.D.
L.T.T.
R L R L R (L) R L R (L) R L

T

S.T.T.
S.D.
L.T.T.
R L R L R (L) R L R (L) R L

Multiple patterns with sixteenth notes:

U

S.T.T.
S.D.
L.T.T.
R L R L R (L) R L R L R L R L R L

V

S.T.T.
S.D.
L.T.T.
R L R (L) R L R L R (L) R L R L R L

continued on page 56

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A. We made a big step forward when we went from calfskin to mylar — but that was over 20 years ago. Since that time there have been developments in technology that make a better head feasible.

Q. But what specifically were you trying to improve?

A. First of all, every drummer knows that a mylar head can break in the middle of an important set — so that you have to stop and replace the head immediately. That won't happen with a Duraline head. It's many times stronger than mylar. So, on the off-chance that the head becomes damaged, you can still finish the gig without changing it!

Q. Incredible! How did you develop a head like that?

A. Our new Duraline heads are made from the kind of material that is used today in bulletproof vests. It is many times stronger than mylar and won't stretch, dent or pull out of the rim like mylar does. Equally important, they provide exceptional musical tone and can be tuned almost a full octave.

Q. That's amazing, Sam. How long did it take for you to develop the Superheads?

A. Three years. In fact, we have been field testing different variations of Duraline heads throughout this period. They have been exposed both to professional musicians and to consumers through music dealers. Improvements were made as we obtained feedback. We have now finalized the development process and are in quantity production.

Q. What have been the reactions of the pros to these heads?

A. We've spent a tremendous amount of time working with professional drummers to get the right sound. That's why we offer both a recording head and a concert head. Also, the pros really like the gold color of the heads — it makes the drum set really look great.

Q. Is it a coincidence that your new Duraline Supersticks are being introduced at about the same time as your new heads?

A. No. They are both made from the same durable material. However, Supersticks are made from fibers which are woven in a way that duplicates the feel of natural wood.

Q. How much usage can a drummer expect from a pair of your Duraline sticks?

A. A hell of a lot! They will show wear over a period of time, but they are really tough to break and won't give out suddenly during a set. And every drummer knows how important that is!

Q. How would you describe the playing response of your Supersticks?

A. They really feel much like a high quality hickory stick — with the same natural tensile strength and weight. Sure, they're somewhat more expensive than wood sticks, but our pros go through several sets of wood sticks for the comparable wear of one set of Supersticks.

Q. You have stated that every Superstick is an identical twin. How is that possible and what does it mean to the drummer?

A. Besides being durable, drummers want their sticks to be straight and of equal weight. Well, that's asking a lot from wood sticks. Wood can warp and vary in density so that no two sticks are really alike. But the Duraline Superstick core is woven with a tough, non-warping material in carefully measured amounts...so every Superstick weighs exactly the same! This same process allows us to make them perfectly straight, and in every way, an identical twin to any other Superstick of that style.

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Hawkins, continued from page 17
 don't want to say with a little bit of R and B inflections, I don't see how it can't have that. We really want some honest expression and have it come from our hearts, but still stay in the commercial vein."

Producing however, has also presented some new challenges to Hawkins. "I want to be able to work with other drummers and in some way, maybe I can help them. I like working with other musicians on a different level than just playing. It's very satisfying. It satisfies me to produce a record because it's still a record—I love records. I enjoy playing drums very much, but the next step for me is production because I know the younger guys will be coming along and they'll be good at things that I won't be able to do, and I might find that they have a sound I'd like to incorporate into a record. You take a guy who is 14 or 16 and starting out on a kit like they make today, and one of those guys who is turned onto it and has decided that's what he wants come hell or high water, has got to produce something that I'm not familiar with. I started with two drums and look what I did with that, so that only tells me that I'd better watch out," he smiles.

To him, a good studio drummer is one who "makes every effort possible to give the producer what he wants, as far as sound and style, which may be lots of different styles, and who has the ability to play those styles well and has an open mind and is willing to try anything, no matter how much it goes against his grain. He can't be afraid to experiment or bomb out, so to speak, and you have to really like all the different styles for what they are, which I did. From liking them and being a player, you want to be able to sit in with a country band and play that well, you want to be able to sit in with a R and B band and play the funk, you want to be able to be a good rock and roll player and a good jazz player. The jazz, as much as I liked it, I never did get entirely. I can hit around it and have fun doing it, but I never mastered that. A good studio drummer has to have good ears, to listen not only to what is going on around him musically, but conversation about the music that somebody is having in the studio. It's very important to know the lyrics so you can phrase them properly also. If a singer has a certain style of phrasing, I want to get into that style so I can compliment it and put the drum right in the pocket, so to speak. I try to think of what would that artist's drummer be like? What is it like to be Art Garfunkel's drummer? Art Garfunkel really doesn't like drums. He is a very sensitive and intelligent fellow and is very conscious of what is going on around him. Doing the *Watermark* album

with Artie, I did a lot of the run-downs with pencils so as not to play the drums too loud because we were kind of set up in the studio as a group. Playing in the drum booth all the time, you kind of get used to playing with a good intensity, so here's Art Garfunkel singing in his technically beautiful voice, and he tries for perfection every time, even if he's just running the song down to let the musicians know what the song is going to sound like. I sat down to play and I hit the drums, which were completely out of character with his songs, so I got two yellow lead pencils and started playing different parts with the pencils, just barely audible to the rest of the band. I think that's one of the things you have to be aware of as a good session player. I don't think you should ever walk in wondering how many songs are we going to do? What time will we be finished? I don't think that should ever enter into a session player's head because he's there to give, and for giving, he is well compensated in many ways."

Hawkins, however, admits that it has not been easy to retain that attitude and keep the music fresh and unmechanical since MSS has become a rather large business, but he has come full circle in terms of that obstacle. "It all goes back to that feeling you get when you first play and when the band is cooking and I think that the playing is actually coming from the subconscious at that point. You sit back and listen to the instruments and it's almost as if your instrument is playing itself. When you arrive at that point for the first time, you might not recognize it at 12 or 13 years old, but you know that it feels awfully good and that you feel good from it. That feeling is the reason I started. But years go by and you become a better player. You strive for that feeling, but playing clubs six nights a week, there are nights you don't feel like playing. It starts to become work and maybe there are 2 or 3 nights a week that you get that feeling again. You go into recording, and at first, I was very intimidated and knew that I didn't know what to do. That is a concern for any musician going into the studio the first few times. So right away, that's a business, because you want to be able to learn things and try to update yourself and try to learn why the drummer played what he did on the record. After all the club work, a musician figures he can execute pretty much what he wants to. So I got in the studio and I was a good technical player and fast and everything, but I just wasn't playing the right things for records. So I got into the thinking about records and I would buy and listen to them, and at first, the attitude was, 'Hey, I'm better than the guy who's playing on this record. Why is he playing this session and here I am without much happening?'

Well, I had to go through the whole process and really understand why. You play for the records and not for yourself, and through those records I was listening to, I started loving the records, just as records and not just as a drummer or thinking, 'There's a good guitar lick there,' etc., but the entire record. So you start getting good at it, or you start getting lucky, whichever you want to say, and you become in demand. And then you become the 'hip studio cat,' " he says in a mocking tone. "And in being the 'hip studio cat,' the object of the game is to go into the studio, get it as quickly as you can and leave to another studio, or in my case, go into another session, because after all, you are a professional and it's expected of you to get it over with quick. You read articles often where a studio musician is put down as a feelingless technician, and I can see why. I think what makes musicians that way is they do too much of it and try to take on too much because they are in demand and the money is there to be made and dreams are coming true. They play so much that it starts to become mechanical. Most of the time I was in my 'hip studio cat' frame of mind, I didn't experience that feeling anymore, and it was a feeling I had almost forgotten about. All of a sudden, you're not going there for the fun of it, you're not going there to have a good time with other players, you're going there to get the thing cut quick because that's what they want. For this you receive pay that you like, so you start doing so much of that that it can't help but become mechanical. I went through that phase of it, and then in 1972, we had been recording with Chris Blackwell of Island Records doing Jimmy Cliff's 'The Harder They Fall.' Chris asked David and me if we'd be interested in going out on the road with Traffic since they were also on the label and had just lost two of their players. So we went, and it was the first time I had played on stage in 5 years. I really wasn't looking forward to it because I had been part of a band that had been in kind of a business attitude and wanted to make good products in a reasonable amount of time, and frankly, I had gotten a little stale from doing too much of that and not playing live. I hated it at first. I was intimidated. I was used to getting things right, or what my conception of right was at the time, and it was very uncomfortable to go out and play in the band and," he says with a somewhat sarcastic smile, "They weren't taking it as seriously. David and I were trying to get it dead center and the other guys were kind of screwing up right and left and it didn't seem to make any difference to them and it was frustrating to me. Nothing really happened the first few

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Hawkins continued from page 59

shows, but by the 7th or 8th, David and I knew the material pretty well and we started stepping out and elaborating on what we had been playing. It had been so long since I had done that, that by the time the tour was over and I got back to the studio, I had a whole total new outlook, which wasn't really new—it was the same outlook pretty much as at the very beginning. At that point, I realized it had to be incorporated back into the recording situation because tape does not lie. If guys are just sitting there playing their parts, you can tell. A lot of times it's passable and nobody ever knows the difference, except the real astute listeners who are wondering what kind of frame of mind the musicians were in when they made the record. It's frame of mind and attitude. It was really hard to do and I don't do it all the time, but since then, I try to arrive at the session looking forward to playing the drums, to sitting down with other musicians and forgetting about the fact that so and so record company and so and so producer is there. Playing for a long time, 21 years, you go through those phases with different outlooks on the instrument. Somehow I have arrived at this point where I am just as enthused about drums as when I was 13. I really appreciate that since I wasn't very happy being the 'hip studio cat.' "

Equipment is something that can also add new dimensions, and while Hawkins admits that he tends to be set in his ways, he tries to keep an open mind in knowing something new can add inspiration. He replaced his primitive Slingerland set at age 15 with a Ludwig *Hollywood* set with a 20" bass drum, a 8" x 12" mounted tom, a 13" tom, a 16" x 16" floor tom and a 5 1/2" x 14" chrome snare, and his early hits were made with an identical set he purchased four years later.

Three years ago, however, he switched to Pearl Drums. "They're really built well, and at the time, the Ludwig shells were really getting thin. I had heard that Pearl was really serious about getting the drums right and they had concern for the drummers as well. I'm sure Ludwig has concern also, but I just never did seem to link up with Ludwig. Jerry Carrigan was playing Pearl drums in Nashville and I had spoken with him on a few occasions about them and finally inquired into them. I started endorsing them and I'm really happy with them because I like the company and the company listens to what the drummer has to say. I'm sure all of them do, but it's the first real connection I've had with that."

He has a red set and a blue set which are identical except the red set is all fiberglass and the blue set is fiberglass

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shells, also make the Camco shells. These are 9-ply shells. What can they be doing to that drum that Gretsch isn't doing?"

Billy interrupted. "Maybe the 9-ply shells have something to do with it, as opposed to Gretsch's 6-ply."

"Yeah. That's right," said Butch.

"I've got a 1955 *Radio King* Slingerland one-ply," Jaimo told us. "After playing that *Radio King* I didn't play my Gretsch snare drum for I don't know how long, after we cut our *Enlightened Rogues* album. I took that Gretsch and sent it on home. Man, that *Radio King* is something else."

Billy turned to Butch. "I remember an old photo where you were playing your Gretsch set, but the snare drum was an old white pearl Slingerland."

Butch responded. "Hell, I had four or five of them at one time. Loved those things. *That* one finally fell apart. What I did was take a Gretsch snare and put the *Radio King* strainer on it. I think *that's* the secret. It gets the metal that holds the snare together off the side of the head. I think when they're laying on the head it dulls the snare sound. The way the *Radio King* is set up, they're off, away from the snare head and you get a much better snare sound. Crisper."

"Are your drums set up differently for the studio than in concert?" I asked.

Butch said, "Mine are." Jaimo told us, "They're mostly pitched to the room or the song." (Referring to his own set) And by doing that you put them in tune with the other instruments without even bothering to get certain notes."

"Yeah," Trucks continued. "We have to do something when we tune, with the two bass drums. Jaimo's bass drum has got two heads and he muffles it a little bit, but not much. Mine is really dead. One head. I've got it muffled heavily. I try to get that "thump" with my bass drum, while Jaimo's is somewhere between a bass drum and a tom-tom. When you get two muffled bass drums, you're gonna have 16th note bass drums all the way through every song. So, it wouldn't work. Plus, I loosen and muffle mine more than Jaimo does when we get in the studio. On stage, wide open, loud and tight," Butch explained. "But in the studio I try to get more of the old classical studio sound. More muffled except on the tom-toms. Basically, I loosen them just a little bit, I tighten the muffle that's built into the drum, a little bit, just till it barely touches the head. Just to take a little ring out, but not much. I like tone. And Jaimo won't settle for anything less than all the tone he can get."

Jaimo picked it up from there, telling us that in the studio as well as on stage he plays his drums wide open. "I just use a little muffler on the snare drum."

"I put my wallet on it," Trucks continued. "If somebody's around I let them sit on it. Get that old fatback, good dead snare drum sound. But, you know we have to think that way just to get some differentiation on the sets. We have to do something to make them sound different."

"So," Grillo asked, "is that a conscious effort or is that due to personal taste?"

Jaimo said, "It's *both* and it's just great."

Butch explained that "Jaimo has always played a double-headed bass drum. And I've always played single-headed."

"It comes from like those parades and stuff in New Orleans," Jaimo said. "Man, those bass drums would sound so good. They had leather heads on them. And that's what I try to play on the stage. Man, those cats, they played marches and I mean it would swing." Jaimo paused and thought for a minute, and then referred back to what Butch was saying about his studying concert snare drum earlier. The thought of the New Orleans marching bands brought up a point. "I wanted to play 'The Downfall of Paris,' 'The Connecticut Half Time,' and all the other stuff, but the other kids couldn't play it because they just didn't understand how to close a rudiment. To just let the stick bounce. To just slowly control it. That's the reason why a lot of kids can't play double drum sets, because they think in terms of drums. And the musician who's aware of melodies needs to be able to think in terms of drums. Because guys who play other instruments and all of a sudden switch over to playing drums, have a lot missing in their playing because they have not had enough time in on drums. As much as they know about music and how to express themselves, there's always some kind of bottom or something with the bass drum that is not there. You just don't learn it unless you play."

"Butch nodded his head in agreement. "You've got to go back and pay your dues. About a year or two of hard beat sessions. That's the way to learn that bass drum."

I asked if either Butch or Jaimo had considered doing clinics.

"Man," Jaimo said, "I wish we knew somebody who would ask us. I called up a friend last year when we were going to be in Chicago. He said that Pearl would put up the money for Butch to do it, but I didn't endorse any drums so they didn't have enough money to do it."

"What would you do at a clinic?"

"Go out there and play and just let 'em ask questions," Jaimo said, "because the best thing I know how to do is play."

Butch added, "Deal with the people in a clinic just like you deal with an audience. Go in and get a feel for what they

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want. And then approach it from that standpoint. If you go in with an academic approach you'll bore the hell out of everybody.

"Do you have people coming up after gigs with drumming questions?" I asked.

"The one I always hear is, 'How do you do it? How do you guys play together like that?' And all I'll tell them is I don't know. It just works," Butch answered.

"What amazes me is the flow that's kept going between you for 10 years. I can't understand why, after that amount of time, you haven't influenced each other to the point where you're doing each other's licks," Grillo commented.

"We do," answered Butch.

"Do you ever clash at all or get in each others way?"

"Well," Jaimo replied, "At times Butch will be playing and I'll be sitting there thinking about it. All of a sudden, when it's time for me to play, I'll play the exact same thing if I can remember it. But the drums are pitched so high and so low that a lot of people don't know how much we play alike. Even though we play differently."

