

MODERN DRUMMER™

June 1981
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A Contemporary Publication Exclusively for Drummers

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**MD
Talks With
SIMON PHILLIPS**

**Journeyman
STEVE SMITH**

**Oregon's
COLLIN WALCOTT**

**Broadway
Roundtable**

**How To
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**MD's '81
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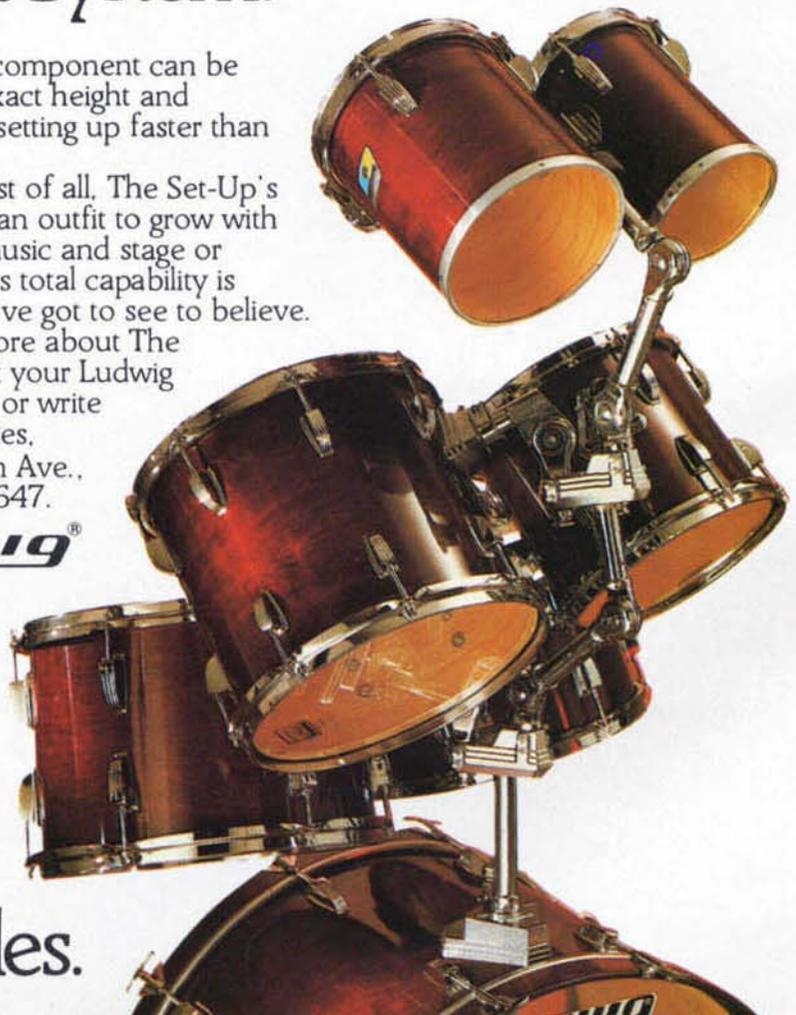
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FEATURES:



SIMON PHILLIPS

His name may not be widely known to the general public, but Simon Phillips has earned his credentials playing with such artists as Pete Townshend, Stanley Clarke, and Jeff Beck. Despite the fact that he is relatively young, Phillips has gained the experience of a seasoned veteran, and shares his insights on a variety of subjects. **10**

STEVE SMITH

Starting drum lessons at age nine, Steve Smith studied drums through elementary school, high school, and finally, at the Berklee School in Boston. His extensive training paid off, and the next few years found him in the company of people like Jean-Luc Ponty and Ronnie Montrose. Here, Smith discusses his life and the situations that led him to his current group, Journey. **14**

COLLIN WALCOTT

As a percussionist with the group Oregon, Collin Walcott is called upon to mix a variety of musical traditions into a coherent form. In this interview, Collin discusses his classical training, his jazz experience, and his study of Indian music, and explains how he has merged these different influences into his own unique style. **24**



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EDITOR'S OVERVIEW



We receive many inquiries throughout the year on writing for *Modern Drummer Magazine*. Since a good percentage of our material is submitted by freelancers, I'd like to take a moment to explain the procedure for anyone who may be interested.

First, be sure you're totally familiar with the publication, particularly if you're a newcomer to the magazine. There is nothing more frustrating than receiving a lengthy letter on a proposed article when that exact subject was covered one issue back. Take note of the type of articles we've published in the past. You cannot write for a magazine if you're not familiar with that publication's editorial style and slant.

Let's suppose you have a valid idea for an article, but you're concerned that we may have published something similar recently, or that perhaps it's already in the works. A brief letter, which clearly summarizes your idea, together with a self-addressed stamped envelope (SASE) is all that's needed. You'll hear from us within three weeks. If the idea is appealing, you'll get our go ahead along with a *Writer's Guideline* which spells out article lengths, photographic requirements, how to prepare your material, and what you can expect to be paid.

Though telephoning would appear to be a shortcut, we'd truthfully prefer the written approach. Our Editors will generally ask for a written outline or synopsis, so save yourself a phone call unless it's an urgent matter.

The completed article should also be submitted with a SASE, even if it has been OK'd. Oftentimes, the end product does not turn out as we had expected and it must be returned. Anyway, you'll know within three weeks. If we like your finished article, it will be scheduled and published. Your check will be in the mail within four to six weeks after publication.

So if you have an idea you think might be helpful to fellow drummers, don't let it go to waste. Let us know about it. We're always on the lookout for good editorial material and competent writers. We'd love to hear from you.

June's cover feature is 23 year old Simon Phillips, a highly talented yet under-rated artist, who has performed with the likes of Peter Townshend, Stanley Clarke, Frank Zappa and Jeff Beck. Drummer Steve Smith has been with Journey since 1978 when he was called upon to replace Aynsley Dunbar. Steve's dedication to the band, and the effect his drumming has had on the group, are only two of the many topics discussed. And Harold Rowland's illuminating portrait of Collin Walcott examines his classical background, and his role as the versatile percussionist of Oregon.

Some time back, we thought it might be interesting to explore the world of the proverbial behind-the-scenes hero of the entertainment business—the Broadway pit drummer. MD's Karen Larcombe was successful in gathering together four drummers from the top shows in New York for an informal rap, aptly titled, *Broadway Drummers Roundtable*.

And for anyone who may have ever had a great idea for a new drum product but just didn't know where to start; MD's special *How To Get Your Product On The Market*, we're hopeful, will supply that extra little push up the road to success.

Finally, the results of MD's Third Annual Readers Poll are in. Once again, this year's poll clearly reflects the opinions of thousands of readers who took time out to vote for their favorite players. My personal congratulations to each and every one of the highly deserved winners for 1981. Also, my thanks to Neil Peart who recently became the 29th member of MD's illustrious Advisory Board.

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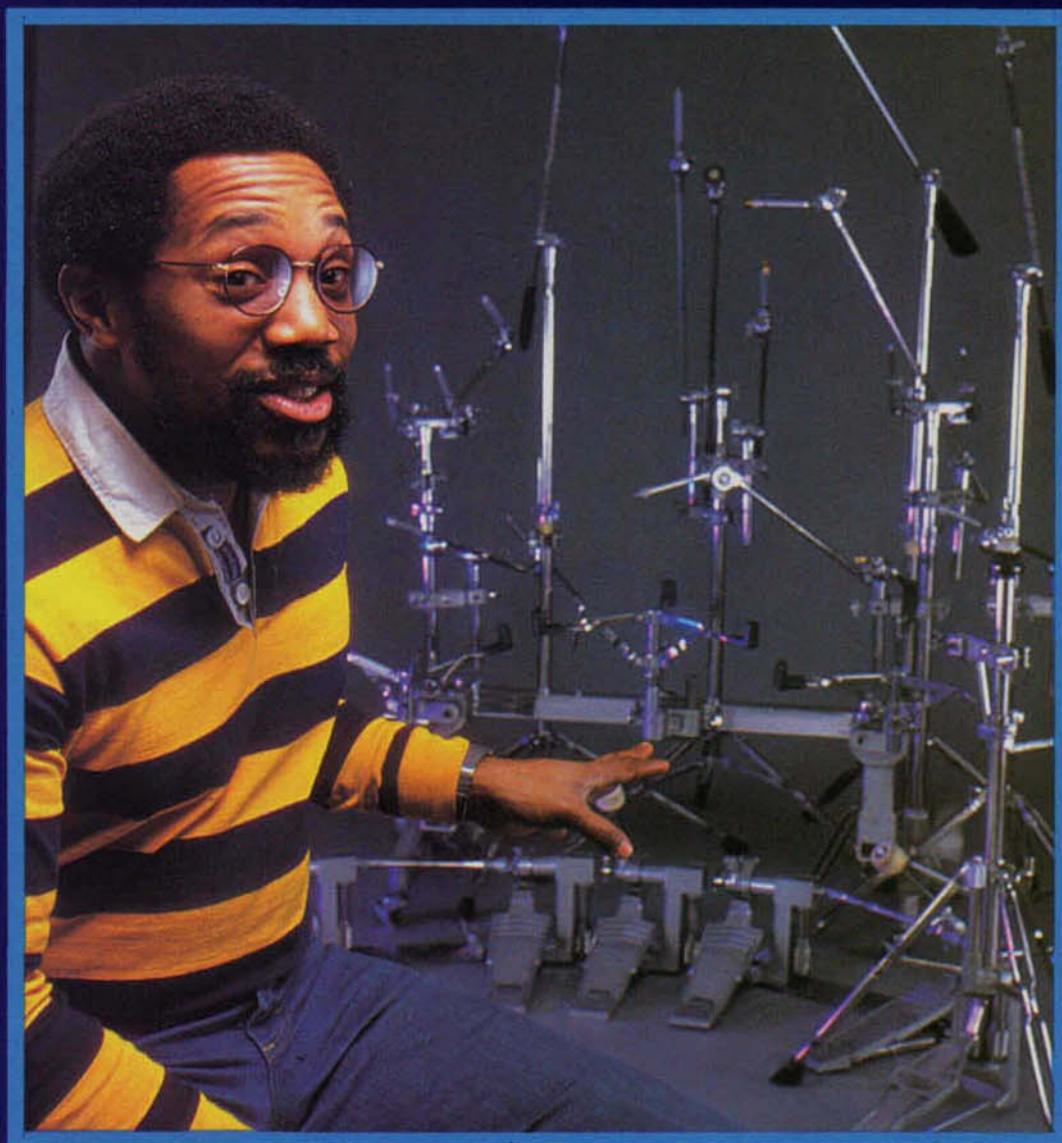
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ASK A PRO

JOHN ROBINSON
Rufus
Quincy Jones



Q. Is Quincy Jones a demanding producer to work for? Were you intimidated by him when you met for the first time?

Lee Chowen
Scheffield, AL

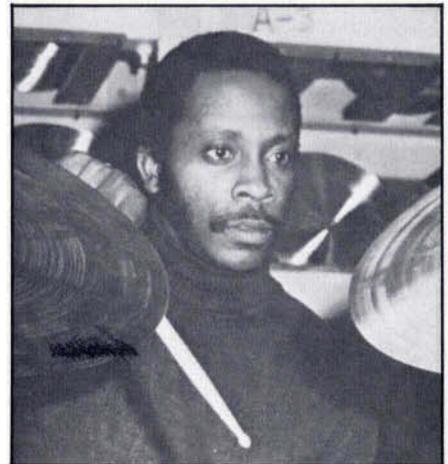
A. "I think anyone is intimidated when they meet a man of that magnitude for the first time. Quincy is a demanding producer, but he makes you feel relaxed. It's like he's another member of the band. He gives you a sense of security by maintaining a non-pressure situation. He really makes you play your best, because you fully concentrate on playing. My most recent work with Quincy was on Michael Jackson's album, *The Dude*."