Butch said, "I think the thing we do, is that we *phrase* differently too. Even when I play a lick that Jaimo played it doesn't sound the same because I phrase it differently. Jaimo plays a lick I played, and he phrases it differently. Everytime we talk about this we come up with all

kinds of theories. I don't think I can explain it. It works! We seem to be growing and getting better," concluded Butch.

We spoke some about the various bands that Jaimo and Butch were involved in during the breakup of the Allman Brothers. Butch had a band called Trucks and Jaimo toured and recorded with Sea Level. Although there were both good and bad things to say about those bands, the overall attitudes were that it was good to be back together in the Allman Brothers Band.

"Probably the main reason we split up as the Allman Brothers," said Butch, "was because of the difference in directions in the band. Chuck Leavell wanted to play more in a jazz idiom. It just wasn't the Allman Brothers. The Allman Brothers don't play like Herbie or Chick or whatever. But, that's what Chuck wanted to do. I'll tell you, for myself I'm glad I had that experience. Just about every one of us got into trouble. You come in an idealistic kid and turn around one day and everybody's gladhanding you. And money's pouring in, at least more than you ever thought you'd see and, you kinda lose perspective."

I had a lot of respect for Butch Trucks shedding some light on this all too common aspect of "stardom." He went on to say, "I got to drinking too much. Getting completely irresponsible. Getting on stage drunk. I did that club circuit with

my own band and it was rough. I had to keep my wits about me just to get through it. I don't know. The same thing happened to Dicky and everybody else—just getting their feet back on the ground again. I think probably the hardest thing for anybody to contend with is, playing with a group, becoming successful and keeping your perspective. Keeping your own sense of self-worth. Because people just come out of the woodwork and gladhand you and I don't care how bad you mess up it's, 'Hey, you're cool man.' And you start believing *that*. You start believing you can do anything and it's cool. And Jaimo's probably the only one who didn't. He kept his head on his shoulders. But, for me, that time that we split was the best thing that ever happened."

"I don't know if it's possible to answer this," I said, "but, why do you think that after 10 years the Allman Brothers Band has worked out, when all of the other bands, Great Southern, Trucks and Sea Level didn't?"

"It's just like me and Jaimo," Butch cited as an example. "I worked with another drummer. He was excellent and we played some nice things, but we could just not play the music that Jaimo and I played. No way. I had a good guitar player. Dicky came and sat in one night and I just went, 'My god, *that's* what's been missing. It's just a combination that works and we've been very

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PRODUCT CLOSE-UP

Premier PD206T Resonator Drum Kit



By Bob Saydlowski, Jr.

Premier Drums, from England, have been made since 1922 by the DellaPorta family. Currently Europe's largest percussion manufacturer, Premier is distributed in the USA by The Selmer Company. There are no American-made parts on Premier kits—even the drumheads are their own. Any drums that have won the Queen's Award To Industry certainly deserve a look in this Close-Up column.

The *Resonator* drum shell was devised by Premier and drummer Kenny Clare. 3/8" air pocket separates a conventional outer shell from a thin inner shell. The inner shell has no fittings to inhibit vibration—it rests on a 1/2" hoop at the top and bottom of the outer shell. The concept is for maximum resonance and volume without screws, washers, etc. inside the drum, cutting its natural vibrations. It is a "sound box" inside a drum that, tests claim, produces 18% greater volume. The shells are birch, and sprayed inside with polyurethane.

The *PD206T* kit components are: 14x22 bass drum, 16x16 floor tom, 9x13 and 10x14 tom-toms, and a 5x14 metal snare drum. The letter "T" refers to the Trilok hardware used.

This 14x22 bass drum has 10 double-ended stretch lugs with cast claws and "faucet-handle" style tensioners. There's a felt strip muffler behind each head, and wooden hoops inlaid with plastic. The spurs are the folding bent-rod type, locating into cast blocks and are adjustable for span and horizontal length by means of a fat T-screw. The tips are capped with removable rubber feet that expose a small steel point. With the rubber, the drum has a tendency to skate on floors. The pointed tip stops all forward movement. Fitted into the upper side of the shell is a block to accept a cymbal holder arm. Premier includes the cymbal holder with this kit, but I find it impractical to use in a double tom set-up. Perhaps if they lengthened the rod to allow it clearance over and above the

tom-tom, it could then be workable. The bass drum was fitted with Premier's own *Black Range* heads. They are similar to Remo's *C.S.* heads, having a black dot patch, but Premier's dot has a 1" hole in its center, looking like a donut.

The 22" bass drum with its *Resonator* shell certainly had some power and volume to it. The drum sounded good with *both* heads on, without any pillows, pads, tape, etc. it resounded just enough to give a good "thud" with a tiny bit of tone vibration. The L-shaped faucet lever tensioners posed a bit of a problem when mounting the pedal. The way I had it tuned, the bottom two interfered and had to be turned away from the mounting area (changing the tuning a little), so the pedal could fit on.

The 13" and 14" mounted toms have six and eight stretch lugs, respectively. The 16" floor tom has 16 separate lugs. All the drums have die-molded steel hoops, round *slotted* tension screws, and knob-operated internal dampers (rectangular white felt pads). The floor tom has three smoothed metal legs locating into spur-type block brackets. Each drum has one venthole which is found on the big red "P" on Premier's badge—which also has a serial number stamped onto it. Both mounted toms have tacked labels beneath their badges stating, *Resonator*.

The double tom-tom holder seems to be an enlarged version of the recently deceased Ludwig, with a few changes. The down tube is ovalled and passes through a steel base block mounted a little towards the bass drum's front. On either side, two large T-screws press a steel clamping strip inside which holds the tube in place. Thanks to the oval shape of this tube, there is no chance of the drums twisting their position. At the top of the holder tube are two knurled "L"-arms, tightened via a wing screw and eye bolt. These arms locate into brackets on the drums like the bass drum spur blocks. The tom-tom is secured to

the "L"-arm by a massive T-screw. Many positions can be obtained with this holder, from extremely close to wide-spread.

I found the drums to have very sensitive tension rods. A slight decrease or increase in tension at one rod would drastically change the pitch and/or tone of the entire drum. Fitted with the *Black Range* heads, the drums could be tuned to almost any type sound. And throughout the spectrum, every tuning had good volume and a tasteful bit of resonance. The floor tom, especially, had a deep, powerful sound. The whole concept of the *Resonator* shell proves itself well, even though, I had a hard time trying to get the 14" tom to sound as well as its 13" neighbor.

I contacted Premier in England on removing the *Resonator's* liner shell.

The liner is held in the shell by its own pressure. The joint inside will spring open, using a special tool, allowing the interior to be lifted out. To replace, the tool fits between the overlapping joint edges, and the liner is then tapped back into place. I quote the Premier spokesman: "With a little practice, it's not a difficult job . . . the guys at the factory have the job off to a fine art; even a bass drum liner takes no more than two minutes!"

Premier includes their Model 2000 5x14 snare drum with this kit. The drum has a chrome-finished metal shell with eight double-ended lugs, and an internal damper. The strainer is a parallel-action one, using a center-throw lever. At each end of the drum there is an adjusting knob for even tension of snare wires. Inside the shell, a four-sided rod and a patented steel *Flobeam* snare bar support work in conjunction with the parallel mechanism. The snare strands are paired in 12-strand groups, giving a 24-strand wire assembly. They extend past the head and connect to the strainer and butt sides with "levelling screws". So, the snares press against the head instead

of being pulled around it. Right out of its box, the drum had a severe "buzz" to it—at some point, the snares weren't making complete contact. Trying to adjust the side knobs proved unfruitful. They would bind up before the snares were tightened to proper tension. The two-page manual that comes with the 2000 snare recommends leaving the levelling screws alone as they are factory-set for performance. I did, however, fool with them, in hopes that they would solve the "buzz" problem, but they did not. I don't know what to make of this. But, in any event, from what I could tell, the drum did have a good crispness to it with the inverted *Black Range* (coated with the dot underneath) batter head. For heavy rock playing, I'm not sure that this would be the drum you'd want. For quieter situations, the sensitivity of this snare drum could be helpful. I would have liked to have seen one of Premier's simpler model drums, as there was a definite problem with this strainer.

The *PD206T* kit contains the *Trilok* line of stands. *Trilok* is the top line in Premier's hardware. The bases of all the stands have shaped "U" legs, making them light enough for portability, yet sturdy enough for aggressive playing. Premier was the first to come out with the "U" leg. All the *Trilok* stands have self-levelling feet. The feet are tipped with rubber cones that can be threaded up to expose a sharp spike point. And, there are massive T-screws at every adjust point. Also, all hardware and fittings have what seems to be some of the best chrome plating around.

Two *PD324* cymbal stands are included. These will spread really wide and extend to 66". Each stand has two height-adjustable tiers. The top height tube joint has a nylon cone bushing; the bottom tube joint clamps a split steel strip to the tube in an indirect fashion. The ratchet tilters do not match the rest of the stands' powerful looks—they are just *too miniscule*. Premier might consider fattening their tilters to balance everything out. One observation I made is that when folding up the stands, some of the huge T-screws tend to get in each other's way. It would probably be better to dismantle the base section from its height tubes anyway, as I rather doubt the stand would fit into a regular trap case as one piece.

The *Trilok* hi-hat also has wide-stance legs, and a fat height tube. The frame base tilts toward the player when set-up, and it has two sprung spurs at the bottom. The stand has a one-piece footboard with a toe stop, matching the 252 pedal footboard (described later). Pedal-to-rod linkage is an adjustable-length flexible PVC nylon strap. I must say that I really dislike this sort of linkage, as the

pedal has a tendency to "kick back" at you. A single rod pulls two parallel external unenclosed springs. Tension adjustment is accomplished by large counterlock washers above the legs. A long sprung screw tilts the bottom cymbal. The top rod has six notches in it along its height interlocking with the clutch's T-screw, to help arrest any downward slippage of the top cymbal. The stand has a very smooth, responsive feel to it, discounting the flex strap. Tension is very easy to adjust from the playing position.

The *PD323* snare stand is separate from its contemporaries. Instead of having a basket holder, this snare stand uses the old tri-arm principle having two arms at a fixed length, the other is mobile. However, there are some differences from the usual triple-armed snare holders. The mobile arm has 12 holes in it with a thumb screw locking, allowing up to a 16" diameter drum to fit. This arm is also adjustable vertically when the wing screw beneath it is tightened, pushing the arm till it locks hard against the drum. The height tube has a steel ring surrounding it which is attached to a short pivot arm, which in turn, is attached to the tri-arm cradle. When the wing screw between the ring and pivot arm is loosened, the O-ring can move freely throughout the tube height, bringing the cradle with it, thus, adjusting the angle. Premier's innovative changes in the tri-arm snare holder have impressed me. The whole stand is quite sturdy, none of the adjustments seem to want to slip, and I also like the white ribbed rubber-sheathed arms instead of the traditional black.

The Premier 252 pedal has come to be one of my favorites. It has a single post, enclosing a compression spring. The one-piece footboard has an adjustable/removable toe stop, along with a fixed toe stop at its tip. It's raised a bit by a base plate and beam which connects to the frame. The footboard can be adjusted laterally as well as vertically. Linkage is done with a PVC nylon strap, like the hi-hat, but seems to work a lot better here.

The pedal has an extremely broad hoop clamp which tightens down with a long screw rod found at the top of the pedal. This is the easiest system I've ever seen. The 252 uses an "accelerator cam" action, giving it a great "feel". The compression spring's tension is adjustable at the top of its chamber via a knurled knob. In fact, the action is so good, the 252 could even be played with no tension at all! The only thing I'm not happy about on this pedal is that the lateral footboard adjust screw would loosen up lots of the time, causing lateral angle to change. (In my case, the footboard drifted left.) Besides that, (which could be solved with Loctite), I have nothing but praise for the 252. It's a sizeable piece of pedal, but when played, responds accurately, and feels light and natural.

The *PD206T* Resonator kit tested was finished in "Polychromatic Gold" covering. Premier has available a variety of finishes including other polychromatics, solid gloss colors, copper, natural wood, and so on. The finish was flawless; I'm told it is actually shrunk onto the shell. My British Premier catalog has a separate finish line for the *Resonator* kits: solid colors with a black stripe. I assume Selmer will be importing these finishes in the future.

By the way, the kit is available at a lesser price with the flush-based *Lokfast* stands.

Premier still really hasn't received its proper visibility here in the States. Besides the *Resonator* kits, they have two other lines—the *6000* and the *Standard*. The USA will also possibly be seeing at some time, a less expensive line derived from Premier's British *Beverley* kits. They also do complete lines of tuned percussion and educational instruments.

The *Resonator* idea surely does make sense. There is increased resonance and projection due to the fully-vibrating inner shell. The drums are built well and look good. For a jazz drummer, they're the cat's meow, and for a rock drummer, the increased volume will certainly help to get his sound across.



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DRUMMERS Equipment Reference: SNARE DRUMS PART 2

by Bob Saydlowski, Jr.

MANUFACTURER	MODEL	SHELL	STRAINER	# OF LUGS	SIZES	RETAIL PRICE
TAMA	MasterCraft	bell brass	cross-stick	10	5 x 14	\$685
					6 1/2 x 14	\$750
	MasterCraft	12 ply rosewood	cross-stick	10	5 x 14	\$355
					6 1/2 x 14	\$375
	MasterCraft	fiberglass	cross-stick	10	5 x 14	\$235
					6 1/2 x 14	\$250
	MasterCraft	6 ply maple	cross-stick	10	5 x 14	\$235
					6 1/2 x 14	\$250
	MasterCraft	steel	cross-stick	10	5 x 14	\$240
				6 1/2 x 14	\$255	
King Beat	steel	parallel	10	5 x 14	\$275	
				6 1/2 x 14	\$290	
Powerline	metal	cross-stick	10	5 x 14	\$172	
				6 1/2 x 14	\$188	
	MEGA 8	6-ply maple	cross-stick	10 or 20	8 x 14	290/330
GRETSCH	4157	6-ply wood	centerthrow	8	5 x 14	\$212/\$218
	4158	6-ply wood	centerthrow	10	5 1/2 x 14	\$230/\$236
	4154	6-ply wood	centerthrow	10	6 1/2 x 14	\$252/\$260
	4153	6-ply wood	centerthrow	16	6 1/2 x 14	\$236/\$242
	4155	6-ply wood	centerthrow	20	6 1/2 x 14	\$266/\$270
	4160	brass	centerthrow	8	5 x 14	\$252
	4165	brass	centerthrow	10	5 1/2 x 14	\$252
	4167	brass	centerthrow	10	6 1/2 x 14	\$306
	4166	brass	centerthrow	20	6 1/2 x 14	\$312
	4108	aluminum	side-throw	8	5 x 14	\$166
DRUM WORKSHOP	Studio Six	phenolic	centerthrow	10	6 x 14	\$219/\$239 ¹
	Studio Eight	phenolic	centerthrow	20	8 x 14	\$279/\$299 ¹
	Solid Maple	6 ply maple	centerthrow	10	6 x 14	\$319
	Concert	brass	centerthrow	10	6 1/2 x 14	\$399
				6 1/2 x 15	\$399	
PREMIER	2000 Series	metal		10	4 x 14	\$290
					5 x 14	\$300
					6 1/2 x 14	\$310
	2000 Series	wood		10	5 1/2 x 14	\$285
	1000 Series	metal	side-throw	8	5 1/2 x 14	\$140
HiFi	metal	side-throw	10	6 1/2 x 14	\$215	
MILESTONE	Spectrum Series	therrabond	side-throw	10	5 x 14	\$
					5 1/2 x 14	\$
					6 x 14	\$
					6 1/2 x 14	\$
					7 x 14	\$
					10 x 14	\$
				12 x 14	\$	
HINGER	SpaceTone	synthetic	cross-stick	10	**6 1/2 x 14	\$425

FOOTNOTES:

1. pearl finish/wood finish
2. bell brass or aircraft cable snares optional
3. aircraft cable snares optional
4. bell brass snares optional
5. external muffler included
6. gut snares optional
7. nylon coated steel snares

English continued from page 20

San Francisco, to San Diego, back to Los Angeles, to Phoenix, and back again to Los Angeles for the American Association of Country Music (AACM) awards. The last day was from Los Angeles to Stamford, Connecticut. We had 69 hours to make it!