MEL BROWN
Diana Ross

Q. Do you play on all the cuts of Diana Ross' albums, as well as her live performances?

Sylvia Shipero
Cincinnati, OH



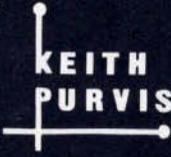
LIBERTY DEVITTO
Billy Joel

Q. Are you personally involved in the miking of your drums?

B.L.
Davie, FL

A. "No. Billy works with sound engineer Brian Ruggles. Brian was one of the first guys to mike the toms from the top rather than underneath the drum. I never personally got into actual miking techniques. I leave that up to the sound engineer. Brian gets a great drum sound. Drums and piano are his specialty. I have my own monitor mix through which I get Billy's voice, piano, some bass, guitar, and of course—the drums."

A. "No, I haven't. Right now I'm only doing the live performances. I'll probably play on some things in the future. The last hit she had was done with a group called Chic. I was still in Oregon when they started doing the album. The actual recording was done about two years ago in New York City."



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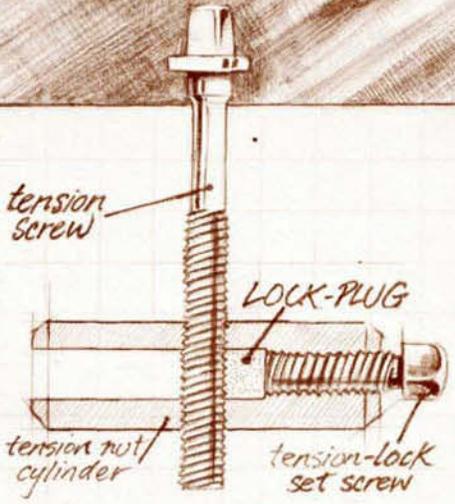
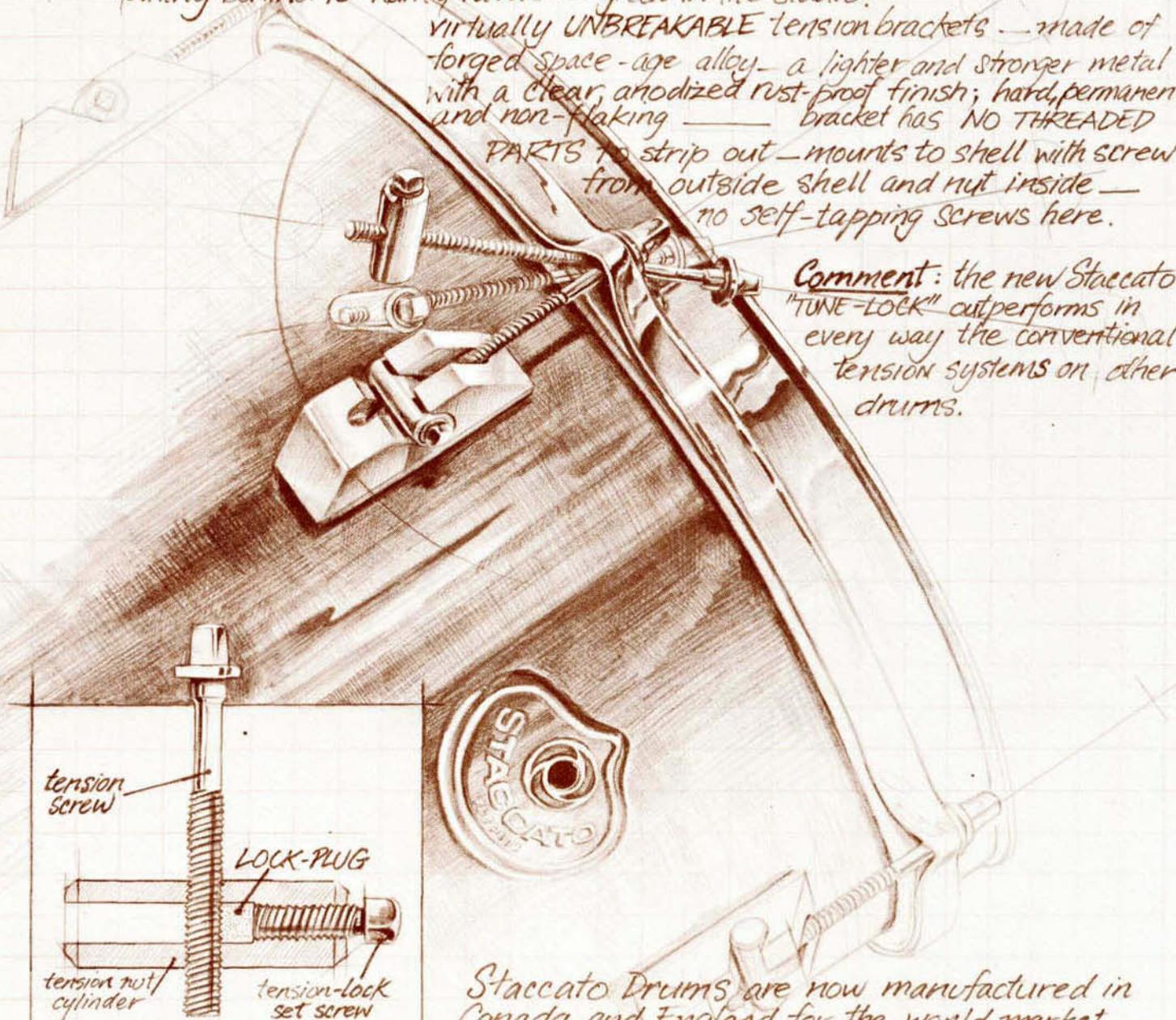
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B. Our spectacular "mean shot" on the opposite page shows the old style nut boxes which have now been replaced by new Staccato "Tune-Lock". In addition to Staccato "THUNDERHORN" drums shown in this photo we now have available conventional shaped THUNDERGLASS and THUNDERWORLD drums in tubular, extra-deep shell

READER'S PLATFORM

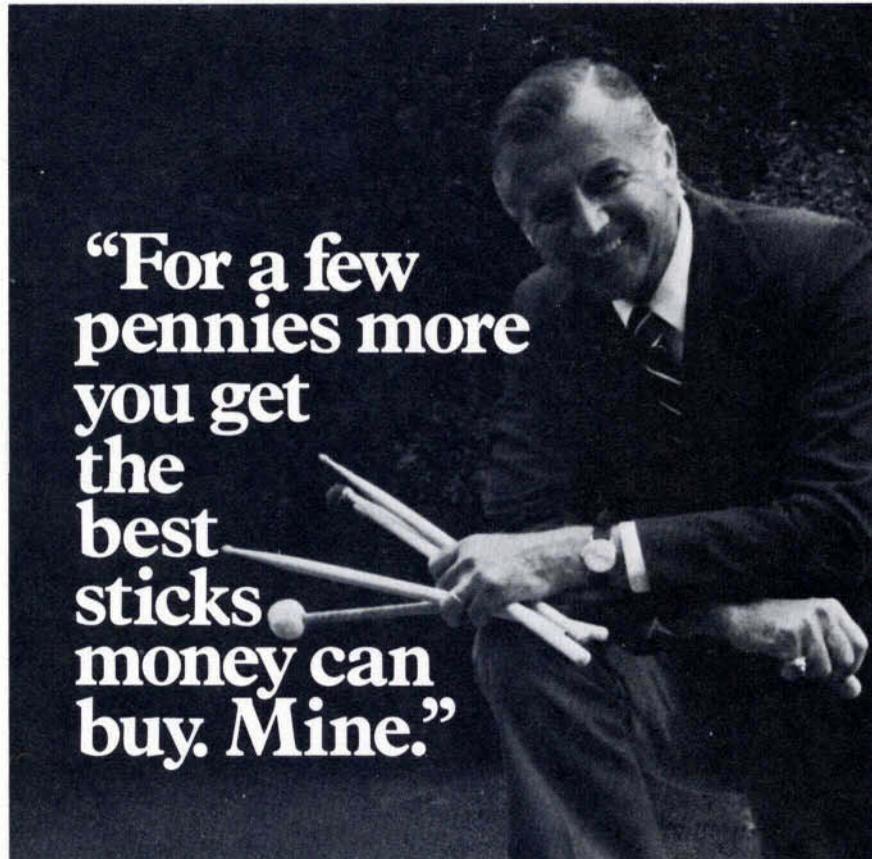
After four years of searching, I finally found it! *Modern Drummer*—the most complete, all percussion magazine. Every issue is always well balanced with rock, jazz and feature articles. A perfect example was the 5th Anniversary issue with the Buddy Rich article, "Great Jazz Drummers, Part 4", and "Rock Drum-

mers of the 80's." All were very well done especially the "Great Jazz Drummers." That whole series really furthered my knowledge on the origins of jazz drumming. Not only does your magazine cover the drummers, but also does an outstanding job on the drums and equipment. *Modern Drummer* has aided

greatly in the growing popularity of percussion.

KIRK HUNTER
TERRA LINDA, CA

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**VIC
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Bravo for Rick Van Horn's article on "Tips for the Singing Drummer". At last someone wrote the sense and cents of the singing drummer in a small group. And a special plaudit for Rick's split/focus "mental independence" concentration concept. This thought pattern is exactly how I approach singing.

Being a singing drummer (and a good one, with no egotism intended), many people, musicians included, ask me how I'm able to do both. I then explain that at any one time during a song, I'm thinking of either a lick on the drums or a vocal passage, and when I do one, the other is on auto pilot. Rick's discourse on this very point was great, as were his comments on confidence, musicality, and musicianship.

Drummers need not be put in the back of the band anymore since many more of us are singing lead vocals. Just look at Don Henley of the Eagles, Peter Criss formerly of Kiss, and others. Applause, applause Rick Van Horn. Gene Krupa's famous drum solo "Sing, Sing, Sing" is so appropo today! By the way, how about an article on a better vocal mike system for us drummers; one that's out of our way! Headsets here we come.

GLENN SCIMONELLI
WASHINGTON, D.C.

I, like most drummer/musicians respect and admire jazz great Buddy Rich. But I can't help wondering what runs through that man's mind when he says, "I've yet to hear a guy play a closed roll with the matched grip ... It (matched grip) goes against the position of your hands. Your left hand falls to the left, not the right."

What does that mean? Well, if your left hand falls to the left, then your right hand must fall to the right. So the right must imitate the left hand's traditional grip position. Or should left handers do a mirror image of a righties traditional grip because a lefties right hand falls to the right?

The point is, who cares what grip is used as long as the sound is there? If a person can do a closed roll with one stick in his ear and the other between his teeth, it might not look right, but if it sounds good, leave it alone. Let's not be so narrow-minded.

DANIEL HUGHES
OSCEOLA, IN

As a qualified teacher, player, and music retailer, I feel that I have an obligation to comment on your recent interview with Peter Criss.

You can call him a promoter, a performer, a sensationalist, or a very successful musician. But for him to claim success because he can play well is not only poor judgment, but is an insult to all the great players of the world that will never be successful or famous.

Peter Criss isn't a bad player. However in a historical context he should be known for being successfully promoted, not for being an outstanding player.

There is a positive example that Peter Criss gives us. Many drummers believe that by just being a good player they will automatically become rich and famous. This isn't so. A drummer who wants to make it should work hard at becoming known and at being a good drummer.

KIP LEWIS

M-V MUSIC DRUM DEPARTMENT
FRESNO, CA

Thank you for the article on Peter Criss. Peter is a very talented drummer, singer and songwriter. He has much to offer the world of popular music. I became a Peter Criss fan around 1975 when *Kiss Alive* was released. I bought almost all of the Kiss albums just because I like Peter's drumming.

Peter is a real talent and it's about time someone wrote an honest story on him.

Peter has had a great influence on my drumming and I wish I could thank him personally. If Peter ever comes back to Colorado, I'll be the first in line to buy tickets.

MIKE EATON
AURORA, CO

My father was killed in September, 1980 and Neil Peart wrote me a very sympathetic and encouraging letter expressing his feelings about it to me. He has been my idol for years, so it really helped me out. The letter was a great healer, in fact it was probably the only thing that kept me going strong both in life and in my drumming. Thank you Neil.

STEVE DORONI
HINGHAM, MA

I've been a reader/subscriber of your fine magazine since your first issue. I just thought that since I've watched your magazine grow and expand, I'd like to make a few comments.

I am hoping you continue your excellent interviews with various drummers of all kinds as you have in the past. The

only complaint I have in that respect is a tendency to dwell too much on the same drummers, such as Rich, Bellson, etc. Why not feature interviews/articles with lesser known drummers such as Steve Jordan, Dan Gottlieb, Gerry Brown, etc. Or some of the great Europeans like Pierre Moerlen, Simon Phillips, Jon Christensen, Jon Hiseman, John Marshall, etc. All these musicians deserve wider exposure, and a publication of your quality would help a lot in spreading the word.

So keep up the good work, I'll keep reading, and I'm sure you'll get many new readers along the way.

RON ERTMAN
MILWAUKEE, WI

I am a working drummer in the San Francisco Bay area and was both surprised and delighted with Charles M. Bernstein's article on George Marsh, a truly amazing, though relatively unknown musician.

I am a student of George's and have never met a more enlightened, creative or infectious teacher in my life.

Listen to George if you are serious about advancing your skills and growth as a drummer. His approach to the drumset will certainly blow your mind.

LONZO MCSHANE
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Simon Phillips, while not yet a household name, is rapidly emerging as one of the finest drummers of our time. Standing somewhere between five and five-and-a-half feet tall, Simon's size belies the immense stamina and power he brings to the drums. His awesome technique, flexibility and innate taste have lead him to keep such diverse and impressive company as Brian Eno, Dave Coverdale, Gary Boyle, Andrew Lloyd Webber & Tim Rice, Phil Manzanera, Shakti's L. Shankar, Pete Townshend, Stanley Clarke and, most recently, Jeff Beck.

No less an expert than Jim Chapin, the man who literally "wrote the hook" on drum set playing, acknowledges Phillips' prowess. At a college drum clinic held last year, Chapin singled out Simon Phillips and Steve Gadd by name as the two best contemporary drummers. The audience was puzzled; only one person besides Chapin knew who Simon Phillips was, but that one person had nothing but high praise for Phillips.

That typifies the current Simon Phillips phenomenon: a drummer held in high professional esteem but little known to the general public, a man in the ear of cognoscenti but out of the public eye. America's exposure to the sight as well as the sound of Simon Phillips has been mostly limited to his brief tours with Jack Bruce and Stanley Clarke and to the video clips of Pete Townshend's solo tunes, Let My Love Open the Door and A Little Is Enough, occasionally aired on late night rock shows and Home Box Office

television.

While on tour with Jeff Beck, the 23-year-old drummer took some time to dispell the enigma surrounding him in this country.

SH: What is your background, how and when did you start?

SP: I started when I was about three, I suppose. My father was a band leader and I used to watch them rehearse. They had a new drummer, and he was really good. That was the first time I got into any musical instrument. From there I just sort of started hitting things; dustbins, sofas, whatever.

When I was between the ages of 12 and 14 I was well into the jazz scene. My old man played Dixieland and older jazz, so I was into figures like Buddy Rich, Gene Krupa and Louis Bellson. I love those guys. Then I started getting into rock, and I started listening to people like Danny Seraphine of Chicago and Bobby Colomby, a few drummers like that. And then when Cobham came out with Mahavishnu, obviously I listened! I also listened to cats like Lenny White, Steve Gadd, and Harvey Mason. All those cats are really good.

SH: Did you take any lessons or are you completely self-taught?

SP: For a while I just taught myself, worked on technique and played along with records. Then I got some lessons just to read. They were spaced out a few years apart when I was 10 and 12. When I was about 12 I started playing a number here and there with my father's band.



Photo by John W. Wright

SH: You were with your father's band until you were 16?

SP: Yes. When I was 16 he died. The band was still going but I folded it, and decided to do my own thing. I wanted to make my own way in the business so I joined *Jesus Christ Superstar*. That was in 1973. I stayed there for a year.

While I was doing that I started getting into sessions. I then joined Dana Gillespie. I did her album during the summer of '74. I also did some tracks on Robert Palmer's first album, *Sneakin' Sally Through the Alley*. It was a great album. It was a lot of fun and I really enjoyed it. I also did a few other little albums.

SH: What happened after that?

SP: Dana's band did an English tour, just the usual places around England. Then we came over to the States for a month. We played Reno Sweeney's in New York and the Bijoux Cafe in Philadelphia. I was 17 at the time. I did a couple of sessions in New York and then went back to England to join another band called Chopyn. I don't know whether the album was released in America or not. Ann Odell who has done work with Roxy Music, played keyboards, and Ray Russell was the guitarist. That lasted about six months. I then went back into sessions and started getting into the London session scene seriously, doing what guys do in New York: jingles, advertisements, everything. At one time between the end of 1975 and 1976 I was doing three sessions a day.

three or four months to complete. It was quite a long time.

SH: The record was done with a basic rock band and the London Symphony Orchestra. Did they do that in separate sessions?

SP: Yes. If you had heard the basic tracks, you would never have recognized it. Some of the things were written out and some of them were just sketches. Although the stuff was written out, we had to rewrite it. It was a bit of a mess, really. But it was a lot of fun. Andrew had a lot of ideas which he jotted down or had someone jot down for him. By the time it all came to the session it was in pieces. You compare the different parts and they were really different. Once we got it sorted out it was great.

SH: And after that, what?

SP: I was sort of dabbling in bands then, around the summer of '76. I was in and out of bands, mainly doing a lot of sessions.

SH: The first thing that you are really known for in America is the *801 Live* album with Phil Manzanera. How did that come about?

SP: I met Phil at a session at the beginning of '76. I just turned up at the session and there he was. We played together and it was really nice. Some of those tracks actually went onto the album after the live one, the one called *Listen Now*. So, some of the tracks on *Listen Now* were actually done in '76. They just kept them and released them later. So Phil and I met then and a few times later. He approached me and said he wanted to get together, rehearse a few numbers,

Simon Phillips

by Stanley Hall

SH: Did you enjoy that?

SP: I did at the time. I was 18 and it was really good experience. I read a lot. I was getting new dots to read every day.

SH: Did you ever work with click tracks?

SP: Oh yes, sometimes. It's okay if the click track stays in time. I've done some crazy sessions where they've used metronomes for click tracks. Once they set up a clockwork metronome in the middle of the studio, and the thing slowed down. I tend to follow it, so it went slower and I went slower, and it slowed down and stopped. So I stopped. People tend to get the wrong idea; click tracks and metronomes aren't as reliable as you might think, but they are fun.

Sometimes you can make your own click track, and then play over that. It all depends upon what you want to do. I've also worked with drum machines quite a bit. For example, with *801* we did one of Eno's things. *Somber Reptiles*. When we did that live, I had a drum machine behind me. I just set it up and played along with it.

I also did a couple of films, including *The Odessa File*, and then we did *Evita*. We were in the studio for about four or five weeks. It took

do a few live gigs, and record an album. And I said, "Yeah, sure."

I was doing a lot of record dates and I was itching to get out on the road. I had a year's worth of cabin fever. Playing live allows you more opportunity to really play than record dates do.

SH: What is your primary concern when you record?

SP: To me, the sound is important. On Jeff's album my favorite song for sound is "The Pump." I think Ken did a beautiful job there. It's lovely just to hit one thing and hear all the drums resonate. That's the beauty about using a large kit but not playing a lot of notes all of the time. Obviously "Space Boogie" is cause for a bit of busier drumming. But I listen to what Ken did to "The Pump" sound-wise, and I really like it.

SH: Speaking of Ken Scott, Bob Graham, your roadie, said something about the Electro-Voice *RE 20's* that are in the bass drums. He said that's one of Ken's pet ideas, suspending the mikes inside the bass drum.

SP: I didn't know Ken had done this. The first time I heard of it was from Dennis MacKay. He's done albums with Stomu Yamashta, Stan-



ley Clarke and Jack (Bruce). He did it on the last album I did with Jack, which was never released. Jack left RSO and got another record deal, so RSO has no reason to release the album.

I first heard of it from Dennis. I didn't know how it was done. I tried a few different ways. I liked the sound sometimes but it wasn't really happening. Then Ken came on the scene and I saw how he did it. I've talked to Ken about it and taken it a step further to make it possible to use on the road.

SH: How exactly is it mounted?

SP: Basically on cables. The way Ken did it in the studio, the bass drum is not going to move. You take the front head off and tune the back head and dampen it like you would normally. Never use too much dampening, just a little towel to take the ring off of it so you get a nice smack. Keep it pretty loose. With an EV, you have to have the skin loose; it doesn't like a tight head.

With an AKG *D-12* which is used in the States, and which we've used in England for a long while, you can have a tighter head. That's why when people put up an *RE20* in England they don't like the sound because they don't realize that you need a slacker head. It needs to breathe.

So then you get the mike and strap it in and cable it to the inside of the lugs. It's quite scientific actually, the way it is done. The mike has to be suspended but rigid. Then you have to solder a cannon plug onto the cable, which comes out the air hole in the drum.