SF: How many of you were there in the car?

PE: There were 5 people. Pulling a trailer with our P.A. system and everything. We set it up ourselves. Amps, and drums, two column speakers, and a little brain that I worked. One microphone. One microphone stand.

SF: Were you playing Rogers drums back then?

PE: I was playing Gretsch.

SF: I imagine that life on the road is a little different now?

PE: Yeah, it's quite a bit different, but we were having fun then. A lot of people talk about them being hard times. They weren't really hard times. We might not have had any money, but we had enough where we didn't go hungry. We weren't wet. Back home, if we ain't cold, we ain't wet and we ain't hungry, we classified it as a "good time." We got a kick out of being 69 hours from that 3,280 miles. It was a challenge and we said, "Well, we'll show 'em that we can do it!" And we had to dress in the car on the way to the gig. I don't remember them as bad times. There are just as many bad times now as there were then. You know, I worry about Willie now security-wise. Of course most times, like Willie says, "Who hurts you worse than security?"

SF: Do you rehearse before you go on the road?

PE: We've never rehearsed in our lives. Even to this day. Willie doesn't want to rehearse. That's the reason we don't know what we're gonna record. When we recorded *Redheaded Stranger* we did not know it was a concept album until the second day. So, Willie didn't do the songs in sequence. But, we did hold that mood for 3 days. That's how our group cut that one, too. Willie doesn't want you to pre-plan anything. That's where we're different from a lot of people because we don't want anything planned. We want it to be spontaneous. Willie won't have a soundtrack or anything play behind him when he appears on TV. We do it ourselves because we think that after we've done the songs awhile, they can improve. The only arrangement we have is what we follow from Willie. That's how we improve it. But, if I hear him hit it one time, then the next time he does it again, I may do something with it. And if he hits it again, I may do something and then Willie may hear me do something with it. The bassman will probably hear me and then it sort of gets

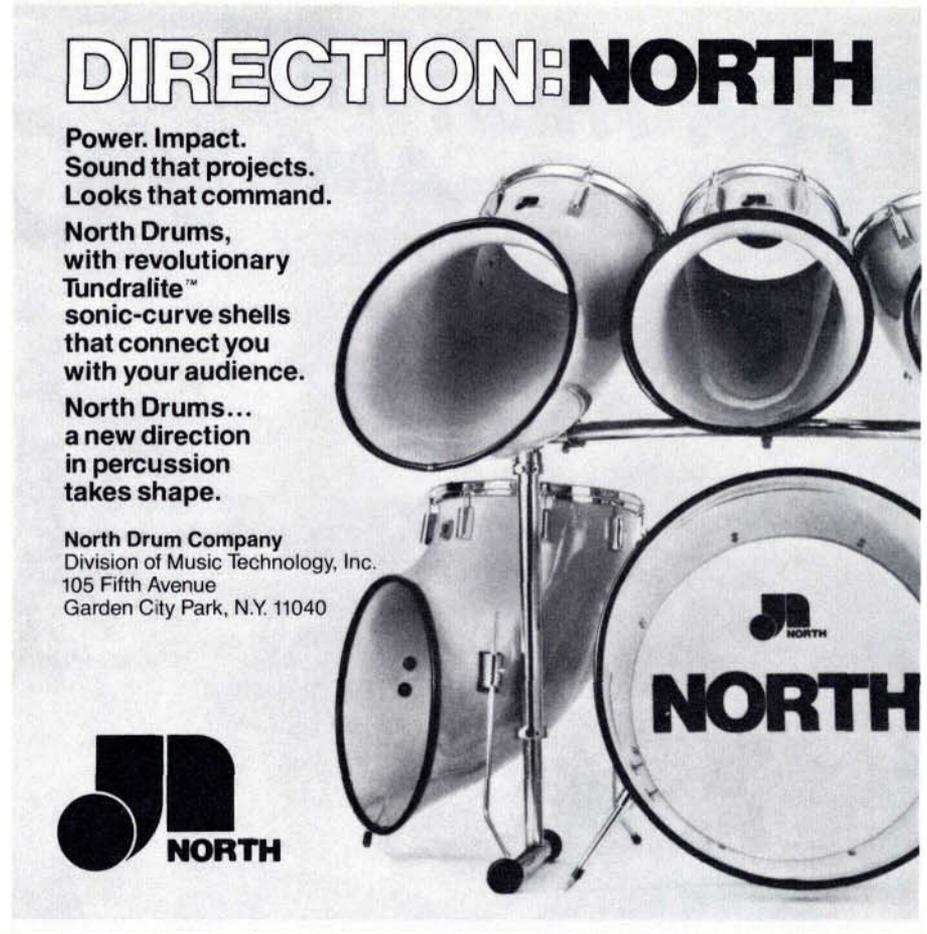
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left in the arrangement. It builds as we play. Willie doesn't want anything rehearsed to sterility and everybody in our band believes in that.

SF: When Willie writes new material, he just goes out onstage and surprises everybody?

PE: Oh, he does that. We did one song at a recording session just the other day. Took us two and a half days. I asked, "How do you want the ending?" Willie said, "I don't know. Something like that."

SF: Are you still taking care of the business end of the band as much as you used to?

PE: Yes. Well, I started out that way, I guess, because it got down to where it was just me and Willie. Just by seniority alone, I probably have been the bandleader. I make sure everything's coming off right. We don't believe in many titles, but if you had to put a title it would be bandleader. Bandleader and Road Manager. Whatever. But, now I have a lot of help.

I'll say one thing for our band. Everybody in our band, except Chris who we just hired, worked in 1973 for \$100 a week for a year. What's so funny is that we owe more money now than we did then!

SF: When were you first aware that your music was catching on to a much larger

audience than it had been?

PE: Well, the music was catching on almost everywhere we played. We played a place in Texas, the type of place where they have hay in the rafters. That's their acoustics. At that time, I was wearing black suits with a long red felt-lined cape. And they called me "The Devil." We played there on Friday night; Saturday during the day we played at the State Capitol; Saturday night we played in Austin; Sunday we played at a Country Club in Brownsville, Texas. We played the same show at every place! And we were going over! Our records didn't represent us at all.

SF: With such a large following now, do you feel any kind of responsibility towards your listeners?

PE: Oh, for sure. That is why I told you about the first time I'd seen Willie cry before an audience. I did, too! I was really emotional. I felt that was a moving thing. Of course, all the time the audience controls us. They always determine what we play. Many times, before we were very popular, we'd start off playing one thing, and if it was a country crowd, Willie started throwing in "Fraulein" and things like that. He makes sure he pleases. We try to please the crowd. We've always tried to do that. One time Willie was signing an autograph not to

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Hawkins *continued from page 60*

and wood, and he uses them as visual playing stimuli. "This is not a rule, but just a thing I wanted to try and it really worked. If you're sitting down to a red set of drums, it seems like it would get you going fast in tempo. I like red and it makes me feel good, so that kind of stimulates me. For hot music, there's nothing better than a red set of drums. If the session is kind of laid back, then I'll use the blue set. I try to keep the two sets ready to play because unless they're attended to every single day, they won't be ready. You can have them set up and leave them and leave the session, knowing that the drums sounded great and perfect, and then you can go play another set of drums and a week later come back to that perfect sounding set and they sound nothing like that anymore. To accomplish a good sound and to be consistent with a sound, I think you have to be consistent with the tuning. There is no 'set and forget' with the drums."

The sets consist of a 20" bass drum with a set of 6", 8", 10", and 12" concert toms, a 8" x 12" and a 9" x 13" mounted tom and a 16" x 16" floor drum. He uses Remo's *Fiberskyn 2* heads and while he prefers double heads, he varies on usage for different reasons. "I'll go six months or so with a double headed set of drums and then I'll want to try something different and I'll take the head off. I've done this two or three times during my recording career, because each time I took the bottom head off, it was for a different reason. The first time it was for sound and striving to get a different sound. The second time was just laziness, because you have less overtones to contend with. The third time I went back to single heads was just to change again. The fourth time was for impact, which I found will give you a nice hard sound in the studio. It permitted the engineer to bring up the tom toms fairly loud, or as loud as you wanted them in the mix with no overtones. You have to be careful of the overtones when you're using both top and bottom heads, but when you get them right, there is nothing that sounds better.

"There's nothing better than an unmuffled set of drums, too, with a little bit of muffling on the bass drum, but nothing else, so the snare drum is allowed to speak naturally. That was the sound Buddy Rich had, and still has. Joe Morrello's drums were that way pretty much, and I've always liked that sound. In the studio, though, you can't have just one sound all the time and you can't always go along with the preference of loving the ring, so you get into all this taping and padding, and padding and taping. The questions of how much tape and how much padding, what kind of tape and what kind of padding and on

what kind of song you do it, are still the questions that have no answers. It's just really variable and you try to get your drum to sound like what's happening around you. Drummers have read in these interviews a thousand times, there's no set rule. I wish I had the answers to the questions for those who want to know, but I think it's really a matter of experiencing it yourself and being in that situation to know how to do it. It's just hit and miss, trial and error. I'll have what I think is a good drum sound and then I'll go into the control

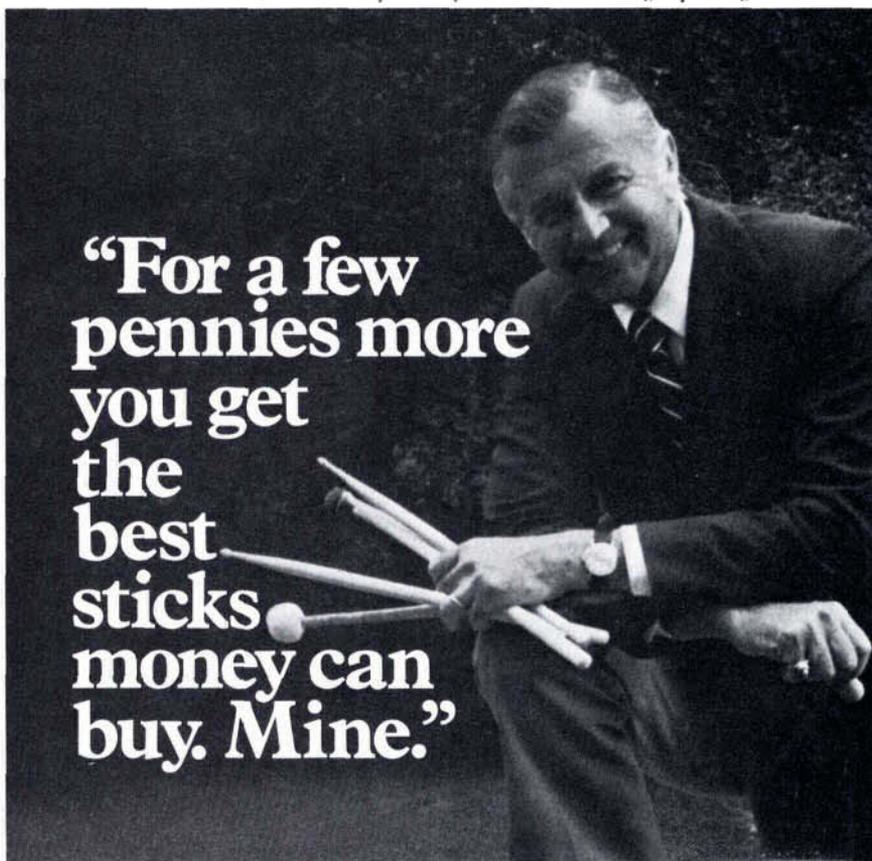
room and discover that one of the toms might have too much muffling on it. To me, in the drum booth, it sounds like they're all even, but on tape, it's a different story and that's what I have to tune my drums for, of course."

He maintains a standard cymbal set up with a 21" ride cymbal, 13" hi-hats and 2, 8" cymbals with different tones for "little splashes here and there," all Zildjian except for an 18" Paiste he presently uses.

Currently he is using Regal tip 7A's

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Vic Firth, Solo Timpanist for the Boston Symphony Orchestra.



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Drum Solos



by Roy Burns

Most people, including most drummers, like a good drum solo. By good, I mean a solo that is rhythmical, musical, well constructed, well executed, in tempo and relates to the musical context in which it is played.

There are several groups of people who profess not to like drum solos, no matter how well played or who the player is. Music critics very often know so little about drumming that the only safe position is for them to be critical. It is always easy to put down the drummer. Critics criticize drummers for having too much technique, or too little. If the solo is short they say the drummer did not develop his ideas. If it is a long solo they put it down by calling it a tasteless technical display. Some critics have gone so far as to suggest that all drum solos are a musical waste of time.

My attitude towards critics is a simple one. They usually can't play any instrument well, if at all. Secondly, they don't sign your paycheck and they don't get you a job. Some critics are knowledgeable and sincere, but when it comes to drumming, most are woefully inadequate and uninformed.

The second group of people who put down drum solos are other musicians. All they seem to want in a drummer is a human time machine or a breathing metronome. They want the drummer to "just keep time." No variation, no creativity, don't think, "just keep time."

Fortunately, this attitude is on the way out with most younger musicians. The drummer today is expected to be a musician who can contribute musically, both as a timekeeper and as an ensemble player. They also respect the drummer who can solo effectively and intelligently.

The last group of people who put down drum solos, I am sorry to say, are drummers. Drummers with no technique or who simply lack the confidence to solo often seem to act as if they are above it. This is especially sad when the drummer in question is successful and well known.

This attitude can be summed up this way. "If I can't do it then I'll pretend I didn't want to do it anyway, and I'll put it down." A more healthy attitude would

be simply to say, "I liked that solo, or I didn't like it." We really don't need any more defensive philosophizing on whether there should or should not be drum solos. *If you can't do it, don't knock it.* Now let's take a look from another point of view.

"The majority of drum solos played today are boring and musically uninteresting." Remember, I like drum solos when they are well played. Why are there so many solos that just don't make it? Let's consider some of the problems that confront the drummer who wants to solo effectively:

1) A drum solo is played with no accompaniment. No bass line, no chords and no one else to keep time for the drummer. Other players have a lot of support when they solo, but the drummer is all alone. This in itself is a great challenge. Most piano players regard solo piano playing as the ultimate test on their instrument. (By solo piano I mean no accompaniment.)

2) The drummer has less to work with than the solo piano player. He has rhythms, dynamics, textures and various sound effects. It is much like making a great pen and ink drawing. Because of the lack of color, each stroke of the pen becomes more critical. The same is true for the drummer. Without chords and melodies to work with it becomes more difficult to keep the solo musically interesting.

3) Drum solos are technically and physically demanding. This is partly due to the first two problems. Playing alone and working within the limitations of the instrument require that the drummer have good control over the drumset.

This does not mean that the drummer must have blazing speed to solo well. It *does mean that he needs control over his body, his mind, and his instrument.*

Some Common Faults

1. *Playing too much.* After being a human rhythm machine for several hours, the drummer sometimes sounds as if he was suddenly launched from a cannon and is hitting everything in sight. This is partly the result of having very few chances to solo and trying too hard to be impressive.

2. *Playing to impress other drummers.* Drummers who practice a lot and develop technique to a high level often can't resist "showing off" when other drummers are listening. You can usually tell when this is happening because the tempo falls apart when a difficult pattern is attempted. Another indication is that the drum solo will often have little or nothing to do with the tune, or the arrangement.

3. *Having no conception of musical form.* A drum solo can be a few short choruses. This is not a big problem in terms of form because the tune is the form. However, a long, feature type solo can be a disaster if the solo has no form.

Drummers sometimes play like mad until they run out of gas and the band has to rescue them. This type of solo is anticlimatic and is usually a great relief to everyone when it's over. "Thank goodness he stopped" is the comment both the audience and other musicians are inclined to make.

Ideas for Effective Solo Playing

1. If you are playing choruses on a tune (a short solo) sing the melody of the tune in your mind as you solo. This way you don't have to count measures and your solo will fit the form of the tune. When the other musicians can tell where you are in the song, you are playing musically.

2. Remember that everything you play sounds faster and more complicated to someone who is listening than it does to you. Tape record some of your solos and play them back. You will notice that it sounds more impressive than it did when you played it. Keeping this fact in mind will help you to avoid playing too much and trying too hard. Better to play something interesting than something that is difficult.

3. A long drum solo must have a beginning, a middle and an end. This does not mean a memorized routine that is the same everytime. Just have a general idea of how you want to start the solo. Play a certain rhythm and develop it. Play a figure or an idea that's in the tune. If it's

rock, start with some rock patterns. If it's a bossa nova or a jazz waltz, develop some of those rhythms.

In the middle of the solo you might change the tempo or change the sounds you are using. Go to tom-toms or hi-hat or whatever, as long as some contrast is created. Use dynamics by playing softly or by changing to mallets or brushes. Then build to some sort of ending for the finale.

Once you have this basic form in mind, improvise within it. Now you can play freely and the solo will have some kind of form. This is only one possible form, but it is a good way to start. With practice you will develop your own approach to playing solos with different musical forms.

4. *Play in tempo.* This is not to say that a free form solo isn't effective. But you must learn to play in tempo before attempting free form solo playing. *Walk before you run* is an old saying but a true one.

Tape record your solos and listen to hear if the pulse is steady. Many young drummers rush the tempo because they are trying too hard. Relax, keep the tempo together and play musically. With more experience you will develop your own style and your own way of doing things.

Some Final Thoughts About Solos

There are many styles of drumming and many styles of solo playing. Solo playing is much more than technique and rudiments. It is a mirror of how you think and feel about drumming and music. There is no way to hide when playing a drum solo because you are all alone.

If you want to improve your solo playing, then examine your own thinking. Change some attitudes and re-evaluate your approach. Listen to drummers who solo well in other kinds of music. Indian, oriental, South American and Latin music are brimming with a wealth of ideas you might not have explored.

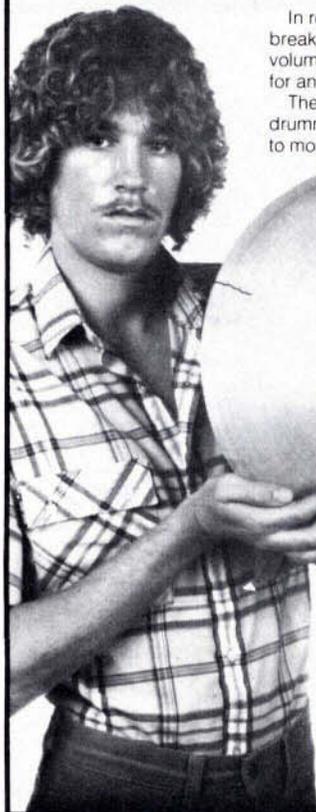
Let's not forget that the drum set is basically an accompanying instrument. No matter how well you solo you won't get into nor remain in a band unless you compliment the other members of the band. No one wants a great solo drummer who can't keep time or play with other people. *The solo is the frosting on the cake.* The cake is playing well with the group or band.

When all is said and done, there is nothing more exciting than a dynamic, experienced drummer who can inspire a band and then top it off with a powerful and intelligent solo.

For me, that's baking the cake, putting the frosting on and lighting the candles.



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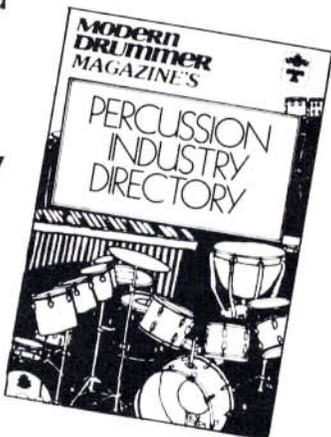
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long ago. A policeman told him to move on. He said, "You're gonna find yourself in jail!" Willie said "Okay." Kept signing autographs. I ran and got the sergeant and that sergeant took that policeman and got him away from there! In Kansas City they wanted us to set up a table and sign autographs! You can't do that, really. If it comes spontaneously, it comes. But, if you set up a table, they'll take the table and everything! There'd be such a crowd. One time we played a place and a girl passed out and she didn't have anywhere to fall. She stayed passed out upright.

SF: Was it a tough adjustment not playing small clubs anymore and playing the big halls?

PE: We still play the small clubs. Just before we played at the last Fourth of July picnic, we played all the old Texas joints that we used to work in. We just didn't advertise. I mean, we didn't tell anybody anything. We just went back and played for them and did a grand opening that seated 300 people.

SF: So, being famous wasn't a hard adjustment?

PE: No. I don't think I *am* famous. Maybe infamous!. I guess I'm recognized a lot now. And I like it. There's a price you pay for it, naturally. Like Willie said one time to this lady that was right on top of his head. It was in San Antonio and she said, "Oh, you're Willie Nelson! You don't remember me do ya?" And he said, "No M'am. I don't. But, I appreciate you rememberin' me." I thought that was the greatest comeback I'd ever heard in my life!

SF: Newsweek had quoted you as saying that one of the things you learned from Willie was tolerance.

PE: Oh yeah. I *have* learned that. I used to get in fights. I still do, but now maybe it's just twice a year instead of every week. Now, everything I do is a reflection on Willie. These people don't really know me, and so whatever they say doesn't really matter. If they say something smart, I just turn around, say "Thank you very much," and go on. Whereas before, I would just turn around and say "Okay mother! Let's get it on!" I fought Golden Gloves for 9 years. I really can take care of myself. But, also I always carried a pistol. But, I've seen Willie ride in the back of cars when I know he's had 2 hours sleep. And I'd wake him up and he woke up with a smile! And I *know* that has been a *forced* smile a lot, but, it did things for me. You know, I thought, "Well by God, if *he* can do it, I can do it!" The tolerance is for the people. A lot of people can be abusive sometimes and overbearing. And Willie will just be so kind and so gentle. In that respect I learned an awful lot.

I never took any of his heed in busi-

ness, now! I think Willie's a lousy businessman. Because he believes in people. All the people. He doesn't believe in contracts or anything like that. Y'know, everybody isn't that nice.

SF: As far as your commitment to the music, back in 1954, did you always feel that music was what you wanted to do with your life?

PE: Oh yeah. For sure. I had to play. It's in your blood. Or if it's *not* in your blood—it's addictive. I had to spend less than \$50 traveling or flying somewhere and back for a gig, and unloading my drums cost \$40. I was working 3 nights a week and making \$15 a night. So yeah! I'd say I was working for the love of it.

SF: Did you ever reach a point where you wanted to get out of music?

PE: No, I never did. That's the reason I went to work with Willie this last time. I owned about 5 houses and a couple of duplexes. I sold them all one at a time because I needed the money to play and stay with what I wanted to do. At that time, I didn't think it was dedication to the music, so to speak. It was just really what I wanted to do. So, it was purely selfish.

SF: And you never had dreams of becoming famous?

PE: No, I never did. 'Course after you see people around you that *do* make it, you might think, "Boy, that would be nice." But, we never did think we could really do it. We weren't really thinking in that direction, back then. I can recall the first 500 dollar day that I booked. Took me 6 months to get another one!

SF: How do you feel about Rogers drums?

PE: Well, I love 'em, really. I already had a brand new set of Rogers, and the company gave me another set. Instead of taking them I just augmented the drums I already had. Now I've got 7 tom-toms, one bass drum and a few little toys that I play with. A vibraslap, a cabasa, a tambourine, and a Chinese bell tree which I've got mounted on a stand. I play it note for note. They're not 'true' in pitch so you have to memorize which note corresponds with the other. Like, I have one of the bells that naturally has a mark on it. And I can count, like, one time I'll start on *that* one, on some other songs I'll start with the one below it, or two above it. I just have to memorize which bell corresponds down.

SF: How about your cymbals?

PE: Well, I've always used A. Zildjians. Rogers drums, *Speedking* pedal, and a Ludwig snare.

SF: Does it matter to you, really? Are you fussy about what you're going to play on?

PE: Not as long as they've got good hardware and handle like these handle. It really doesn't matter. These particular drums I've got, I don't know whether

they've aged or what, but the reason I didn't want to take a new set is because I like the wood in them. I like the way they sound.

SF: Is your snare wood?

PE: No, it's metal. I like the snare really crisp. I'm using a brush head, y'know, a symphony type brush head and it's got a rough surface.

SF: You play a lot of brushes!

PE: Yeah, I *do* play a lot of brushes. Fastest brush in the West.

SF: Why did the band decide to use two drummers for awhile?

PE: Well, when Jody Payne had a song out called "Three Dollar Bill" we were trying to let Jody have about 15 minutes to push his song. I would come out and play behind him and the crowd was used to seeing Willie behind or in front of me. They'd always start clapping for Willie and when Jody would start to sing you could forget it! So, we hired Rex Ludwick just to sit in for Jody. And it worked fine. We were coming back from New Jersey for the CMA (Country Music Awards) awards and CBS had two sets of drums already miked on the set. I said, "Let's try 'em together." And that's how we started with two drummers. But, Rex hasn't played with us since last year.

SF: How did you personally like working with another drummer?

PE: I liked it for awhile. I think at the end we got a little too overpowering. Rex is more or less like a rock star. My theory is if I can't hear every word that Willie's saying, I'm playing too loud. Rex's theory was supposed to be if he couldn't hear everything I was playing, *he* was playing too loud. That came from Willie. I learned that from Willie. Sometimes I would ask him, "Am I too loud? Am I too soft?" He'd ask, "Well, can you hear me?" With the microphones, I can play brushes and they can turn the volume up. We always have the same sound man, light man, monitors, sound system, same monitor guy working on it. That helps a lot. They've got, I think, 13 mikes on my drums. All my drums are double-miked. They mike the snares on the top and bottom.

SF: Why double-miked? One set for recording?

PE: No. There's just two mike's on each drum. I've got two overheads and also a swinging mike for the bell tree and the toys that I play with. I like that.

SF: Do you use the same drums in the studio?

PE: Oh, yes.

SF: All seven toms and everything?

PE: Yeah. In the studio, I don't play like I do live, because it doesn't sound the same. It would sound terrible! Now, if you had the same crowd noise like we had in Tahoe when we did the *Live*

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album that would be different! The audience was about 90 decibels. But, in a studio, I just couldn't play that loud.

SF: Do you use different tuning or heads in the studio?

PE: I mute them a lot. Just put tape on them and mute them. We did that Ray Price album, and that was one I really loved! I played good on that, I've got to admit. It was mostly brushwork. That's one thing about playing country music or the old songs. We're not playin' what we heard. We're playin' what we lived a long time ago.

SF: Is there a history of "country drummers" that could be traced, say similar to the history of "jazz drummers?"

PE: Well, when I started out there was only one drummer of any prominence. Gene Krupa. I still have some old records that he used to do. Then it was Joe Morello, naturally. I'd like to sit down and figure out all his rhythm patterns. And now, I don't know. There's so many great ones now. Probably the greatest one was Ginger Baker. But, there's so many great ones now, it's hard to pick a drummer.

SF: What kind of music do you listen to for your own enjoyment?

PE: Usually, I don't listen to music at home unless it's something that we've done. We make a tape of every show, and that is more or less our rehearsal. We listen to it. After I've listened to what I've done I'll say, "Well, I shouldn't have done that there." Or, "That's in the way there." When people come over, that's when I play my records. And, I don't like hardcore country! Or acid rock.

SF: You don't like hardcore country?

PE: No. Because there's nothing there. You know what I mean? I like to take out our records and listen to lyrics and sometimes the rhythm patterns.

SF: What are you listening to when you're onstage?

PE: I listen to who's playing the lead, and the bassman. That's Bea Spears. The band has two bassmen now, but Bea Spears is who I listen to. We play very good together. Jody and I hit some new licks while we were playing "Kansas City" behind Hank Cochran the other night. I don't know how it came about because I was just listening to him and it came out that way. We can never duplicate it because we don't know what we did! You had to be there.

SF: Have you ever thought about doing clinics?

PE: No, I couldn't. I'm not capable. If somebody asked me something, I'd answer them. I've always done that. Especially younger kids. But I don't know if I'm capable enough to teach. No, not at all. I'm not a rudimental drummer. I don't play rudiments. I did talk at a Career Day in a high school recently, if

that's what you're talking about. About traveling in bands. I've done that. I did it to show what they could expect. That is what you can expect if you go out, you know. If you're expecting to make big money, well, be a plumber, because you're going to make a lot more money. Twenty years is not very long to be a musician. I've been playing music per se since I was seven years old. I'm 47 now. I usually tell them, if you think you ought to quit, and you can, then you should. I never was able to.

SF: How's Willie as a bandleader?

PE: He's what you see. Willie's not the luxury type. He's the blue-jean type. Sometimes we forget how famous he is. To us he's just ol' Will. He's not the boss or anything like that. And if anybody ever messes up, all you have to say is, "Man, I'm sorry I messed up. I'll try to do better next time." And he always says, "Well, I can relate to that." He doesn't want to hear any excuses. Just say, "I messed up, man. I'll try not to let it happen again." I usually say, "I messed up and if I live long enough it'll happen again." Because it will.

I want to say I like what I do, but I like what other people do, too. But I hear something different. It's not rudiments. It's

SF: Experience?

PE: Yeah, true. I guess it's something like that.

SF: Could you single out any one thing that you could attribute your success to?

PE: Willie Nelson, really. The main thing. Because, of the kind of person he is. I never would've worked that hard for money. And then the type of music he's playing. With Willie the first thing you've got to do is forget to count and start feeling it instead. Willie says the difference between reading music and playing by ear is the difference between writing a book and reading a book. At one time, Willie was classified as a musician's entertainer. When he came out with his first record, I went down to the radio station and had them put it on an 8-track so I could play it in my car. Then I wrote . . . had all the heavy songs on it. When I started playing with him, it was so hard! We would do things like "Blackjack Country Chain" and the sock cymbal comes down on one. And that's all! One on the sock cymbal. And the bass drum was 2, 3 and 4. With your right hand you played a shuffle with a brush. With your left hand you hit in between the beat with a stick. I played with groups where once we started playing good, they fired us! Because it wasn't country. The other guy I used to work for was Ray Channing. I loved him, but he's dead now. We worked a hall one night with him and he came over and said, "What kinda shit ya call that?" But, I said, "This is where I want to be,

man." It wasn't the money. It was where I wanted to be. Willie didn't ask to hire me. I asked to be hired.

Willie used to come through Houston with just a bassman and he didn't have a drummer. He came through there and was just putting together a band and I'd always go out to see him. He knew I was making a lot of money. He asked me how to get a hold of a certain drummer we both knew in Fort Worth. I said, "Shit, Willie! I'm better'n him!" And he said, "Well, would you work for \$30 a night?" I said, "Damn right I would!" And that struck it off and I went to work for him. We did 29 one-nighters in a row. And that was pretty good money then. It wasn't what I was used to making though.