SH: Did it take you a while to figure out how close to put the microphone to the batter head?

SP: No. You see, in miking I always go right for

the beater, two inches away. You can never get too much transience. I find that people are spending hours in the studio trying to get transience, that clarity, that instantaneous sound which is the hardest thing to do sometimes. People have weird ideas about miking bass drums off to the side somewhere because they think that gives less ring or more tone or whatever.

SH: Do you enjoy the drum more now with two heads on it?

SP: Yes. I love it! I used that disco sound a long time with all that studio work, and even live.

SH: But now you seem to have the best of both worlds, because you've got a nice round tone, a natural sound, and yet you've got it amplified and you've got a contained sound.

SP: It also produces much lower frequencies like that and yet you feel the drum a lot more, in the studio or on stage. It's quite different. A lot of people don't like it because they are not used to it. That's the trouble I come up against in studios. I usually mike them up and get the sound at the drum kit and the engineers bring up the faders and just can't get to grips with it. They are used to hearing the flat cardboard sound.

SH: Do you have problems with engineers when you go into the studio? Do you find them wanting to cover all your drums with blankets and stuff pillows in the tom-toms, that sort of thing?

SP: No, I don't let them touch it at all.

SH: Do you use the same kit in the studio as you do for live work?

SP: Yes, same tuning, same drums. The only thing I do is to make alterations to the snare drum. The alterations are made because people have different ideas as to snare drum sounds. So I just use a different snare drum, tune it differently or use different heads.

SH: Are those all your microphones?

SP: The two EV's in the bass drums are. I don't own any others. I don't bother. Electronics go wrong. Every time I buy a piece of electronic equipment, it breaks down. I own the bass drum mikes because they have to stay inside the drum; it's too much trouble to have to get mikes in and out. My other drums don't have mikes in them because I only own those two.

SH: Your other set is a Ludwig *Octopus* with a couple of Staccato drums?

SP: Yes, that's my original set. I had 8, 10 and 12 inch Staccato drums with them. I have since added a 6 inch Staccato. Actually, I made a little kit up of the four Staccato drums and a custom bass drum, all single head. I use those when I do a record date in London, which is just a casual date. I fancy that because it is a change for me. I love playing a single kit. All I have to do is put mikes up the Staccatos and bring the faders up, and the sound is automatic. With the *Octopus* I used to use *Black Dots*, but with these and my Tamas I use clear *Ambassadors*.

SH: How long has it been since you switched from the single-headed *Octopus* to the double-headed Tamas?

SP: I still use the *Octopus* occasionally. I used it on Pete Townshend's album but I used the Tamas on Michael Rutherford's album. It sounded incredible in the studio but I don't know what they did on the record. There are no tom-toms there

at all. The kick, the snare and the cymbals are fine. I used the same Tamas that I used on stage, and in the studio it was huge. I was even using *Black Dots* and I don't know what they did.

This is the thing, every time I do an album, I can only do so much. I usually have a say in the types of mikes I want to use, whether or not I want to use kepexes; sometimes I even mike them up myself.

SH: What is a kepex?

SP: It's a piece of studio equipment like a sound gate, which opens the signal when you hit the drum. It's made by Allison Research. If you've got 20 mikes on the kit and they are all open and you hit the snare drum, you're not just hearing the snare via the snare mike and the overheads, you're also picking it up on the tom mikes, which can be nice sometimes. It depends what the studio environment is. But sometimes you just want to get rid of that because it causes phasing problems. So if you kepex the tom mike, kick mike and the snare, it cleans it up a bit. Ken does that all the time and so does Ennis MacKay. You can do so much but ultimately you are in the hands of the producer or the engineer. When I get albums, I am often appalled by the difference.

SH: Have you liked the final product of anything you've done so far?

SP: The two albums that I think came out pretty good were Jeff's album, *There and Back*, and Stanley's (Clarke) *Rocks, Pebbles & Sand*. I really like the sound on Jeff's album, although I think it can be improved upon. I always think sounds can be improved. I think Dennis did a great job on Stanley's album. I also liked the sound on Peter Townshend's album. We went for a different sound on that one. I used the *Octopus*. We just finished a tour with Jeff, and the Tamas were still in Europe. I got back and there were frantic calls, so I had to grab the *Octopus*, which hadn't been used for ages. But it turned out alright; we got a nice sound. What I use depends upon the project. This is why I am looking forward to getting a walnut kit from

Tama, because I have been using the fiberglass for a year and a half now.

SH: Did they give you that kit or did you specify those particular drums?

SP: I took the *Octopus* kit to Japan with Stanley and Jeff. I didn't want to use Japanese equipment because everybody at that time was starting to use it. I was really into American equipment.

I went over there and all these little Japanese in Nagoya came up bringing all these drum catalogues and I was going, "yah, yah, yah, big deal." I didn't really think much of it, but they said they'd like to bring me some drums. They brought down these shells and I thought, "God, they're real. They're beautiful." They brought wood shells, fiberglass shells, *octohans*, the *gong drum* and some other bits and pieces. I was just knocked out by the quality and the materials.

SH: So you selected your drum set from what they had?

SP: No. I said I wanted to get some fiberglass happening for volume's sake because I had been using wood for so long. The rack toms are slightly customized, they are slightly deeper. They run 9 x 10, 10 x 12, 11 x 13 and 12 x 14. They are just a little deeper because I figure it's nice to have them in the same proportion as floor toms. It gives you that extra depth.

SH: And you prefer a double headed drum to a single headed one?

SP: Yes, I always have. I just went into a phase where I got into the *Octopus* and really liked it. At the time it was really hard to get lots of different sizes of double headed drums. Not many manufacturers were making them. They

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"I DON'T THINK MANY DRUMMERS REALLY DEAL WITH DOUBLE BASS DRUM. A LOT OF DRUMMERS PLAY DOUBLE BASS A LITTLE BIT, BUT I DON'T THINK THEY ACTUALLY TAKE IT SERIOUSLY.... I SEE THEM QUITE DIFFERENTLY."

Photo by
Rick Malkin





Photo by Brian McLaughlin

Although Journey has been around for eight years, tremendous public acclaim has come for the band only recently, particularly gaining momentum within the last three years of existence. With the addition of lead singer and writer Steve Perry, five albums ago, Journey's music has encountered much more mass appeal. Perry's first album with Journey, *Infinity*, released in 1978, rose steadily in the charts, finally becoming top 20, while their following album, *Evolution*, attained a top 20 position much faster with the inclusion of their first top 20 single, "Lovin', Touchin', Squeezin'." *Departure* and their live album *Captured*, rose quickly as well, and their current *Escape*, the first album sans keyboardist Gregg Rolie and with new member Jonathan Cain, begins the first in a new trilogy, displaying Journey's constant development and change.

Another change occurred four albums ago in 1978 when band members decided to replace drummer Aynsley Dunbar with their present drummer. Steve

Smith. As Perry told the *Seattle Times*, "The reason we changed is because we want to have the versatility to do anything we want. With Aynsley that was impossible. He definitely was one of those stylized drummers. He has a fantastic style, really strong, but I just feel the nature of the word 'journey' is a movement situation. We had to change because *Evolution* could not have been done with Aynsley."

With Smith, band members envision greater opportunity for variety, which confirms that the extensive training Smith has received since the age of nine, has certainly been worthwhile.

"I never really decided that this was going to be my profession," Smith said, seated in his hotel room close to L.A.'s Forum, where Journey would be performing that evening. "It is just what happened. I never thought about doing anything else. When I look at it now, it's like, I can't help but be a drummer. It's just a strong feeling to want to play the drums. I can't live without that."

Growing up in Whitman, Massachusetts, 25 miles south of Boston, Smith became interested in the drums while at a fourth grade assembly. Soon, he began taking lessons in elementary school. His parents, who remained supportive of his musical aspirations, found him a local private teacher by the name of Bill Flannigan, and Smith started learning the technical aspects of reading and playing the rudiments, staying with Flannigan from the fourth grade through the twelfth grade. In the sixth grade, he got his first drum set, a Rogers Champagne-sparkle set, and in the eighth grade, he played in his first band, The Road Runners, a horn band that played a lot of Herb Alpert and Tijuana Brass material.

By high school, the music Smith was listening to was a cross between Count Basie to Oscar Peterson type trios, Jimi Hendrix, and Cream, and he began playing in a rock and roll band that played a lot of Grand Funk Railroad and Deep Purple tunes. At the same time, Bridge-

Steve Smith: Journeyman

water State College in the town next to Whitman, had a big band in desperate need of a drummer, and Smith managed to fill that position, while working in a circus band to earn some money.

Upon his graduation from high school in 1972, Smith decided to further his education and enrolled at the Berklee College of Music in Boston.

"My parents were always very supportive of my music, but the one thing my dad would always say was that he didn't know if I would be able to make a living at being a musician, so he felt that I should get a degree in music education. I didn't really want to do that, but it was a chance for me to go to Berklee. I wasn't really ready to go out and play anyway. I was just 18 and I didn't really feel that I was ready to make a living at it.

"All through high school, I had been doing a lot of different kinds of things, and the thing that helped me the most was my reading ability, but I didn't really have great time back then. The things my teacher had stressed the most were sight reading and chops, and while it was good background, he had never really stressed time and feeling. That was something that I didn't learn until after I was out of high school. It was when I got to Berklee that I really started to find out that reading was great, but I needed to develop a strong sense of time. After my first year at Berklee, I went to a Stan Kenton clinic. Peter Erskine was the drum teacher and he had a way of playing time and demonstrating time that I really tuned into and picked up on. He was probably my strongest help as far as time is concerned."

Smith's newly acquired focus altered his practice techniques radically.

"Through the years I had always practiced from slow to fast, but then I found out that that's the worst possible thing any drummer can do for his time. If you practice like that, you end up playing like that. After that clinic, I started practicing everything in time and in meter. I started playing along with the metronome and records and being really conscious about

by Robyn Flans

it, and then looked for bass players who were better than I was, who would work with me. That was the best thing about Berklee—there were so many musicians. Every night I could find people to play with. That's where I got a lot of practical playing experience, playing every night with somebody, whether it was a gig or just a jam session. To improve my time, I geared myself to think in that way. I really set out in search of wanting to play with good feel and I think that was probably the most important thing I did. I know a lot of players who don't play with good feel, but haphazardly think that you're either born with it or you're not. You have to develop it, so I tried to do everything to do so. I talked to people about it and listened to a lot of records, like a lot of Aretha records with Bernard Purdie and a lot of old James Brown records, and studied in depth what notes were being played. I would try to write it down and then try to play it and get the same feeling they had gotten. I guess I understood the importance. Most of the young people I know now, and those I have taught, don't realize the importance of working on their time and their feeling. They think it's more important to work on their flash and their chops, their technique and their reading. If they would only understand that it's time and feeling that is going to get them the work, they would devote themselves to do that."

Because he has gotten so much out of the clinics he attended, Smith now conducts them whenever he has the chance.