I worked on a little kids T.V. show. Captain . . . something! We used to work all day. Real early in the morning and then in the evening. And it paid great money, about \$500 or \$600 a week. The host hated us because the union made him hire a live band. All we did was play some song while he made up words to it. **SF:** So, what's ahead for the group?

PE: Well, all that's good, as far as I'm concerned. We've been working hard this year. This is the first time we've really had off. The last tour lasted over 6 weeks. Before that, we've only had as much as 6 days off between tours. And now we've got quite a bit of time off and I'm enjoying myself, personally.

SF: Were you working much with the movies?

PE: We worked on this last one, *Honey-suckle Rose*. It lasted 6 weeks. But, it wasn't that time consuming. It was just waiting for them to get everything together. All we did in the movie was play to a live audience. A real audience. See, we promoted the gigs and everything and we charged the people to get in. That was a real audience. We promoted that outside show just like we'd ordinarily do. Like the Fourth of July picnic we promoted in Austin. They were real shows for the audience. That was the only time I really got off. But, it's a lot of waiting before you get ready to go. That's not good for us because we like to pick.

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with the nylon tip, although he has used the 2B's and the Bunken 2B's. "I've always tried to be a forceful player, not forcing the drums, but I like it when you can turn a record down on a little small speaker and you can really hear the drums snapping, really on the job. If you loosen your drums up, you can get good, fat sounds, but sometimes if you play too soft in the studio, it sounds like you have enough impact, but later on, the record comes out. You can very easily be fooled about the level of impact that you play in the studio because in the studio, with the big monitors, drums can sound really great and very forceful, but if you happen to be out laying on the beach with a \$2 portable radio and you hear the record that you played on, the drums may sound mushy back behind everything else. So I try to achieve a tuning that will have just the right cut through and the right intensity that will cut through, no matter what, and won't sound abrasive even if you have it up on big speakers. That requires playing a little harder than normal. Sometimes a little harder than you feel comfortable doing. I had gotten off into a bad habit. I had achieved my right intensity, but instead of stopping there and being comfortable with that, I got into the attitude that even harder was going to be better, which didn't work. That's why I used the 2B sticks, to try to achieve a higher intensity, which it didn't really achieve. So now I'm back to my 7A's, which I can play with better technique because I'm not playing so hard and I don't have such a big stick to control. Although, if you do use fairly light sticks, like the 7A, I think it's good every now and then to go buy a set of Ludwig 2B sticks like they first give you in the marching band in high school. It's kind of like when you're in the first grade and they give you those big pencils, they give you these big sticks which you think you'll never be able to use. Having gone from the big sticks to lighter sticks, and going back to my softer intensity, I find the intensity is still there, but using the big sticks has made my hands and wrists stronger, so I can move around quicker now. I think it's a good exercise, actually."

Two months ago Hawkins began using Pearl's Vari-Pitch set because of the multitude of sounds it can get. "This is strictly studio speaking, because I haven't played the drums live anywhere and I don't really know how those drums project, because for one thing, they're not big drums. The biggest one of the toms is 14" and I don't know how that would be on stage, but in the studio they're great. Usually in the studio, the floor drum is the hardest to get a good sound. On all your smaller toms you have nice, round full tones, and you get

down to the floor drum and it's either dead sounding or it just doesn't sound in tune. At least that has been my experience with floor drums. The only thing I know is to just keep fooling with the drums, adjusting the drums until you start hearing the sound you're looking for, but with the Vari-Pitch, there is no floor tom, so it's much easier. Actually, my first contact with the Vari-Pitch was negative because Pearl sent me a snare drum model, which I didn't like. It seemed a little too noisy and it didn't sound better than my regular snare, so I sent it back. When I noticed that they were making toms that looked just like the snare they had sent me, I was biased about them because of my experience with the snare. I didn't try them until James Stroud used them on Lenny LeBlanc's album on our label. It was Friday when I heard them and I had myself a set on Tuesday after calling Pearl and driving to Nashville. I love them because they sound like they're kin to one another. It's not a sound I'm going to stick with forever, but it's a sound I'm going to use for now."

His equipment often changes due to a particular artist's needs, for rarely does an artist dictate the musical parts, but rather allows the musicians in the Rhythm Section to create their own. Hawkins, himself, does little research, however, before a session. He may listen to that artist's latest album, just to see what kind of style he is leaning towards, but as Hawkins says, he has often found that the artists change so much from record to record, the research is often worthless.

Warm-up, however, is crucial in Hawkins' opinion, and about 30 minutes before the session, he gets his sticks out and starts some kind of repetition to start moving around and to let his body know what is about to happen. "You can hurt yourself if you don't do that, and I did once by not warming up. I hadn't played in a couple of weeks and hadn't tended to my wrists and feet. I sat down to play and at the end of that day, my arm was hurting. I tried it again the next day, and by the end of that day, it was hurting and had swelled up. By the third day, I couldn't play at all. From not being in shape and not warming up, I had developed tendonitis in my arm and was out of commission for six weeks and had to have my wrist immobile for six weeks. It was really hard to get back what I had and it took about a year, I would say."

Naturally, he is proud of all the hits on which he has played, although there have been some hits where he wasn't particularly proud of his performance, but only proud that it was a hit. "I've only considered myself a good drummer at times. To me, I'm a good drummer

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Riddle continued from page 24

SF: To backtrack just a bit, for anybody who is at the point where you were when you went in to sign the recording contracts with Capricorn, what advice would you give them?

PR: Get good legal help. That's the first thing I'd tell any young musician. Get somebody who they can trust for good legal advice, before they sign anything. I mean *anything!* Before they put their initials on any piece of paper at all. Even if they can read and clearly understand it. Their lawyer or legal advisor should be right there beside them before they do anything. That's my advice to any young player. To anybody! That way you're taken care of from the legal aspects and business end of it. You can just concentrate more on the music. It can really hamper your career if you're worried about business and going crazy worrying about getting screwed on your contract. We didn't have any experience in business or accounting at the time. It really takes away from your music.

In the last six or seven years we've had really good help. We're incorporated and we have retirement funds and pension plans. The band's taken care of, and it's a good feeling. Our income is broken down into two corporations. The money that we make on the road keeps our salaries going with the crew. We pay our crews year 'round because they've been with us a long, long time. That's one corporation. Our royalties and record money is another corporation. That's pretty much the way its broken down for us.

SF: Does it take the band a long time to record albums'?

PR: On the *Tenth* album, we spent more time than we ever have and spent more money than we ever have. We enjoyed it. I mean, I wouldn't change a thing.

SF: When I was listening to *Tenth* I found myself wishing you guys would stretch out more.

PR: Well, onstage it's spontaneous everynight. It's always different. We'll just bring the music up and down, and the guitar solos will stretch out sometimes for ten minutes. Sometimes we'll just play around. It depends on the crowd, and how the stage sounds, also. There are certain cues that bring us back into certain verses or choruses, but basically in the middle of a song, it just goes wherever it goes. It's fun too, especially for the soloists.

SF: In other words, you're not forced to play your hit songs the same as the record night after night?

PR: No. That's the truth. Even in "Love Song," our most familiar tune, Toy's solo always has a different flavor to it each night. It's in the same vein, of course, but it's just a little different from night to night. And that's fun! We're so

tight both musically and as friends. We play songs about our home like "Blue Ridge Mountain Skies." They may be simple straight-ahead drumming tunes, but they're so much fun to play, because I just shut my eyes and play along. The song means something. It's not like I'm playing a gig for somebody. *I'm* saying something, too. That's the difference I really enjoy about our band. I feel like I've just been so lucky to grow up with it and, still be a part of it, still contributing to the arranging and stuff.

Tommy, George and Toy had really been encouraging me to write. Tommy and I had just finished my first song right before he died. I've got that back in the closet. Toy and I are working on a song for the next record. If I hear a chorus line or something, I just hum it out to them or write a few lines down.

SF: You've told me that you don't play a second instrument. Have you ever wanted to?

PR: I have. My childhood dream before all this started was to go to Berklee. That's why I got my reading up, to get into the school, I guess. Back then I could read well! I could read charts and stuff. I always wanted to go to Berklee and study under Alan Dawson. I love those independent things that he does with his hi-hat.

SF: Many of your songs deal with the loneliness of being on the road. Yet, you don't seem to be bummed out.

PR: No. It's just that everybody misses home sometimes. It's lonesome. The easiest part about being on the road is walking on that bandstand at 9:30. That's the fun part. That's the treat, getting up there and doing something I've always dreamed about. Y'know, I'm having fun out there, man!

SF: In the average year what is your schedule like between being home, on the road, and in the studio?

PR: Okay. We went into the studio around the middle of October, until the middle of November. We played a few dates before Christmas and then took most of Christmas off. After the first of the year, we went back out and started playing. We played about 10 days and then had 10-14 days off. This spring we have a month off, which is when the album is supposed to be released. The summer is really important to us. We usually do two dates at Saratoga Springs, New York; Garden State Arts Center in New Jersey; Pine Nob in Detroit; Merriweather Post in Washington and the Concord in San Francisco. These facilities all have 15,000 seats and up. And they're great places to play. They're made for music instead of basketball for a change. After the summer we'll slow down, take a month off and start working on the album again. And when I'm home I'm *at home*. I live out in the middle of

the woods. I married my high school sweetheart. Been married seven years in October. I love to play Racquetball. I've got a music room at home and my drums are set up. That's pretty much where it's at.

SF: What's it like being married when you're on the road so often?

PR: It's easy for me, because Holly, my wife, grew up with it. She grew up with *me!* She went through all those changes I went through on the road. Adjusting to going from right out of high school on the road while all our friends were going off to college. *They'd* come home and everything was fine and dandy. *I'd* come home and I had a hard time adjusting to being in the spotlight. It was *my* problem. I thought everybody was treating me differently. I just wanted it to be the way it *had been*, but it really couldn't. Naturally, anytime you're in the spotlight that's just part of it. I realized that I didn't have to apologize for all the hard work that we'd gone through or for the time we spent. I started feeling good about *myself*, and the problem dissolved.

SF: Do you get much feedback from your fans?

PR: Yes, we do. 99% of it is positive. Sometimes I'll get letters from drummers, young players just asking questions about certain things. What I'll try to do if they leave a phone number is call them. That's fun usually. I called one guy, he'd written me a couple of times and was a really nice guy. His little brother answered the phone. He says, 'Oh no! He's gonna *die!* He's not here!' He was starting to panic. I said, "It's okay. Just take your time. Go see if he's outside." I could hear him running through the house just knocking things over, screaming his brother's name. He wasn't there, but I called him back and talked to him a couple of times. That's kind of a treat to get to call kids like that. I enjoy talking to young players.

I've got a little cousin at home, his name's Mark Burrell. He's my project. But, he scares me to death. He's gonna be an incredible drummer, man. He's 14. I'm just pounding it into his head to study at school so he can go to a music school. But, I love to be around young kids like that, that are interested and they're so thirsty for information, knowledge, and they want to learn so bad.

SF: That seems strange that you would steer someone towards music school after coming up with music the way you did.

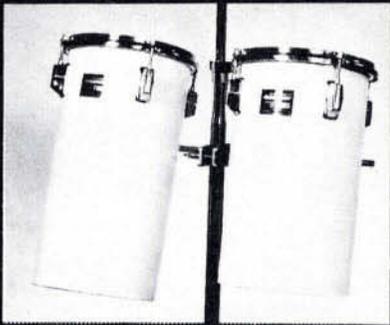
PR: I just don't want to mislead *him* or any young player. I don't want to paint this beautiful picture of rock stars and limousines. I mean, let's face it! How many drummers are in the bars around the corners? A dime a dozen! Great players. There's probably one out there



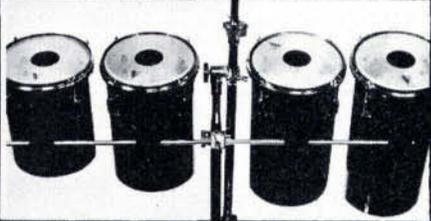
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in the parking lot right now that'd blow us away!! I was lucky. I think the band was extremely talented and the music was there at the perfect time. The timing was so much a part of it. I mean, we worked hard. We didn't get a gold record until we had five albums out! But, to us it wasn't an overnight thing. We'd just been working *so hard, so long*. It was so gradual that it wasn't a big deal.

I'll tell a young player that if they're really serious and want to learn the more technical aspects of playing, if they don't have a good band that's ready to get a record contract, then study hard so they can pick a good music school. It's not like it was when I was in high school. I try to point kids in the direction to study hard. There are great music schools all across the country. When they graduate, they can make their own choices. If they're not in a good band or doing well on the road, then they can compete with the guys in the studios and be in the running. If they *don't* study, I think it would be extremely hard to do that. Or they might want to just play bars.

SF: How do you see your role as a drummer in the band?

PR: I've got to be real conscious of what Toy's trying to say in a song. I don't want to step on any thoughts he has. I have to listen with open ears. Also, kind of let them guide me in the

direction they want the songs to go. Then we try to do that *together* as a unit.

I'm listening to the band all the time. I play with Toy's leads many times with my left hand. I guess that comes from playing swing. It's the old theory of the hi-hat being the timekeeper, accent with your bass drum, play around the lead player with your left hand and you ride with your right on the cymbal. I still use it a lot with the band. Toy likes it and it's fun for me, too. It just gets you out of the straight-ahead bag.

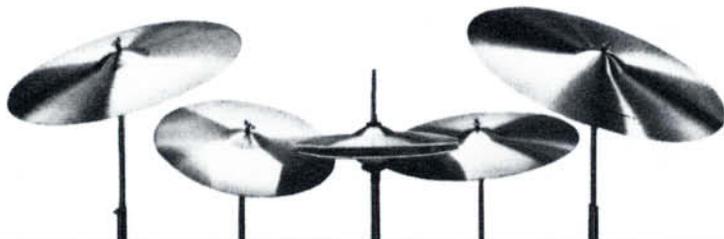
SF: When you drum, you sound very aware of song structure. Playing one sound on the A choruses, switching to something else during the B section, and then returning to the original A.

PR: I think I really got into that playing in clubs. Changing from a verse to a chorus would just sound empty. In a club you needed to do something different. If I go to a ride or a swish, it's just something I got in the habit of. That's the only way I can explain it. It's from playing clubs for so long.

SF: What are you listening to when you're onstage?

PR: Everything! I really am. The way we're set up, Toy's lead guitar comes in at my right. Frank, the bassist, is to my direct left onstage. George McCorkle's rhythm guitar is right in my monitor.

continued on page 78



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HOW TO CHOOSE A CYMBAL



Riddle continued from page 77

He's like a train! When his rig goes out I feel like I'm playing by myself. Oh, he plays so full and so loud! He's a joy. I like a good bit of the lead vocal, also. Because I love to hear Doug sing. If it's just a simple song for me, I just get into the words. Shut my eyes and sing along. I pretty much have *everything* in my monitors.

As far as the drum kit itself, it will vary from night to night. Usually, I'll always have the bass drum and the snare drum in the monitor. Robin, our monitor man, will raise the volume on the toms. We'll just get a basic sound or tone on the drums. Then we'll play with the volume as the set goes along. Some nights, I don't have him put the toms in there at all. Other nights, I want them in there. It depends on our volume. Also, the halls vary so much. It's very important for drummers to be able to relate to the monitor man.

SF: Do you prefer playing on a rug or a hard surface?

PR: My riser is similar to formica. It's got a light rug over it so it's really pretty hard. I love hardwood stages usually. When I go into the studio usually the first thing they'll do is take the carpet out of the drum booth and make it as loud as they can, because I like that real crisp sound, especially on the snare drum.

SF: Are you using the same drum kit onstage that you use in the recording studio?

PR: Yes. The exact same. Same heads tuned the same way. The toms are 9 x 13, 10 x 14 and a 16" floor tom-tom. A 22" bass drum and a 5 x 14 wood snare. Sometimes in the studio, I will change the snare. I'll use a metal one 5 x 14. Every now and then I'll use Canasonic heads on the snare in the studio to get it dry and crisp. My concert toms are 8" and 10". I use *Pinstripes* heads. I've been using them now for about two years. I like the drums to ring naturally. I don't have any certain scales to tune them to. I just tune them to where it feels good to me. They're not too dead for me at all. I leave the white head on the bottom and put the *Pinstripes* on the top. Basically, I use the same amount of tension on top and bottom. It's a nice resonance for me, but it doesn't have that metallic over-ring. Y'know, they ring really nice; they're warm sounding and the notes don't run together. You can hear all the percussive sounds out of each note and still get that tone.

SF: I've seen you use some type of special front head on your bass drum during concerts.

PR: That was a design that Puff came up with. When we miked the bass drum on the front head there was a lot of leakage from the amplifiers. So, Puff

made this leather piece that just has these leather straps that tie onto each lug around the front of the bass drum. There's a little slit in the very middle of the leather head and you can stick a microphone directly through that slit. It's set up so that it clamps inside the drum, right around the mike and there's no leakage. So, the mike is right on the inside of the bass drum.

I don't use that all the time now. We use a new P.A. system run by the people that do the Doobie Brothers. Actually, Kevin, our engineer on stage and in the studio, changed it. He didn't want to use it anymore. He was using a different mike and I think it didn't fit or something. Now I use a regular head on the front with a hole cut in it.

SF: Any special kind of cymbals?

PR: A. Zildjians. I use a 22" medium ride or sometimes I use a ping. Lenny DiMuzio gave me a dark ride. I love it for the studio because I can mike it really tight without any overring.

SF: Is that the ride cymbal you used on the *Tenth* album?

PR: Yes. No tape on it at all. It's clear, distinct and it still has some resonance to it. I also use two 18" crash cymbals, one medium and one medium-thin. I've been using 14" *Quick Beat* hi-hats live. They're a little harsh for me in the studios, so I use *New Beats*.

SF: Do you deaden your drums in the studio?

PR: Not too much. Except for the bass drum. That's padded down pretty much. But, the toms are left the same. The snare drum would be a little different depending on whether it needed the metal or wood drum, or that Canasonic head.

SF: Are you still endorsing Gretsch drums?

PR: Yeah. I love the sound of Gretsch drums. I must cheat and say that I'm using a Slingerland snare drum that I've had for years and years. It's that old 5 x 14 with three airholes. I think they call it the *Buddy Rich* model.

SF: What do the three airholes do?

PR: I never have known, but they always put three airholes in that particular drum. Who knows? It kinda feels good on your leg if you're wearing shorts.

SF: Do you still practice?

PR: Yeah. I find myself sometimes getting bored. I wanted to go back and get a teacher at home again and just start with my reading again.

SF: Given a choice, who would you study with?

PR: Alan Dawson. I'd still like to maybe take some courses at Berklee. But, I still run through a few rudimental exercises before the gig. Paradiddles, doubles, singles, and triplets.

SF: Do you have any favorite stickings that you use?

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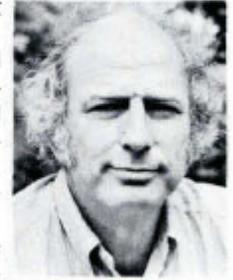
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PR: Yeah. I like to take the 3 paradiddle variations: the single, double and triple, and put them back to back on the drums. I love that. It'll change each time on each accent and that's just a good exercise to loosen up with to get your muscles working. I'll just run around the drumset with singles, 5-stroke rolls and ratamacues. Stuff to loosen up the muscles. Double-stroke rolls, fives, sevens, nines, elevens . . . just the basic stuff.

I take *Stick Control* on the road. I always keep that around. God, that's a great book. I just love the first few pages. It's just amazing. You can stay on just the first page for days. It never ends. That is the greatest book, really.

SF: Do you find that your fans generally ask the same questions of you?

PR: It used to amaze me. For some reason or another they would just think that I was so much into jazz. I was when I was young, but I don't know if that really comes across on the records. Maybe I did a few left-hand independent things, or used traditional grip.

SF: Your "sound" does come across as being jazz influenced.

PR: Maybe that's it. I guess it was just going back to the young days. Usually, those have been the questions from the younger players. They ask me if I was interested in jazz, or if I studied rudiments, or if I apply the rudiments to playing with the band, which I find my-

self doing a lot of times. Using paradiddles and different things in different phrases. But, it's not a conscious thing. I'm not sitting there thinking, 'Okay. Here comes a paradiddle. Here comes a ratamacue.' I just tell people that you can use the *sticking* and it's more convenient sometimes than using a single stroke.

SF: I just had a great idea. How about making a record with two bands like the Marshall Tucker Band and The Allman Brothers at the same time?

PR: Jaimo and I always talk about doing a drum record. I'd love to do that. There's a lot of guys we've been on the road with that we could do that with. It'd be neat to do a Southern drummer record.

SF: Can you tell me about how you work *with* the bassist; the interaction between bass and drums?

PR: Well, this will be strange. We could talk about Tommy. Up until the time he died we were very close. He would hear things on the drums, because he was a drummer, too. We'd work things out together, kicks and certain phrases. It was just a treat to play with him. He was so musical and energetic on stage. He really drove the band hard. So, I have nothing but good memories of Tommy.

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Riddle continued from page 79

good friends for years also. His name is Franklin Wilkie. Being friends made it a lot easier on all of us as a band.

SF: That must have been a tough slot to fill.

PR: Yeah. He's just been great. He plays differently than Tommy, although similar in some respects because he and Tommy were good friends. So, they had similar ideas about music, and being bass players, they traded ideas a lot.

SF: When Frank plays on the tunes that Tommy originally did, do you find yourself changing your drumming to adapt to Frank's new bass lines?

PR: We decided immediately that we were gonna go on and that Frank was the natural choice. But, we decided that there would be things which needed the same *kind* of a feel that Tommy might have applied to a song. *Rut*, Frank has to interpret it his way. We *wanted* it to be different, but just as good in a different way. And it has been. Sometimes we'll pattern things out. Sometimes, I'll be playing with the bass drum right along with the notes that Frank's playing. Other times, I'll play around with the bass drum and pretty much lay down the snare drum. Even if it's something just straight-ahead in 4/4. It depends on the song.

SF: You've been talking a lot about

"attitude." How important is "attitude" to the success of a band?

PR: I think so much of it is attitude. I can sense in the dressing room some nights before we go out, everybody's attitude. It's just the mood sometimes. It depends on a lot of things. If we know the stage sounds good; if the sound-check's been good and everything is just in order, then everybody's attitude is in the same vein. It's that everybody's feeling good and confident. We just go out and play the music and not think about anything else.

A lot of times there are a lot of things in the way, though. Including sickness. But, our attitude is, it's just *fun* because we know there's gonna be new licks each night. Everybody experiments onstage. I mean, that's where we *can* experiment. We learn the changes of a song in the studio and we really learn to *play* it onstage. That's where the jams and spontaneity that we're known for comes into play. Because we can't rehearse those things in a rehearsal hall. They have to take place in front of people. And that makes all of our attitudes good because it's not boring. It's just like a new happening all the time.

We've never felt restricted about being able to try new things. People said the last album was really different for us, but I can't tell. People ask me, 'Is this

going to be more of a country album, more rock and roll, jazz or what?' I can't really tell until the album's done and I can hear it as a whole! We don't go into the studio with the idea of, 'This is gonna be the single.' Usually, what happens with us is that the song *we* think is gonna be the single is the last song they think about.

SF: How do you feel about the word "quitting?"

PR: I never quit. I got that from Tommy's attitude. He just lived a complete, full life. He was always the bandleader. When we were making pennies, he'd put them in pay envelopes and say, 'Some day we'll have a road manager and this will be the way it will be.' He always had everybody's spirits up, and he wasn't a quitter! Tommy would always have that dream in our minds. It was just one step at a time. If there's any kind of pressure, *that's* the pressure I put on myself. To excel, keep going, keep reaching goals. I never stagnate.

SF: How about "commitment?"

PR: Totally. First thing I thought of was Holly, and *then* to the band and music. I commit myself to whatever I get into.

SF: When the band was first starting out, you had that goal to be a successful band. What were you willing to sacrifice to reach your goal?

PR: We gave up everything. We gave up money. I was living at home with my parents, luckily. I don't know how they made it. Bless their hearts. I can remember going to Jerry's house and we would sit down and eat cole slaw! Seriously. It was hard on them. It was easier for me because I was living at home, had the security of my parents and I knew where the next meal was gonna come from. But, *they* didn't!

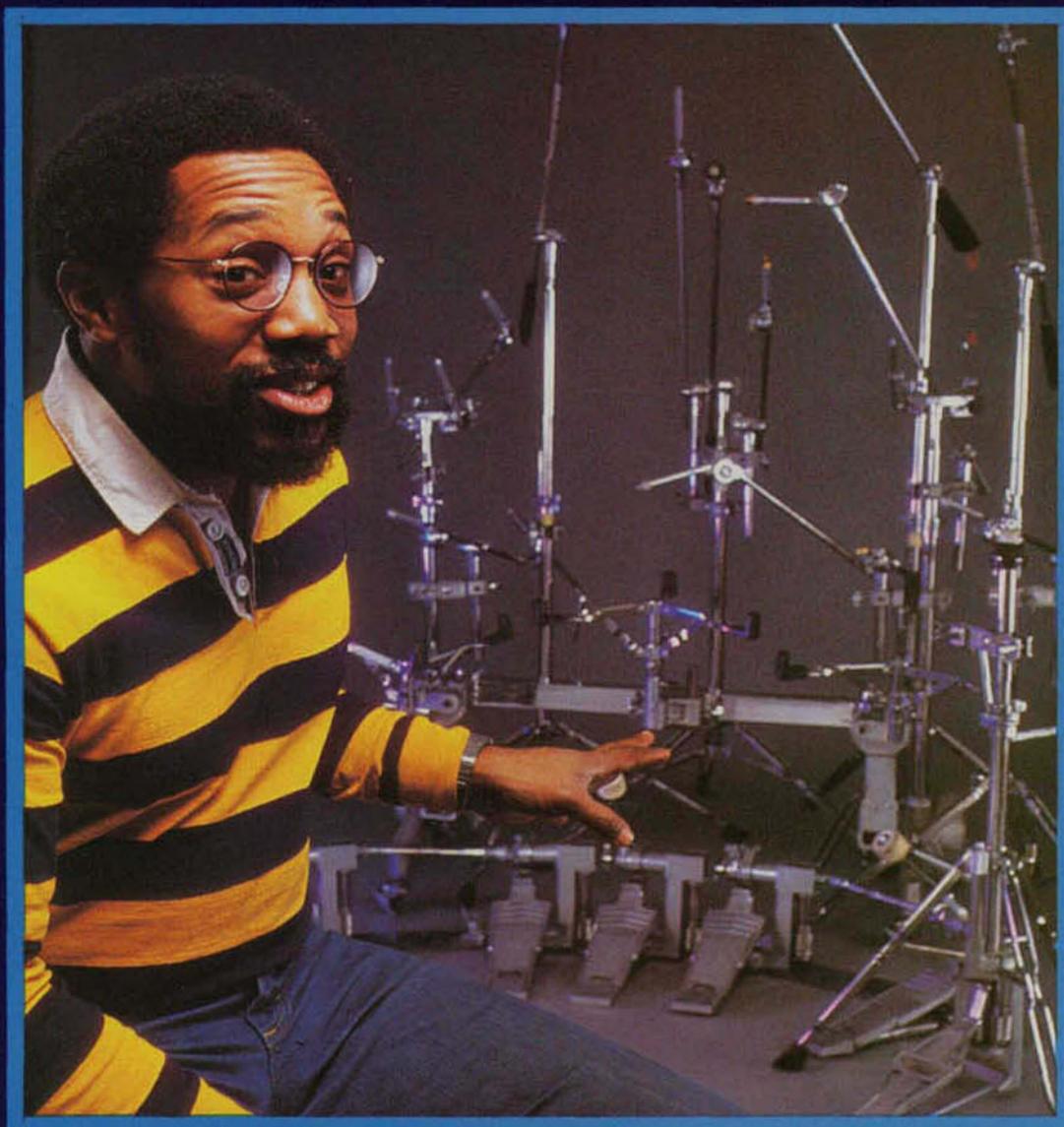
When the six of us got together, musically speaking, it was all or nothing. And it's always been that way. The band would have dissolved right now if it hadn't worked with Frank. If it hadn't jelled together and that magic was lost, we would have done something differently or just let the band dissolve. Because everything we would have worked for would've been in vain. I mean, it would ruin the whole attitude that we strived to have, that rapport with the audience, that honesty, that vulnerability I was talking about that we have onstage. I think that would've been lost and it wouldn't have been real anymore.

If we fall we're gonna just all fall together. If we make it, we're gonna make it together. That's the way it's been. And that's why it's still real special to all of us. It's a good feeling, and that's the truth. I think you've got to commit yourself totally to something if you're gonna succeed at it.



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IT'S QUESTIONABLE

by Cheech Iero

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

Q. What kind of snare drum is Elvin Jones using these days? I saw him recently and I've never seen or heard anything quite like it.

S.B.
Wilmington, DE

A. Although it appears to be a Tama drum, actually the 5 1/2" deep, 1/8" thick steel shell was custom made by Greg Kaplinger of Seattle, Washington. The shell weighs roughly three times as much as a normal shell and is made without seams. The unique snare strainer mechanism was designed by Tim Herrmann of New York's Professional Percussion Center. The mechanism utilizes two sets of snares, one made of aircraft cable reminiscent of the Hingcr drum, and one made of standard wire snares. Both have separate on/off and tension controls.

Q. I prefer the sound of my bass drum with the front head removed and muffled with foam rubber. I would like to keep the front hoop on for appearance sake, but it rattles. Is there a way I can do this without having the hoop vibrate?

M.W.
Jackson, TN

A. Yes. Ludwig offers "S" shaped steel clamps to remedy the problem. The clamps firmly hold the counter hoop to the bass drum shell when the front head is removed.

Q. I want to purchase a good crash cymbal. Should I buy one tuned to a particular note to complement the rest of my cymbal set up, or look for one with a fast response?

M.S.
Posatello, ID

A. Good cymbals are not tuned to a specific note, though the cymbal should possess all the harmonic complements of the scale. This way, the cymbal will be in tune no matter what chord the band is playing. If any one note dominates in the cymbal, it will result in dischord.

Pitch is relative. The thinner the cymbal, the lower the pitch. The thicker the cymbal, the higher the pitch. If you're looking for a high pitched sound, get a heavy cymbal. If you desire a deep sound, buy a thin cymbal. You'll find the response of some cymbals faster than others as the response is contingent on the weight. A thin cymbal will reach full vibration faster than a thick one because there is less metal. The size, shape and molecular pattern determine the potential power of the cymbal. The power is really in the quality.

Q. My rolls on the small timpani are clear and articulate, but when I roll on the large timpani, they sound muddled no matter

how fast I play them. Any suggestions?

A.L.
Manchester, England

A. It is unnecessary to move your hands as fast as possible when playing the roll. The tension of the timpani head should determine the speed of the roll. With less tension on the lower timpani, the head vibrates slower than the higher drum. The roll should be executed slower on the low notes so the sound of the drum can sustain. With practice, you'll soon develop a sense for the proper speed of the roll on both drums.

Q. I love the modern multi-drum set ups of tom-toms and cymbals mounted on racks which roll into place and surround the bass drum. But I seem to recall an uncle having a set years ago which had a similar feature. Is this really a new concept, or do I remember correctly?