"I don't know that many drum shops where I really like to do them, though," he admitted. "I went to one where it was, 'Okay, go in there and sell some drum sets,' and that kind of feeling is not really conducive to doing a good clinic. I would rather just do a few of them, but do them at places where the people are really sincere about them, like the Creative Drum Shop in Scotsdale, Arizona."

After returning from the Stan Kenton clinic, which Smith termed "the most

valuable learning experience I ever had," he got his first professional gig with Lin Biviano, a trumpet player who had worked with Buddy Rich and Maynard Ferguson. While continuing his studies at Berklee, Smith spent two years touring weekends and summers with Biviano's 15 piece modern big band. For a short period of time, he also played with clarinetist Buddy DeFranco in a quintet.

One semester Smith was given a full scholarship to go to the University of Tulsa in Oklahoma because their stage band was in need of a drummer. Discontented with the lacking music scene in Oklahoma, Smith stayed only one semester, forfeited his scholarship and returned to Berklee for his seventh semester.

It was shortly thereafter that bass player Jeff Berlin, with whom Smith had played many times, asked Smith to accompany him to New York for an audition for Jean-Luc Ponty's band. Both musicians got the gig, but only Smith accepted the position, and in October, 1976, close to his graduation, Smith left Berklee for his first important gig.

"What I've done is followed my opportunities rather than setting out in a direction and following that direction. I was capable of playing almost any type of music, so I would just go with what came along, and really, it all felt good to me. I had really been into the ECM style, but I got away from that because that wasn't really happening for me. If I had gotten a gig doing that, I would have probably gone in that direction, but I got the gig with Jean-Luc, so I went into the heavier fusion style of drumming.

"It was a great experience to play with great players in Jean-Luc's group. I had to be real consistent and I was learning a lot because I had never played with such a consistent group of people. But from being in that group, the one thing I learned that I didn't want, was to work for somebody who was always telling me what to do and telling everyone what to play. I wanted to be more in control."

After a year and three months, Ponty fired two guitar players along with Smith all at once "because he wanted to change his musical direction and wasn't happy with us anymore."

Smith moved to Los Angeles for a brief time, and after auditioning for Freddie Hubbard and Ronnie Montrose, he was chosen for both gigs.

"I had the choice of staying in jazz and being a sideman and playing for a leader, or playing with Ronnie, who was into rock and roll. The biggest difference was that Ronnie's band was more group oriented and he would let me have a lot to say, and let me play more. I really wanted to be more a part of a group, which is why I decided to go with Ronnie. I also

wanted to learn how to play authentic rock because I still hadn't really played that. He let me play very free because the tour I did with them was an instrumental kind of fusion rock."

Since Montrose spent half its tour opening for Journey, Smith became very friendly with its key members, and at the conclusion of his tour with Montrose in August, 1978, Journey asked Smith if he would like to join their band. He did so the following month.

"I love playing in this band," Smith smiled. "The way I look at it is, if I weren't playing in this band, I probably wouldn't be playing rock and roll at all. The thing that this band had to offer that I like so much is the high caliber of musicianship. Steve Perry and Neal Schon (guitarist) are people that I really respect and are great to work with. I've probably learned more from Steve than from most people because Steve, himself, is a drummer. He started out as a drummer, so the concept I've learned from him is how to play drums behind a singer, and how to play really strong rock and roll drums. I had never played with a singer before. It had always been instrumental, so I really needed his input to help me. I have to play much wider time. By wider time, I mean you have to be careful not to squeeze the measures so the end of the measure comes too soon. A lot of drummers can play good time, but sometimes their meter within the time is a little off. The notes get squeezed together and the spaces in between the notes aren't perfect. That's what I had to learn: to make my measures all fit exactly into place so nothing gets squeezed; that the notes are evenly spaced; for every note to get its full value, and to be stronger and even more soulful—more feeling in my playing. I had to tune into what he was doing and think, 'What would I do if I were singing? How would the beat sit right so I could sing easily over this?' I've applied that to everything now. I'm pulling together all the background I have and everything I've learned musically, all kinds of odd groupings, time signatures and phrasings and I'm trying to put it all together into a style that I can use in this band. It's a whole new style within rock and roll. It's really hard to say exactly what style Journey is. The way we approach it is as musicians that are playing definitely within a rock world with a rock public, but trying to come up with music that we are really proud of. Music that will still appeal to the masses. That's the direction I want my playing to go. To use everything that I've learned musically, and without obscuring myself, I want to try to put it into a new kind of package that is really interesting, which, at the same time, everyone can hear and appreciate."

The fact that Journey is finally receiving mass recognition has created certain benefits for Smith that did not exist before, including an increasing seriousness about his position.

"Something inside of me is giving me a constant inspiration now, to constantly practice and perform. Before, it was really hard work to go in and practice, without much to look forward to. It's really hard to inspire yourself, but getting as popular as we are getting is a constant inspiration to continue to practice. If that many people like me and are buying our records and coming to see us, I've got to really play something for them. It keeps me working really hard and has made me even more intense about growing musically. Another couple of benefits of the success has been that I can afford to get a house so I can stay in the house and practice, pick and

"I'M PULLING TOGETHER ALL THE BACKGROUND I HAVE AND EVERYTHING I'VE LEARNED MUSICALLY, ALL KINDS OF ODD GROUPINGS, TIME SIGNATURES AND PHRASINGS, AND I'M TRYING TO PUT IT ALL TOGETHER INTO A STYLE THAT I CAN USE IN THIS BAND."

choose a little more of what I want to do, and afford to get the different drums I want."

Smith has gone through several drum sets, including a Rogers, a Fibes and a Slingerland. When he joined Ponty, he got a Sonor set, which he has played ever since.

"When I first went out with Ponty, I had my basic little Gretsch set with the 20" bass drum, two mounted toms and a floor tom. After I had done one tour with him, he asked me if I'd get a bigger set. I actually needed a stronger sounding drum set, which is why I got the Sonor set with two 24" bass drums. I'm mainly looking for a really big, fat sound, and that's what I get with those drums. Gretsch drums really have a good sound too, but the Sonor drums are even bigger sounding for what I need right now."

His live and recording set-ups are identical, using almost all Sonor drums. For some time, he was using two 24" bass drums, but then decided to use one 24" and one 22". "The reason I went down in size was for a little different sound, and also so that the hi-hat is a little closer," Smith explained.

His toms consists of 9 x 13 and 10 x 14 mounted toms, and 16 x 16 and 16 x 18 floor toms.

He has two snare drums which he alternately plays, a regular Sonor metal, 6 1/2" deep snare and a Slingerland *Spitfire*. On his snare, he uses the Remo *Fiberskyn 2* head.

"That's the best snare drum sound I've ever heard because it gives the drum

a muffled sound. I don't like the snare sound to be real ringy and I don't like the sound if you put a muffler or tape on it either, because then it's too thuddy. This new head gives it the crack and more of a funky sound. The only thing is that they don't last too long. I go through two a night, although I was going through one a night anyway when I was using the other heads."

On his other drums he uses Remo clear *Ambassadors* on both tops and bottoms. He cuts a hole in front of each bass drum to get a better mike sound and doesn't put any muffling on any of his drums.

He uses Dean Markley Stix which are comparable to a 5B, and a DW 5000 chain foot pedal with a felt beater.

His cymbal set-up is extremely practical. Last year, one of his roadies, Jim McCandless, invented a unit of two large

bars on which all the boom stands are built.

"There are no cymbal stands going down to the floor. They're just coming off of this T-bar," Smith explained. "It's also easy for him to put up and take down. I wouldn't have been able to use as many cymbals as I do if it weren't for this invention. If I were just using cymbal stands, I would have only been able to use four or five, but I really like having all the different sounds."

He has recently switched to Zildjian because, "In the bigger places that we're playing now, the sound is a lot thicker."

His cymbals include a 24" heavy ride, 16", 17", 18", 19", 20", 22" crashes, an 18" swish, a 22" swish, an 11" splash, and 14" hi-hats.

Smith takes an entire spare set on the road now, with which to practice. It is a combination of some of the old drum sets he has, with a 20" Gretsch drum, an 18" Sonor bass drum and some Pearl concert toms.

"The worst part about going on the road in the beginning was that I couldn't practice. I had to practice on a little practice pad and that was a drag. Now that we're playing in the type of places that we are, I can afford to have a guy who does nothing but take care of my drums and I can carry an extra set along. I practice a couple of hours every afternoon. I never run out of things. Every single day I have all kinds of new ideas and new things to work on and to play. The two hour practice serves as my warm-up for the evening's concert," he



stated. "I need to develop the strength to play at night and if I go out there cold and start hitting hard right away, I'll lose my muscles and they'll either tense up or rubber up and I'll get out of control."

He also has an electric drum machine that he uses for his practice and feels that it is a good way to work on time, and more interesting than a metronome.

For Journey's upcoming 1981 tour, Smith will be changing his equipment to include the new Sonor *Signature* set with longer drums. His red custom-made 12-ply wood set will have an 8" deep wood snare, two 22" bass drums, and four mounted toms in sizes of 10", 12", 13" and 14" with 16 x 18 and 18 x 20 floor toms. "What's different about them is they have all brand-new super heavy-duty hardware and the drums are extra long with a really big sound and more tone. They're comparable to buying a Steinway Grand piano and they cost about \$6,800. It's a new concept in drums.

He will also be returning to a smaller cymbal set-up with regular cymbal stands for a different feel and look.

At home, he has some Synare equipment which has accompanied him on various tours, but he prefers just using his regular set. "When I'm at home, I use the Synare 2 a lot to set up odd time signatures and stuff, but I haven't used it live. One of the reasons goes back to the recording sound. What Journey is trying to do when we record an album, is record a timeless record that you can buy now or you can buy later, and it will still sound good. If I put a Syndrum

sound on it, which I believe is just a fad, it will date our records."

He has also participated in the writing and hopes to do more of it. Smith is thrilled about the fact that when the tunes are being written, the band leaves it wide open for him to come up with his part.

"What I like most is the freedom of improvisation. It's a certain level of communication between players. They are at a certain level of communication where you can create spontaneously."

Another such situation for Smith is a trio with which he is involved in his spare time. The trio consists of Smith, Tom Coster, keyboardist and producer for Santana, and Randy Jackson, who used to play with Billy Cobham. In addition to performing live, they plan to record in the near future as well.

"We're all coming from kind of the same place of playing in rock bands. The concept is that we're trying to play something that we don't have to compromise on or make saleable, because we don't have to earn money by it. We have our other thing which we earn money by. So we just get together and play. We got together for a month off and on to rehearse, and we played a gig at the Keystone Corner in San Francisco. It went really well, so now, whenever we have the chance, we're going to keep it together and try to play a lot and record. The music itself is going to be in a different direction because it's coming from a different place. My background is jazz and rock, but Coster's background is the really authentic jazz and rock. Our back-

grounds are really true, so we're going to come up with an interesting music. That's the perfect outlet for the direction that I've been developing in. Journey is also, but it's more on a mass appeal level. I don't think I would be able to do this thing if I hadn't been in Journey."