L.F.
Norfolk, VA

A. Your memory is correct. During the late 30's and early 40's, the Leedy Drum Company offered the Arch Rollaway Trap Console which attached to the bass drum making the entire console mobile. It rolled on wheels and locked into place. The Rollaway Trap Console listed for \$40.00 in nickel; \$55.00 in chromium.

Q. Why are specific microphones used on certain parts of the drum set? Are these microphones made especially to pick up that kind of sound?

T.I.
Boston, MA

A. All sound is comprised of a range of frequencies. When a recording engineer selects a microphone, he must know if that microphone's frequency response is wide enough to pick up that particular drum or cymbal without producing a perceptible change in sound quality. Frequency ranges: Bass drum, 50-5,500 Hertz; Snare drum, 80-15,000 Hertz; Cymbals, 200-14,000 Hertz; Tympani, 45-5,000 Hertz. Hertz is the unit of frequency equal to one cycle per sound.

Q. What is the actual cause of hi-hat air lock?

K.L.
Kent, England

A. Air-lock is the result of a near perfect mating of top and bottom cymbals in a straight line with all circumferences meeting simultaneously. When this occurs, most of the air which would ordinarily be between the two cymbals is forced out. The result is a partial vacuum and a deadening of the "chick" sound.

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Allmans continued from page 62

lucky. Like with the Rook (bassist Dan Goldflies); he came in and he's working. But, I think the basic combination: myself, Jaimo, Dicky and Gregg, there's just a communication that works and I haven't run into anybody else that I can communicate with like that on a musical level.

"You know, I was friends with the people I was playing with, but still, the communication, the musical communication just wasn't like it is with the Allman Brothers. You really can't explain it. You just have to experience it. It's just like that first day. We *knew* it. It was there. And there was no doubt about it. It's been there in one form or another ever since. And the only time we lost it was when we lost our own identities for awhile. At least some of us did. I mean, we took our sabbatical and right now I feel like we're playing better than we ever have."

"What happens," said Jaimo "is that guys like Butch start a band, Dicky started a band, Gregg started a band, I *couldn't* start a band because I'm not even a bandleader. But what happens is the guys they hire, unless they are very accomplished musicians, try to live up to what Butch is used to doing instead of letting what influenced *them* come through! Playing what *they* feel! When you try to duplicate what other people are doing, you don't play music. The

kind of music that we talked about. I've got so many damn records, it's ridiculous. A lot of them are good records but they're not *bands*. They're by people who got together and cut an album. They're good players, good music, they've got a good record. But as far as bands—it's ridiculous."

I asked Jaimo, "Would you recommend that people get back to forming bands, or staying with the current trend of many soloists who only get together to cut records?"

"Both," Jaimo answered. "Because you have to work at something in order for it to work. The only way it's going to get better is by continually doing it. And you just can't do it all the time because you become stagnant. I like Top 40 music," Jaimo confessed. "The reason I like it is because it constantly reminds me of things that I forget to play because of the type of high quality musicians that I listen to. You don't find Max Roach or Buddy Rich playing some funky line like the drummers play in Top 40 Music. You do have to listen to stuff like that to get feelings in. It might sound out of perspective. But, if you listen to it you can take it and put it into perspective. That Top 40 thing, man, seems to make you keep your flavor regardless of how much you're influenced by that other stuff."

In answer to my "band" question, Butch replied, "What I see going on now I don't like. Because the groups that are

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forming contain too few kids who want to take the time to learn how to play. Y'know this punk, new wave—they ain't playin'. It's what I call a sad statement on our society right now. Kids now are not committed enough to take the time to sit down, and learn how to play an instrument. Instead they buy a guitar, learn four chords, get cocky, learn how to talk dirty, and form a punk group. And *music* is disappearing. Can you think of one group that's come out in the past 3 or 4 years that's playing? Society is in trouble, and it's always reflected in the arts. It's happening in music and I just hope it turns around."

By now it was after 7:00 in the morning. Not to end on a pessimistic note, Butch Trucks and Jaimo Johnny Lee Johnson are excited about the new band, and the new album *Reach For The Sky*. When people weigh music as good or bad, they always say, "Time will tell." It is very telling that the Allman Brothers Band is still playing fresh music, going into their 11th year, reaching for the sky and making it!

Editor's note: Several months after this interview was completed, Jaimo left the Allman Brothers Band. Although the teamwork of Jaimo and Butch will be missed, their contribution to drumming will be with us always, and we should be thankful that they can continue to grow as individuals.

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when I can sit and listen to myself play and really love it. When it's really good, I love it. When it's not as good as it can be, I don't like to hear it. I don't like to hear myself play unless it's perfect, and I don't play perfect all the time. What I mean by perfect is if it comes off exactly the way I wanted it to, then to me, it's perfect. There may be a little bit of tunnel vision there," he concedes with a laugh, "But that's the way I am."

He is particularly proud of the Aretha Franklin records (done in New York) and the Staple Singers record. "I'll Take You There." He is also extremely proud of the part he played on Paul Simon's "Love Me Like A Rock," "It was just a lick the bass drum played two times on the whole record which made me feel as good as if I had played a 30 minute solo," he says.

He also carries a great deal of pride for his one and only L.A. session, Eddie Rabbit's recent hit "Suspicious." "Everybody was tired and had gone to eat and the only people in the studio at this time were Even Stevens, Eddie Rabbit, Randy McCormick, myself and the engineer, and the drums were sitting out on the floor and there were no headphones on or anything. I heard them working on this song and listened to what they were doing. I learned the song and even

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whiskey) it also depletes nutrients needed by the body to maintain itself. Thiamin and niacin are both required to metabolize alcohol; therefore, the body can quickly become deficient in these B vitamins.

The B vitamins facilitate the release of glycogen (stored glucose) from the liver, of which the white muscle fiber is totally dependent upon for operation. Thus, the white fiber, crucial to drumming reflexes, can become incapacitated due to alcohol.

Your liver serves as the chief detoxification organ of the body. It processes 90% of the alcohol you drink, the other 10% being excreted through the lungs and kidneys.

Dr. Neubuerger states that. "The liver can detoxify alcohol at the rate of one to two drinks an hour, depending on the person's size and physiological make-up."

Vigorous drumming will increase the rate at which alcohol is detoxified by the liver. Sweat will help to dissipate alcohol, but most of the increased rate will result from faster circulation of the liver itself, since the body as a whole will be pumping blood quicker.

If you are going to drink and drum, try to eat just prior to drinking. Alcohol receives preferred treatment in the stom-

ach and duodenum: it is the only substance that can be absorbed through the walls of the stomach directly into the bloodstream. Having food in the stomach therefore reduces the chance that alcohol will come into direct contact with the stomach walls.

The best foods to eat are high fat foods, a fact which is convenient since often this is the only type of food available in bars and clubs. Fatty foods also require a lengthy digestion; thus, they can measurably slow alcohol absorption. Foods rich in B vitamins, glucose, and protein should be eaten since these are the most depleted nutrients as a result of drinking.

In moderate amounts it is very difficult to measure alcohol in the bloodstream. The body contains approximately five liters of blood; therefore, 3 1/2% of a 12 oz. beer is not very substantial. This quantity would most likely still enable you to cope with your drumming without tragically altering perception of neuro response.

Says Neubuerger, "One drink per hour (one a set) would have very little effect as far as blood-alcohol level is concerned."

A very real factor, however, is how you feel about your abilities after consuming alcohol. If you have a drink, believing that the consequent feeling will subtract from your effectiveness, chances are that it will. Drumming is so sensitive that one drink *can* inhibit thoughts and reflexes, as I have found out.

Much has been made of the fact that there is no remedy to revive a person from a drunken stupor. Time and rest is the only proven method, since it allows the liver to process the excess of alcohol. Temporary escape from the effect of moderate drinking is possible however.

Caffeine (coffee is usually available in bars) is an excellent and plentiful stimulant which will counter the depressant effects of alcohol quite well. If you come to work after downing a few drinks, have a cup of coffee between each set. The stimulation from the coffee, however, involves a complication: since you are arriving at an awakened state artificially, your body will need to recover from the "high" as well as the alcohol influenced "low" which the caffeine is obscuring. Expect to be tired the morning after.

The reason bar patrons come to clubs is to drink and be entertained. You can give the appearance of partying right along with them—without actually taking so much as one sip of a beer.

The drummer of one of Sacramento's favorite bar bands says that his band vigorously promotes drinking from the stage without drinking themselves, for a practical reason:

"I don't consider myself to be a musi-

cian so much as I consider myself to be an employee of the club. I'm there sellin' booze for the club. It's to their advantage for me to have a beer in my hand between sets. I usually don't drink it, but the crowd thinks that I'm drinking just like them. I like to play music, don't get me wrong, but I'm there for the money. The best support I can show that manager, if I want more money, is a big bar tab from our previous nights."

Many audiences will respond to this type of stimulus, and feel as if they are close to the band and know you. Most managers love this because it generates high bar tabs. Remember though, that you are an employee of that club; therefore, you represent them to the public. Behave professionally.

Unfortunately, alcohol can also assist in arousing contempt or jealousy on the part of non-band club employees. We enjoy how bands are given special treatment, and are thought of in a totally different vein than are waitresses and busboys. Bands are quite literally in the spotlight. Club employees can easily become jealous seeing you getting lots of attention, not to mention becoming resentful as you drink free alcohol while working. Consider this predicament before entangling yourself in it. You're allowed to drink, even encouraged to drink, while they are strictly forbidden from doing so.

Finally, consider your health. Much more than other instrumentalists, drummers are exercising while they perform. Our sometimes quick and always alert responses can involve great force. We must constantly be tuned in to the music, listening for cues and recalling patterns. These mental and physical responsibilities cause the heart to quicken its pumping of blood through the cardiovascular system. Add to this increased metabolism the tremendous amounts of cigarette smoke which slowly filter through bars (with dangerously high concentrations of carbon monoxide). Now further increase the strain on your heart by drinking. Unless you're in excellent physical condition, and even if you are, a heart attack is right around the corner under these circumstances.

Of these three job variables, you have absolute control over only one: alcohol.

Drinking while drumming? No thank you.

Acknowledgment

I would like to acknowledge the gracious advice of Professor Ed Bernauer, Director of the Human Performance Laboratory, University of California at Davis. Dr. Bernauer is a long-time drummer himself, so his insights were particularly applicable.



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though the lyrics weren't finished, we sat down to play. I was getting Randy's piano literally off the walls, because there were no headphones on. I played the drum part to that song and they ended up overdubbing everything else around it and keeping what I did. That was a really great feeling.

"I've been very lucky and there have been a lot of personal highlights," he says. "This article will be a personal highlight. I can remember when I could just barely get my hands on a drum catalogue just to look at the drums, let alone ever having my picture in a drum magazine, so this is definitely a highlight. There have been a lot of playing highlights, but I think there will be more to come. When I played with Art Garfunkel and the Rhythm Section in Buffalo, New York, with the Buffalo Symphony Orchestra of 100 pieces about four years back, that was a musical highlight. Meeting Spooner Oldham was a highlight. The first studio coming into being was a highlight. All the hit records are highlights. I don't really toss off any of these things that happen because I know that they're just not things that happen every day, so if a record comes out and I played on it and it's a hit, that's a highlight. That's like more dreams coming true and reinforcing it.

"The whole thing of being able to create this in our own backyard has been incredibly lucky. One of the major advantages of being here, to me, is that there are no distractions. All musicians like a party, so to speak, and I'm sure if I were a session player in New York City, that after a session I would be prone to hang out and maybe I would hang out a little too long, I don't know. I think now I have command over myself enough not to, but in the whole evolution of it all, it would have been very easy to get distracted. There are no distractions in this place. You can go in and do your music for as long as you want to. There aren't any wild people to hang out with, which I never really desired, but I could see that if it hadn't worked out this way, being out on the streets, it might have happened. I think it's a shame that many young musicians get caught up in that. They think that that's the thing to do, but the thing for them to do is what they want to do musically and be careful of the excess recreation.

"To become an in-demand session player, you have to dedicate yourself and get into things other than just a set of drums. You have to get into circumstances and you have to get in there and see how you can contribute to the people you're working with or for. A lot of times that's hard to do because first you say,

'How do I do it?'. And there's this guy in this recording studio saying, 'Experience! You have to have experience before we'll use you.' And you say, 'How can I get experience when I have to have experience before anyone will use me?' The answer for me was to hang around a studio so I could get experience. There are thousands and thousands of small studios and large studios that would welcome the right people if their attitudes were right, even if it means playing on demos for free. To me, there's absolutely nothing wrong with that, because when I was doing it, I was looking at it as if I were getting a free education, on top of enjoying it. My advice is don't give up under any circumstances, no matter what. A lot of it is timing and being at the right place at the right time. You don't get breaks like that often and if you do get a break, you must be prepared to do it. If you have a break and you don't come off, you might not see another break for 20 years, you never know. But most important," Hawkins advised, before concluding, "Don't give up. I repeat, don't give up!"



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Ludwig continued from page 28

The remainder of the process involves the attachment of various pieces of hardware onto the shell through the use of a wide variety of equipment, all of it hand operated.

Following the tour, I met with President William F. Ludwig, Jr., a friendly man who along with being generous with his time to tour groups, makes an extremely interesting presentation on the history of snare drums and pedals. Over the years he has collected a vast array of every style of snare drum and bass pedal imaginable; a collection which began with his father nearly 60 years ago.

The impressive collection is split between Mr. Ludwig's office and his home. The home collection has Revolutionary War field drums on display, both authentic and re-creations. Certain drums have shells comprised of as many as 1600 small wooden inlays creating intricate designs. There are also Civil War era field drums, and 16" X 22" barrel drums. It's a collection which includes drums from 1778 to 1900, while the office collection is comprised of drums from around 1900 to the present. Early experimental models of rope, tension rod, brass, steel and wooden shell drums are included.

Another of the more interesting facts about the company is that out of 24 or so major musical instrument manufacturers in the United States. Ludwig Industries is one of the last totally family owned businesses. William F. Ludwig III, also active in the business, will hopefully carry on the tradition of 71 years of quality in percussion.



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THE LATIN PERCUSSION JAZZ ENSEMBLE—*Live at the Montreux Jazz Festival 1980*. LPV 474. Tito Puente: timbales, percussion; Patato: congas, percussion; Alfredo De La Fe: electric violin; Jorge Dalto: piano; Michael Vinas: bass; Bacalao Con Pan/ My Favorite Things/ Morning/ Pare Cochero/ Almendra/ Oye Como Va. Nice mixture of Jazz and Afro-Cuban music.

PERCUSSION PROFILES—ECM 19002. Jack DeJohnette: drums, cymbals, gongs; Pierre Favre: drums, cymbals, gongs; Fredy Studer: drums, cymbals, gongs; Dom Um Romao: percussion, gongs; David Friedman: flat gongplay, vibes, marimba, crotales; George Gruntz: gongs, keyboards, synthesizer, crotales. Movement 1/ Movement 2/ Movement 3/ Movement 4/ Movement 5/ Movement 6. Composed and directed by G. Gruntz. Features several "PAISTE" heavies.

MAX ROACH with Anthony Braxton—*One in Two—Two in One*. Hat Hut Six (2R06). Max Roach: percussion, gongs, tuned cymbals; Anthony Braxton, alto, soprano, soprano saxes, contra bass clarinet, clarinet and flute. Side A/ Side B/ Side C/ Side D. Two masters of the two genres.

MILO FINE FREE JAZZ ENSEMBLE—*TCEOIT (The Constant Extension of Inescapable Tradition)*. Milo Fine: drums, clarinet, prepared piano, bowed cymbal, voice; Steve Gnitka: guitars. Guitar Solo I/ Clarinet Solo (Ballad for D)/ Prepared piano—guitar/ Drum Solo I/ Drum Solo II/ Guitar Solo II/ Guitar Solo III/ Drums-Clarinet-Guitar/.