In his spare time, he has also been doing sessions at Fantasy Studios so as to keep his other musical playing capabilities vital and alive.

He has been involved with Sonor as much as possible and represented them at the Frankfurt trade show last February, as well as having done a clinic for Zildjian last November at the Percussive Arts Society, in which he was the first rock drummer to participate.

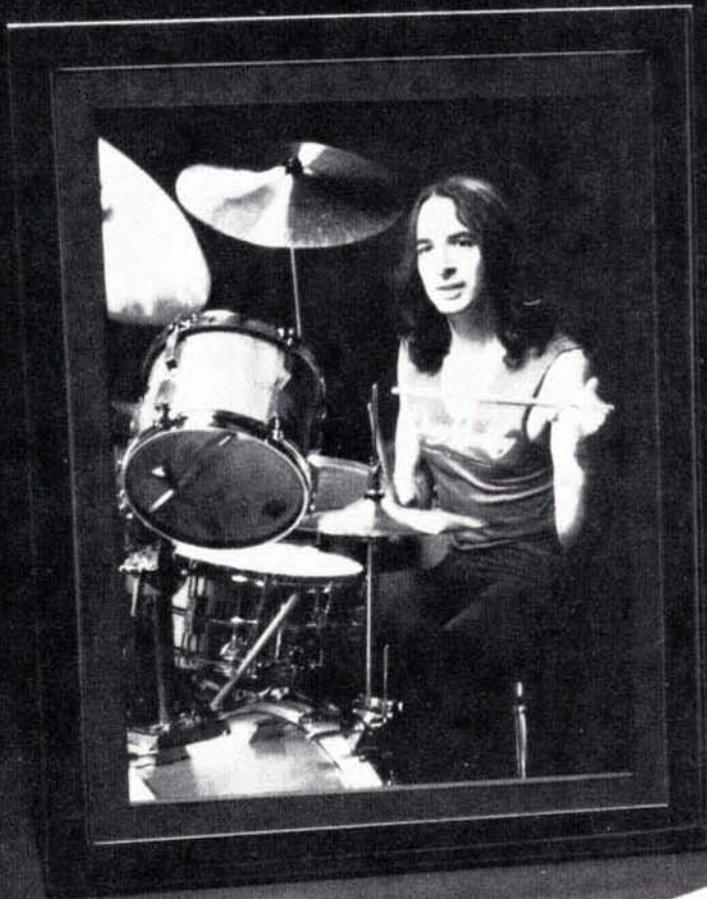
A project of which Smith is particularly proud is an album recorded with Journey in Japan at the close of their 1980 tour. Group members wrote and performed a score for a film called *Dream After Dream*. While it will not be released in the U.S., the band felt it would help build their Japanese following and present new musical challenges. Mostly instrumental with strings and horns, the effort bears little resemblance to the group's past albums, but Smith said. "I think my playing is some of the best playing I've ever done on any record."

At 26, Smith is pleased with the way things have gone.

"There is no real ultimate goal," he concluded. "I just want to keep playing, keep developing like I have been, keep playing with good musicians and come up with new music."



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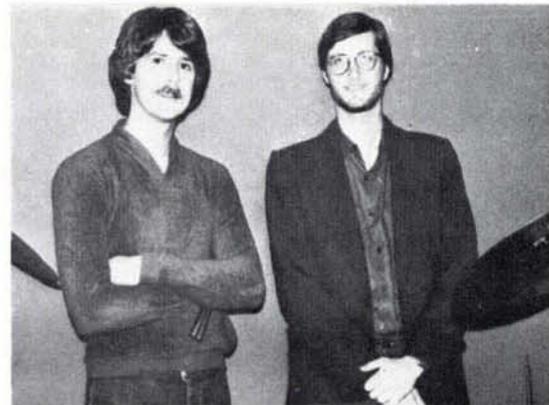
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A Visit to Drummers Collective

by Karen Larcombe

Photos by Duana LeMay



Drummers Collective directors Rob Wallis (left) Paul Siegel (right)

Nine floors above 42nd Street, between 7th Avenue and the Avenue of the Americas nests New York City's premier music school, the Rhythm Section Lab: Drummer's Collective. From the beat of city traffic, one enters a world where the only beats heard are those of the drums.

In the past three years, the school has undergone several changes. The original director and founder of what was once Drummer's Collective, Rick Kravetz, passed the directorship onto Paul Siegel and Rob Wallis, who now run the school. The reputation of the school has grown, along with the teaching staff of well-known musicians. The curriculum and even the name of the school were changed and expanded to create a complete musical education facility.

"For the first two years the school existed, it was strictly a drums and percussion school for traps, Latin percussion and mallet instruments. A year ago, bass, piano and guitar were added. The idea was to change the image of the school. So the name was expanded essentially to Rhythm Section Lab: A Division of Drummer's Collective," Siegel explained.

According to Wallis: "Guitar students did not want to identify with going to a drum school. And it's not just a drum school anymore. We're moving to a point where the different instruments are equaling each other. We still have more drummers than anything else, because we started with that two year lead. But the other instruments are picking up and the teachers we have teaching the other instruments are equally as good as the drum teachers."

Siegel went on to explain why it is an advantage for drummers to have guitar, bass and piano students at the school.

"The nice thing about adding guitar, bass and piano is that it has allowed us to put together ensemble classes. A band situation, that plays together under the supervision of different teachers. This is working out beautifully. Right now we have two jazz ensembles, one taught by Vishnu Wood, who's a renowned bass player. The other is supervised by Horacee Arnold. We've got three sections of funk that David Acker is teaching—they get into music starting with some James Brown type things and move into Aretha Franklin and Roberta Flack. They also delve into some swing and blues. We've got fusion ensembles and a great Latin/Salsa workshop with Frankie Malabe and Bobby Rodriguez teaching. We're both into all types of music from r&b to jazz."

The curriculum of the school is diversified and classes are available for students no matter what their level of proficiency on an instrument. For drummers, there is a basic drum skills class for the beginner or classes and workshops for the more advanced players. Classes are broken down into three categories: Private lessons, ensembles and workshops. Wallis said that in the workshops, "We try to group everyone, as best we can, into levels."

The course of study that a student will follow is basically

determined by the student. The individual is always thought of first.

"Some people come here for one lesson a week. Others take two private lessons with two different teachers, two ensembles and a workshop. And anywhere in between. It's really individually tailored. We may recommend one course of study to a person and then later, after talking with him and getting an idea of his needs, recommend something else," Siegel said.

The directors are particularly excited by the fact that musicians from all over the world, Japan. France. Israel and Germany have come to New York for the sole purpose of studying at the school.

"One of the areas of music that they come to our school for is the Latin department," said Siegel. "Latin percussion and congas. Salsa is very big in Europe. The people that teach in our Latin department are among the top Latin players in New York. Their reputation has spread throughout the world. Only a few weeks ago, a drummer from Finland said he was going to be in New York for two weeks and wanted ten lessons with Frankie Malabe. He taped all of the lessons and brought them back to Finland so he would have something to refer to."

"We feel we have the best drum program available in this country," said Wallis. "We had a student from Germany who came to this country. He had four weeks to decide at which school he wanted to study. He spent about three days here, took a few lessons with some of the teachers and went all around the city. He even went to the Manhattan School of Music and Juilliard. He also went to Berklee, the Percussion

Horacee Arnold, on left, teaching his Jazz Ensemble Class.



Institute of Technology and North Texas State which has a terrific music department. He came back to the school at the end of all that traveling and decided that he wanted to study here. We were pretty happy about that. The drum program is tops!"

One of the key reasons that Drummer's Collective has become so popular is the access to New York's top players, who teach at the school. Teaching percussion and traps are Horace Arnold, Robby Gonzalez, Terry Silverlight, Hank Jaramillo, Michael Lumen, Kim Plainfield, Thomas McGrath, Frankie Malabe, Gene Golden, and Jimmy Iglesias. Siegel admitted that most students are "attracted to the name people initially."

"The caliber of teachers that we have here I feel is unmatched because we're in New York and have so many people to choose from. A lot of players are available to teach. Some people call and say they'd like to teach here. They may want 3 or 4 times the amount that we pay and we have to tell them that. Sometimes they say, 'Well, I'll teach a class of 25 then.' We have to say no. Our largest class has eight people in it. And that is the ensemble class. With drums, we have a drum skills beginning class with 2 to 3 students. It's a very personalized approach. We draw a firm line on that. We don't want a class of 20 people where the teacher is standing in front of a whole group that he doesn't know. By the end of the semester, the teacher really knows everyone in the ensembles. So with 7 or 8 people in the ensembles, they can recommend to the student just what his next step should be and who he should study with. I think that's one of the things that makes this school different, the atmosphere. It's a very relaxed kind of atmosphere that people really appreciate and find good to learn in and good to teach in. Some teachers are a little hesitant as to whether they want to commit themselves, so they come up and teach a class on a sub basis, one night a week. Invariably, they say, 'I like it here. I want to do a regular thing,' " Siegel affirmed.

Wallis agreed. "That's how we got some of our bigger name players, as a sub for someone else. The fact that we allow subs to be sent in, if a player has a date, is great for them and good for the students because it exposes them to a different teacher of a caliber that they might not get the opportunity to study with. If someone wants to send a sub, they tell us who it is. Sometimes, there's a choice. We'll think about who would be the best teacher for the student to have exposure to. We'll tell the teacher to get the one who will offer something different than what the students are used to. The students will benefit from that type of interaction."

The approach of the school focuses on the student as a potential professional musician (several are) and all the classes and the philosophy of Wallis and Siegel constantly reverts to



Robbie Gonzalez (Al DiMeola's present drummer) on right teaching a private lesson to John Thompson from North Carolina.

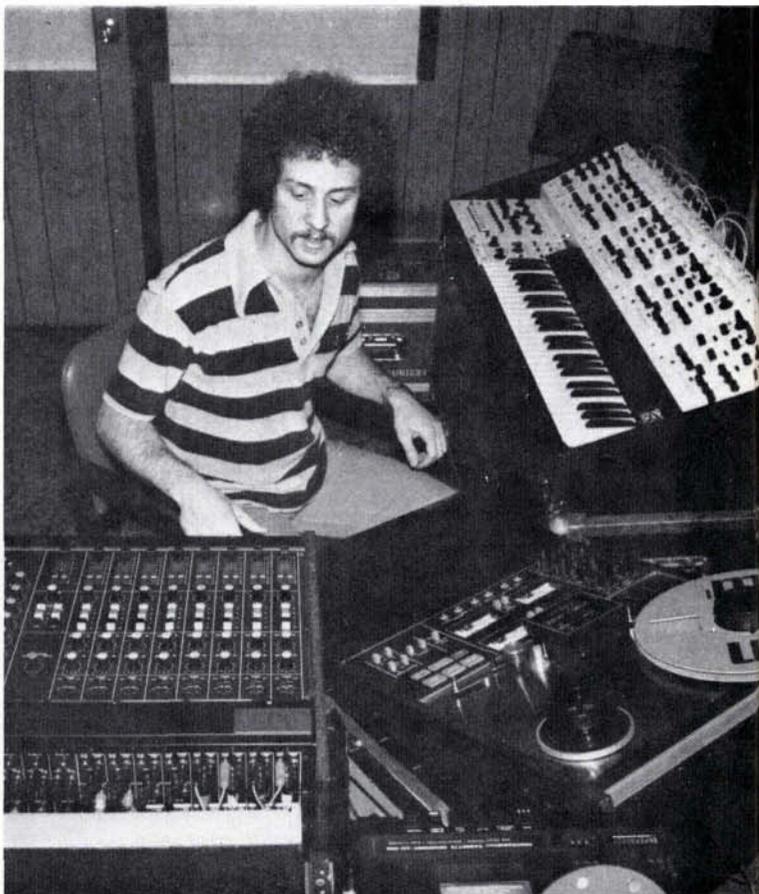
that.

"I think one of the real differences on how we differ from Berklee or any college music programs is that Paul and I are drummers, both musicians," Wallis said. "Michael Carvin is a dear friend of mine and he was really excited when I told him that I became a director here. because he said that we would bring a street-wise perspective to the school. Paul and I have had a lot of instruction along the way. We're different from college educators who sat in a classroom and got a degree in education. Our degree is in playing. That's really the way that we are trying to orient the school. I think that's what is needed.

Latin instructor Frankie Malabe on left teaches a latin



Pete Cannarozzi, Synthesizer and Studio Ensemble instructor shown in the Multi-track studio.



A lot of these people come out of colleges with degrees but you put them on the bandstand and just ask them to express themselves musically- they're lost. To me the basic thing we offer is to prepare people to play and master their instruments along the lines of the path to performance. The real world. We prepare people for playing situations."

"I think we're lucky too, because the teachers have all this experience playing but are extremely well trained players." Siegel explained "They've all been through a lot of schooling. The academic things are available and we address every style of music. It would be a misconception to say that this school leans heavily toward jazz. We address jazz and we have jazz type playing happening. But as in the workshops we have fusion, funk, Latin, rock and even teachers teaching classical styles. We have a percussion ensemble playing classical pieces. We're very much in a position to fill a need as it arises. If 3 or 4 people say they want to study tabla, we have people at our disposal to teach that. So it's very open-ended for us. It's like a resource. We know a lot of people and work with a lot of people on a consistent basis, so all kind of styles and all kinds of instruments can be taught."

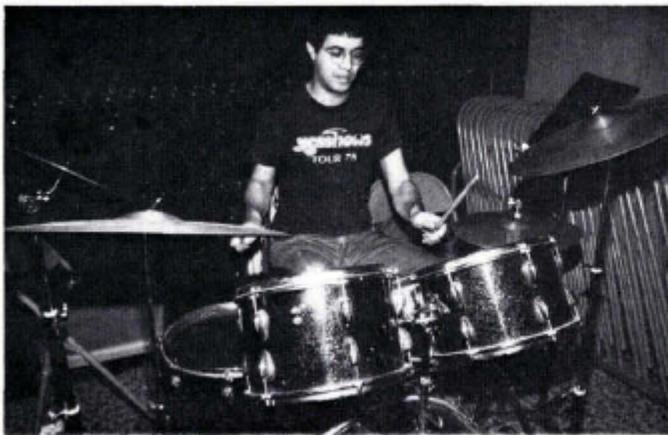
A good deal of the learning process at Drummer's Collective involves a sharing of information between students and the willingness of instructors to take additional time to help students with individual problems.

"There's a lot of exchange of information here. A lot of the teachers will walk by and listen to a student practice and say, 'Here, try this.' The students also help each other, which is really terrific." Siegel stated.

The physical surroundings of the school include a large area for ensembles, plus the smaller classrooms for private lessons, workshops and individual practice. A relatively new addition is the recording studio which includes two 4-track machines and separate control room. The recording studio is particularly useful for the Studio Charts Workshop taught by Hank Jaramillo.

According to Siegel: "Hank Jaramillo is a veteran session drummer who's been doing soundtracks, records and jingles. He brings in lots of the charts that he's used in sessions. That class is more deeply involved in chart interpretation than some of the others. Plus they use the tape equipment that we have in the school. We have 4-track taping and mixing facilities. It's really unique to have that kind of workshop and that type of studio situation. I've never heard of working in a studio in a learning situation. There's everything in there that you would find in a real studio. We're not going to make records in there, but for demos and reference tapes, to get the feel of working in a studio, it's great."

Getting professional gigs is the goal of many of the students, and the school along with the teachers try to direct them to the *Longtime student Eyal Cohen, from Israel, in one of the practice rooms.*



jobs that are available.

"There's a wealth of advice that students can get from the teachers who teach here. All of them have experience in studio, recording and performance work. As far as placing a student in a gig situation, that could happen. It's a possibility. We also have a board here, a bulletin board with a list of gigs available. People are constantly putting notices up. There's a lot of exchange of information among musicians. The teachers can point them in a direction and relate their past experiences. We also get calls from people who say, 'I'm a manager and have a hand that needs a drummer. Immediately, we fill out a card and place it on the board. We don't guarantee anything. We've got a couple of students working in hands now. But, it's hard for a teacher to say, 'Do this and you'll be playing.'" Siegel stated.

One of the areas that Siegel is particularly involved with at the moment is setting up an arrangement with colleges in the area. "I'd like to start an affiliation with some of the colleges in the area whereby a student could study here and at the same time accrue credits at the college they attend. There's a lot of things that we have here, a lot of needs that we fill, that most colleges, I don't think, can fill. We have many specialized situations that are completely unique to my knowledge and can supplement what the student is already getting in his studies," Siegel said.

In keeping with the philosophy of "filling a need when it arises," Siegel mentioned that an interest had been expressed in a rhythm class for dancers.

"We have several students who are dancers and we've had inquiries from other dancers. These are people who haven't played any instruments per se, but who are very involved with rhythm and music as dancers. They want to become more familiar with some of the rhythmic patterns that are played on congas. Hopefully, we'll be putting together a small class—specifically aimed at fulfilling the need of getting into notation in rhythm, playing some of the rhythmic patterns on the conga and drumset. We haven't formulated it in our minds yet. We're still trying to get an idea from the dancers of just what they're looking for. This is what I meant about our being flexible and in a position to almost immediately fill a need that comes up. We try to remain really sensitive to what's needed and what's going on."

To get an idea of how beneficial the students themselves find the programs at Drummer's Collective, I spoke to three drum students: Larry Bennett of Queens, New York; Eyal Cohen of Manhattan and Jim McAllister of Saint Joe, Michigan.

According to McAllister: "I was studying at a state college about 40 miles from my hometown. I minored in music because otherwise, I would have had to take several instruments like clarinet and sax. Things that I wasn't interested in. I was majoring in art and got bored with it. I actually heard about Drummer's Collective through *Modern Drummer Magazine*. So that's when I wrote to them. I'm really impressed with everything. I've made quite a bit of progress in the short time that I've been here."

Bennett also saw an ad in *Modern Drummer*.

"A friend of mine had been coming here for two months and he highly recommended it. I was always getting *Modern Drummer* and saw the ad in there. I decided to check it out and I've been here now for about six months. I think I've improved a lot since I've been here. I'm studying jazz and rock 'n roll, a lot of stuff I've never into before I came to the school." Bennett said.

In Cohen's case: "I found a brochure on the school a year ago. Where I live, it's difficult to practice. Drums do make noise. So, I practice here. I can spend 4 to 5 hours a day here on the drums. This is the only place I can practice on the drums. It's very important for me. I take one lesson a week and get things to practice for the entire week. I think I'd have a real problem if the school ever closed."



Getting Your Product on the Market

by Karen Larcombe

In the past five years, the amount of new products that have become available to drummers is astounding. Not only are there refinements of traditional equipment, but a vast array of innovative devices formulated to help the drummer improve sound quality, maintenance, etc. Many of these innovations were made not by the large corporations, but by drummers themselves. These individuals, who through their own playing experience found a missing link between the sound they had previously settled for and the sound they really wanted to achieve, in turn, found that they had devised a product that would help drummers with a similar problem. This article will focus on how you can get your invention into the marketplace, and on three individuals who have done just that: Calvin Rose, inventor of Tonga Rings; Richard Tannenbaum's Rhythm Tech tambourine and Bob Grauso whose recent invention is the Flo-sonic snare drum, an impressive follow-up to his Fibes (fiberglass) drums. Each of these individuals have some good advice to share as inventors entering the drum industry with new products.

PROTECTION

You have an idea for a new product. You believe that your idea is workable and you want to protect it. The fundamental question you must ask yourself is; "Can it be patented?"

Many inventors believe that because they think their idea is new, they can immediately apply for and receive a patent. This is not the case. A considerable amount of time must be spent to determine if your idea is workable and therefore patentable. A good beginning is to realize just what a patent is.

According to the United States Patent Office, a patent is, "A grant by the United States to an inventor of the right to exclude others for a limited time from making, using, or selling his invention in this country. It is a printed document in which the invention is fully disclosed and the rights of the inventor are defined. When an inventor secures a patent he has the opportunity to profit by manufacture, sale or use of the invention in a protected market, or by charging others for making or using it. In patents granted for inventions of new processes, machines, manufactures, composition of matter or plants, the patent rights run for

17 years from the date when the patent is granted. A patent for an ornamental design for an article of manufacture may run for 3 1/2, 7 or 14 years, as desired by the patentee."

Obviously, if you want to protect your invention, securing a patent is the only secure way of doing so. It is important then, to know first what cannot be patented.

1.) You cannot patent an invention if a photograph or description of the invention has been published in a book, magazine, or newspaper (or any other place of public record) for over one year prior to the filing of the patent application. Also, if the invention has been in the public domain through use, display or sale for more than a year, it cannot be patented.

2.) An invention must be workable. You cannot patent a useless invention, though the Patent Office does not usually question its workability, though if the question does come up, if its not workable the patent is ruled invalid.

3.) You cannot patent someone else's invention. You must be the "true," "sole," and "only" inventor.

4.) You cannot patent an idea without proof that it is workable.

5.) You cannot patent anything that "is obvious to people in the art." You cannot patent anything that the average person could do with limited work or thought.

Patents can be issued on a design if the design is entirely new, pleasing and visible on the item the design was created for.

THE SEARCH

There is one more step necessary before filing for a patent. And that is the search. You must find out whether a patent has been applied for or issued to an inventor with the same invention. Though you could apply for a patent without the search, leaving it instead to the Patent Office. However, there is little sense in that, since you will wait a long time to get the patent examiner's answer and second, the money you would have spent filing the application would be wasted. So, the preliminary search is essential. There are two ways of accomplishing this; you may hire a professional searcher to investigate the thousands of patent applications (they are public record). Or, you can do it yourself. In the case of Bob Grauso, he did exactly

that.

"I went to the Patent Office in Washington, D.C. and went through every percussion patent there. I conducted my own search. The patent office is a great source and the personnel there are very helpful," Grauso said.