PHILLIP WILSON with Olu Dara. *Eso-teric*. Hat Hut—hat Q. Phillip Wilson: percussion; Olu Dara: trumpet, horn (serpent), Lester B. I/ Lester B. II/ Lester B. III/ Double Click/ The Chad/ Caul Call/ The March and Ragtime/ Elephant Bossa/ Olu/ Olu2/ Lost and Brash. New album by a superb drummer.

JEROME COOPER with Oliver Lake—*For the People*. Hat Hut Seven (1R07). Jerome Cooper: drums, chirimia, African balaphone, Brazilian whistle; Oliver Lake: alto sax, flute, bells, voice. 1. Movement/ 2. Movement/ 3. Movement/ 4. Movement/ 5. Movement/ 6. Movement. Compelling duets that never fail to swing.

STEPHEN McCRAVEN—*Wooley the Newt*. Sweet Earth SER 1006. Stephen McCraven: drums, percussion, conch shell; Sualiman Hakim: alto and soprano saxes, percussion; Richard Raux: tenor and soprano saxes, percussion; Michel Graillier: piano, percussion; Jack Gregg, bass. Wolley the Newt/ Soyuzz Dance/ Allah/ Tender Eyes/ Ahiri-Lalita. Percussionist-composer McCraven and band. Some beautiful music.

CARLOS "PATATO" VALDEZ—*Bata y Rumba*. Latin Percussion LPV 586. Carlos "Patato" Valdez: bata drums (Okonkolo, Itotele, Iya). Los Guerreros/ Rumba Callejera/ El Toque del Padrino/ Palo Pa Rumba. Instructions for Bata drumming.

MAX ROACH with Archie Shepp. *The Long March*. Hat Hut Thirteen (2R13). Max Roach: drums; Archie Shepp: tenor sax. The Long March/ U-Jaa-Ma/ Triptich (For Big Sid, Drums Unlimited, Papa Jo)/ South Africa Goddam/ J. C. Mose Is/ Sophisticated Lady/ It's Time. Two masters. Excellent Max on some of his classic solo pieces.

MAX ROACH—*Freedom Now Suite*. Columbia JC 36390. Max Roach: drums; Abbey Lincoln: vocal; Coleman Hawkins: tenor sax; Walter Benton: tenor sax; Booker Little: trumpet; Julian Prierter: trombone; James Schenck: bass; Olatunji: congas; Ray Mantilla: percussion; Tomas du Vall: percussion. Driva' Man/ Freedom Day/ Triptich (Prayer, Protest, Peace)/ All Africa/ Tears for Johannesburg. Classic jazz record. Unavailable for many years for "controversial" musical content.

JERRY CHARDONNENS—*Humanimal*. Hat Hut Eight (1R08). Jerry Chardonnes: drums, percussion; Leon Francioli: bass, piano; Radu Malfatti: trombone, accessories, Side A/ Side B. Interesting LP breaking new sound barriers.

PETER GIGER—*Family of Percussion*. Aural Explorer AE 5010. Peter Giger: all kinds of percussion. Mistral/ Ora Cinci/ Family of Percussion/ Maya's Traum/ Campanico/ Curvas Peligrosas/ Patanaxy/ Hymn for Her/ Messing-Muus/ Inder-Mezzo/ A Weng Zweng/ Poliglotos Ritmicos. A well thought out album. Beautifully done.

BARRY ALTSCHUL—*Brahma*. Sackville 3023. Barry Altschul: drums, bowed cymbals, quica, waterphone, bells, shakers, whistles, cowbells, wood blocks, miscellaneous percussion; Ray Anderson: tenor trombone, alto trombone, sousaphone, cowbell, whistle; Mark Helias: bass, cello, collegno battuto. An amazing trio, creating incredible sounds.

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JUST DRUMS

New From NAMM: An MD Update

Reported by Dave Levine

The purpose of the National Association of Music Merchants exhibition, held in Anaheim, California, is to allow the musical instrument manufacturers to show their products to dealers. Manufacturers use the opportunity to get dealer feedback on proposed products and to unveil new products.

This important dialogue is one of the primary ways the instrument makers find out what the consumer needs and wants, and what he's buying. By reacting to this input the manufacturers can accommodate these needs and develop products to satisfy the player's demands. This year's show had its share of new ideas.

DRUMS

Many of the drumsets featured oversized and multiple tom-tom set-ups. Look for this trend to continue. Standard sizes are no longer standard. Standard set-ups are no longer standard. Single headed drums were seen mainly in marching percussion and in combination with double headed drums. It wasn't too long ago that "concert" toms were the hot sound. Remember?

Remember when a 5 1/2" metal shell snare drum was accepted as standard? How about the 6 1/2"? Well, get ready for the 8 x 14 wood shell snare drum; 90% of the sets on display had it.

In support of the drum companies, I must admit the drums today are as good as any they've ever produced. Shells are being made of solid maple again. Design and workmanship are simply beautiful. Although we are approaching the point of heavy-duty overkill, the new hardware is functional and allows the player much more flexibility and versatility.

Many sets also featured specialty cymbals in addition to rides, crashes and hi-hats. Many sets were shown with *Fiberskyn*, *Silver Dot*, *Pinstripe*, or hydraulic heads instead of the standard white-coated.

One of the sensations of the show were the drums from Drum Workshop of California. With 6 ply rock maple shells, these drums sound great! They are being sold with the R.I.M.S. mounting system by Gary Gauger and the resonance and tone is unbelievable.



Not much choice in color or size (natural maple is all that's presently available), but, Drum Workshop had determined the most beneficial sizes and offers a common sense line: 9 x 10, 10 x 12, 11 x 13, and 12 x 14 mounted toms; 12 x 14, 17 x 16, and 17 x 18 floor toms; 17 x 18, 16 x 22, and 16 x 24 bass drums. Snare drums are available in 6" and 8 x 14 wood, or 6 1/2 x 14 and 6 1/2 x 15 brass.

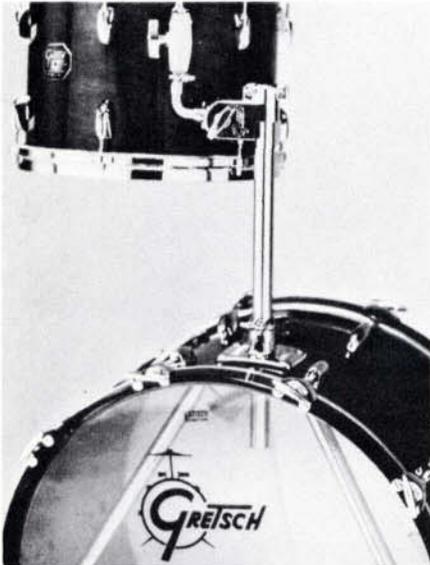
Here's a quick run down on other new drum equipment on display at the show:

Yamaha: 9000 Series birch shells in colors and wood. Sonor: 8" snare drums available only in the *Signature* Series plus external-type tone controls. **Tama:** moderately priced *Swingstar 5* and 7 piece sets, and a new chain drive bass drum pedal. **North:** a new line of heavy duty hardware. **Ludwig/Musser:** Modular Drum Grouping and Support System;

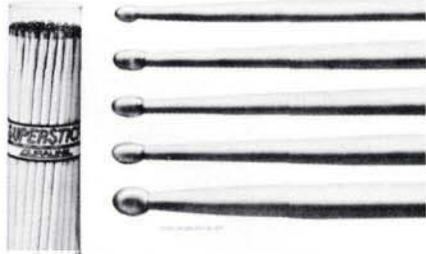




bronze shell snare drums; die-cast counterhoops; *Power Cut* tom-toms; new marching holders which eliminate leg rests, lessen weight, and arrange the drums more compactly; 4 1/3 octave *Kelson Classic Grand* marimba. **Pearl:** 8" maple snare drum with die-cast counterhoops. **Slingerland:** 8" *Magnum* snare drum; black-chrome hardware; heavy duty *Grandstands*; a new drum throne, and the *Pacer* electronic metronome;



Gretsch: new hardware featuring bass drum spurs that also internally support the shell; die-cast hoops on all drums including 6", 8", and 10", and *Tony Williams Yellow* finish.



HEADS, STICKS, AND CYMBALS

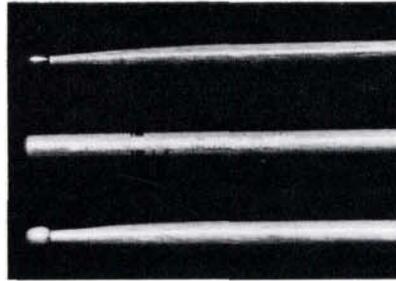
The newest items displayed in this category were the synthetic drum sticks. **Duraline** had its *Super Sticks*; **Aquarian** their *X-10* models; **Hi-Skill Engineering**, *The Stick*; and **Music Accessories International** had *Riff-Rite* graphite sticks. They all felt pretty good. Though more expen-

sive than wood, they are designed to last longer.

In cymbals, CBS/Rogers is no longer distributing **Paiste** cymbals and gongs. Paiste has founded their own corporation in the United States and is utilizing Music Technology, Inc., as selling agents. The complete line of Paiste gongs and cymbals are now available including *404*, *505*, *602*, *2002*, *Sound Creation*, and the new *Rude* cymbals which have a dirty, raw sound.

Paiste is also producing a 60 page cymbal catalog with color photos, artist's sketches, and detailed information on the Paiste line. The *Cymbal Manual* also contains 15 pages of cymbal selection, care, and set up suggestions.

Evans: *Black Gold* heavy duty heads in all sizes. **Remo:** new super *Fiberskyn 2*, more durable, and heavier than the thin and medium weights; new marching snare and bass drum harnesses and a *Rototrac Rototom* mount for field drums; rapid tune *Rototom* foot pedal. **Duraline:** now using aluminum hoops instead of epoxy. **Canasonic:** distributed by LP and C. Meisel.



Pro-Mark: Golden Oak, 10% heavier but the same size as the *Good Time* white oak sticks. **Regal Tip:** *Regal Corps*, hickory drum corps sticks and mallets, designed and tested by Gus Barbaro and the Chicago Cavaliers. **Dean Markley:** *Stix*. **Bunken** (Spectrasound): *Spider* drum sticks that are longer and heavier for hard rock playing; rock brushes. **Vic Firth** (Remo): *American Classic* hickory sticks.

K. Zildian and **Ufips:** these fine cymbals are being distributed by Gretsch. **A. Zildian:** Preparing for the future with their new addition to the plant which will increase the size of the building by 40%, double production capacity, and house the new research and development department.

Silver Street had a *Deadringer* monster drum set in a sound proof booth; *Stick-em* stick holder; *Keyp-it* key holder; *The Imposter* for retaining the hardware when you remove the bottom head. **Music Sales Corp:** *Quiet-Tone* drum mutes. **Music Accessories International:** *Egg-head* harmonic hoops; *Bullseye* dots; *Power Sleeve* drum shells which fit inside the regular drum shell and act as resonators.

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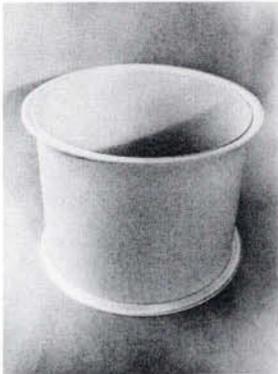
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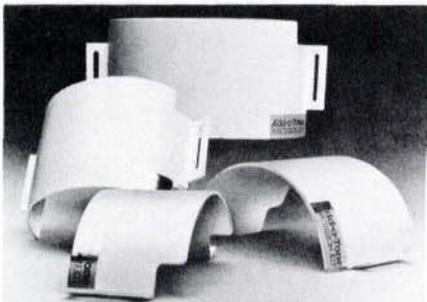


ELECTRONICS

Star Instruments: The *Synare 4*, high and low toms have been improved so that they are more sensitive. The stand for the bass drum *Synare* has also been improved and is sturdier. The *Synare* mixer mixes up to six *Synare* drums; *Synare MP* (mallet percussion) is a two or four octave polyphonic keyboard instrument with sophisticated presets and adjustable pitch.

OTHER ACCESSORIES

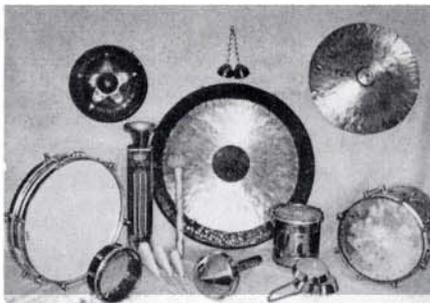
One of the neatest new accessory items at the show was the *Add-A-Tone* percussion kit. This device is a semi-circular piece of acrylic material that is mounted inside a drum. When the *Add-A-Tone* comes in contact with the drum head it creates a second sound inside the semi-circle without affecting the primary tone of the drum.



Available in four sizes, its applications range from tom-toms to snare drums and timbales. One of its most effective uses is in providing a single snare drum with the option of a regular or piccolo snare sound. It can also be quite useful on marching snares and timp-toms. The *Add-A-Tone* is being distributed by C. Meisel.

Pennino Music Company is now distributing authentic Brazilian and Chinese instruments imported by World Percussion.

World Percussion is importing the **Gope** line of Brazilian percussion, the largest percussion company in Brazil producing a fine assortment of Agogo bells, Shakers, Scrapers, Quicas, Berim-



bau, Marching samba drums, and tambourim.

At last, after too many years, Chinese tam-tams, gongs and cymbals are again available in the U.S. Twelve different types of gongs, ranging in size from 3 1/2" to 43" are offered. World Percussion is also importing authentic China-type cymbals, from 13" to 27", and Chinese wood blocks. This is the real stuff.

Some other accessory items included:

C. Meisel: the *Rhythm Tech* tambourine. **Aquarian Accessories:** a new, heavy duty cymbal spring. **Reunion Blues:** quilted and regular canvas stick and cymbal bags; leather bass drum impact pads. **Planet Percussion:** a new percussion rack. **Rug Caddy:** a smaller version of the rug caddy called the *Percussion Caddy*. **Latin Percussion:** Rawhide maracas; *Super Shake* double shaker; fiberglass claves; Piccolo quica; 12" and 13" timbales; new conga drum lugs; a new 9" super conga, and the *Claw* accessory and microphone clamp. **Mid-East Percussion:** ceramic dumbeks with *Fiberskyn 2* heads; new fiber cases. **Spectrasound:** the new *Megs* mallets; an extra long (70 tube) studio model mark tree in solid aluminum and brass tube versions. **Carroll Sound:** four sizes of Shekeres; steel drums; two deluxe (45 tube) brass mark trees with damper bars; a hand held version of the bell tree. **Dan-Mar:** new clamp-type wood block holder; snare drum bumper; longer bass drum beaters for larger bass drums available in wood or felt featuring an exclusive hardened steel shaft and a unique mounting system that protects the beater ball from flying off the shaft.

Though the exhibition was crowded, not as much business was transacted as had been hoped. One reason was because many non-dealers attended. Some manufacturers complained that a trade show was not for consumers and only authorized dealers should be allowed in. There is no clear solution to this problem. Perhaps keeping the exhibit closed to the public for two days and allowing the consumers in on the third is a possible answer.

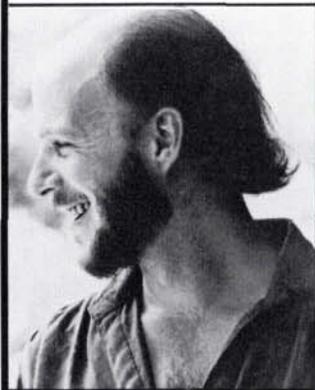
The next show will be in Chicago in June. Let's hope the drum companies keep up the good work by continuing to improve their products—and our instruments.



NEXT ISSUE



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