The attendants at the Patent Office will refer to the Manual of Classification to find what classes and sub classes pertain to your invention. He will then direct you to the proper applications to begin your search. You must pay careful attention to the claims on each patent, because the claim specifies the exact details of an invention. If you find a patent that covers the basic thing that your invention does, quite simply, you cannot get a patent. It's better to find this out in the beginning.

If you decide to hire a professional searcher, make sure that he is qualified in your field of specialization. A searcher must completely understand the aspects of your invention in order to conduct a proper search. Detailed descriptions and drawing of the invention should be furnished. You should not leave out any details of your invention with the fear that a searcher might steal it. Remember, it is a federal offense to claim something that you have not invented. If you hire a reputable searcher, there is nothing to fear. You know that he will conduct the search properly. Beware of the searcher whose fees are considerably less than others in his field. You run the risk of getting what you pay for, a poorly conducted search. If the searcher misses a patent that conflicts with yours, you may file for a patent you have no chance of obtaining. Or keep you from getting a patent, because the claims of your invention were not analyzed properly.

THE ATTORNEY/AGENT

It is advisable to get a patent attorney or agent as soon as the preliminary search is completed. The patent agent can be just as valuable as the attorney because both, according to the Commissioner of Patents, "shall establish to the satisfaction of the Commissioner that he is of good moral character and high repute and possessed of the legal, scientific and technical qualifications necessary to enable him to render valuable service, and is otherwise competent to advise and assist."

Not only does the agent or attorney conduct their own search, but also have the patent drawings made, and draw up the actual application for their clients. And, as in the case of the searcher, the attorney or agent must know every aspect of your invention to properly draw up the claims. Again, do not be afraid that your invention will be stolen. The Commissioner of Patents has a grievance committee for such charges which can recommend suspension of an agent or attorney for such an action.

It is feasible to file for a patent without the aid of an attorney, but you must be extremely careful doing this. Some inventors find a patent attorney might not be the best idea. As Bob Grauso states: "Patent attorneys tend to be skeptical of the product's patentability. Plus, the legal costs are high. Also, not all of them are as knowledgeable as they seem. If you do hire an attorney, make sure he is from a reputable firm."

However Richard Tannenbaum of Rhythm Tech feels differently. "Patents are very tough. Whenever you start dealing with the government, you're in trouble. First, you need a great lawyer. Then you have to send your lawyer whatever prototype that you have. I actually have two patents. One covers the actual design of the tambourine and the other is the utility patent, which covers the theory. There was a patent for a tambourine in 1880 that was a straight stick with two jingles; one at each end. And the patent office thought that that conflicted with my patent. But of course it didn't, but that throws another nine months into the situation. Then you start writing letters and send your lawyer down to Washington to meet with them and they say, 'Oh yeah, now I understand what you're talking about.' It's crazy."

The Patent Office has a pamphlet listing the attorney and agents registered with them, called *Attorneys and Agents Registered to Practice Before the U.S. Patent and Trademark Office*. You may obtain this pamphlet for \$5.00 by writing to the Superintendent of Documents, Washington, D.C. 20402.

THE PATENT

There are three parts to a patent application that must be completed to insure acceptance by the Patent Office. They are: 1.) A written document containing a petition for patent, an "oath which states that you are the true inventor of what you describe in your application," a "specification" which gives you a full description of your invention, and your claims which state exactly the particular features you seek patent protection for.

2.) A drawing or drawings that depict the structure of your invention, whenever

er a drawing is possible. A drawing is required on any mechanical, design or plant patent, for example, but not on applications for chemical processes.

3.) A filing fee of \$65 plus certain additional charges for claims depending on their number and manner or their presentation are required when the application is filed. A final or issue fee of \$100 plus certain printing charges are also required if the patent is to be granted. This final fee is not required until your application is allowed by the Patent and Trademark Office.

The Petition is a formality required by law, requesting that the United States Government grant you "Letters patent" on the invention.

The oath states that you believe yourself to be the first, true and only inventor of the item you are requesting a patent for. The specification is in five parts including: a) The title of the invention, b). A brief, general description of the invention, c). A description of the views in the drawings, d). A detailed description of the invention, e). The actual claim of your invention.

The drawing for an invention to accompany an application must be precise and must be done by someone with considerable knowledge and skill. Usually, the patent attorney himself will commission a draftsman to do the drawings for you.

The claims of a patent define what your patent gives you the right to "exclude others from making, selling or using." This is an exact statement of what you have invented.

When all of these steps are completed, your application is ready to be filed with the patent office. But do not expect to have your patent within a few weeks or months. Once it leaves the attorney's office, there are a number of procedures

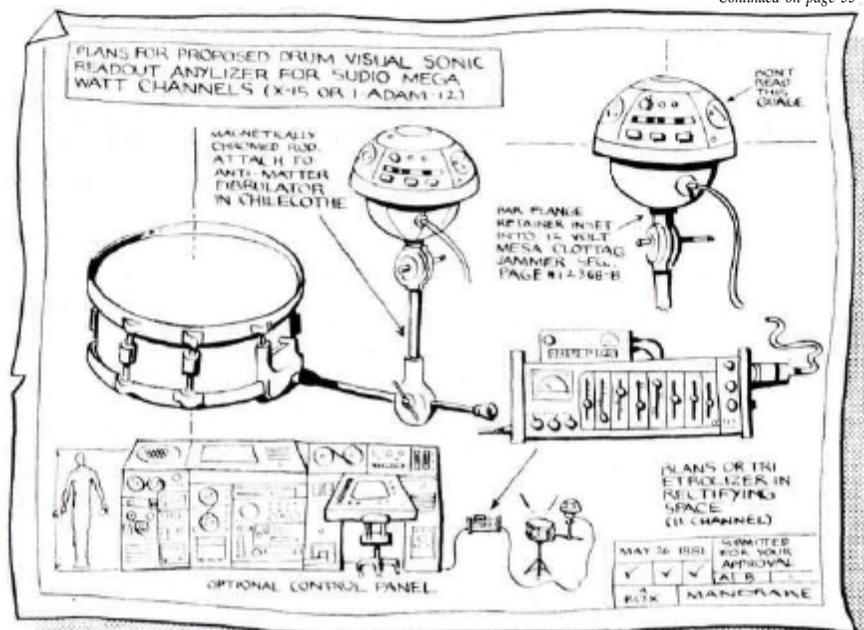
to be followed by the Patent Office before your patent is issued.

It can usually take at least 6 months for you to hear from the Patent Office on the "first official action": that is, the examiner's statement as to whether he believes that your claims are allowable. The patent office examiner's first job is to make a search, investigating all patents issued in the United States and foreign patents to determine that what you have invented is new. This is a more extensive and detailed search than the preliminary search discussed earlier. When the first official action is taken, a letter is written to your attorney. In the letter, the examiner informs you of his decision in the case of each claim. If he rejects any or all of the claims he will state the exact reasons for the rejection, and it is then that the patent attorney can modify the claims to insure acceptance with the second filing.

In the case of two people who worked on the same invention the Patent Office states: "If each had a share in the ideas forming the invention, they are joint inventors and a patent will be issued to them jointly on the basis of a proper patent application filed by them jointly. If on the other hand, one of these persons has provided all of the ideas of the invention, and the other has only followed instructions in making it, the person who contributed the ideas is the sole inventor and the patent application and patent should be in his name alone."

Another reminder: do not expect that your patent will protect your invention in foreign countries. To file for foreign patents you must "file an application in the Patent Office of each country within the time permitted by law. This may be quite expensive, both because of the cost of filing and processing the individual patent applications, and because of the fact

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The lighting seems right. Reds and ambers, casting a warm, peaceful, and inviting glow, illuminate a small stage covered from one end to the other with beautiful instruments of every variety: tambourine, flugelhorn, violin, a lovely black eighteenth-century bass, clarinet, woodflutes, and many others. At down-stage center sits a rectangular platform about twenty inches high, draped with an Oriental rug, upon which is arranged a miniature percussion museum: triangle, woodblocks, tabla, cymbals, bells,

has created timeless, international art music which marries the ancient traditions of India and Africa with the pulsations of Cuba and Brazil: the luminous voicings of Medieval and Renaissance Europe with the expansive sonorities of atonality and free improvisation, the wit offunk with the vitality of jazz. It is a fusion that works.

HH: Let's begin with a description of your background and training as a percussionist.

CW: I started in junior high school, I

"IT'S NOT THE SPEED AND ALL THE FLASH; IT'S THE BEAUTY AND THE FEELING AND THE GRACE WITH WHICH YOU PLAY. OBVIOUSLY, IN THE INDIAN TRADITION THERE ARE SOME INCREDIBLY FAST DRUMMERS, BUT THE BEST ONES PLAY IT CLEANLY, AND THAT'S THE CRITERION FOR JUDGING THEM."

rattles, whistles, bird calls, and two strange half-congas which appear to be growing like mushrooms out of the riser. Truly the subtle hues of autumn would seem to be a fitting patina for these ancient and venerable instruments from all corners of the globe.

In the fireplace-glow of the stage, the four members of the eclectic chamber ensemble called Oregon, amble to their places: Paul McCandless, arranging his oboe and bass clarinet, looks the benign and insightful scholar; Glen Moore, at once austere and playful, touches his treasured old bass; Ralph Towner, the detached genius, carries his classical and twelve-string guitars as though they are irksome weights; and a balding man with an amorphous red cloth bag under his arm, who with his beaming, boyish grin is the one member of the group who looks positively American, steps out of his sandals and ascends the percussion riser slowly, as though testing a loose rock in a mountain path. From the red bag he produces his sitar, which he places gingerly on the rug. Seating himself crosslegged amid the collection of percussion instruments, he makes his own final adjustments. Dressed in his familiar baggy cotton trousers and half-sleeved gauze shirt, giving complete freedom to his nimble hands, he appears the ultimate ready and instinctive percussionist, prepared to react, to search, to direct, to paint the stars.

He is Collin Walcott, percussionist, sitarist, musicologist, purveyor of World Music. As a performer of Western classical music he has appeared with the symphony orchestras of Columbus, Detroit, Kalamazoo, and Toronto. As a free-lance session player he has worked every gig from jingles to club dates to trendy film spots to the urban folk song. As the percussionist/sitarist of the Paul Winter Consort and of its offshoot, Oregon, he

guess, or in sixth grade. I studied snare drum with Walter Rosenberger of the New York Philharmonic. I did that for a couple of years, and then I went away to a boarding school and played kettle-drums in the orchestra there. I had never actually studied timpani, but I knew something about drumming and something about pitch. The guy who had played the kettledrums in the orchestra before was a piano player, so at least now they had someone who knew what a paradiddle was and things like that.

I was very fortunate in another way. During the summers my parents lived in a little town in northwestern Connecticut called Norfolk, where the Yale Summer School of Music and Art is, which is primarily a chamber music scene. If they ever had a piece that involved percussion they would get a piano player to play it. Then they found out that there was this little percussionist who lived in town, so I became the resident percussionist at the Yale Summer School for almost six years. We did a number of those sort of sophisticated chamber works with percussion, like the Stravinsky *L'Histoire du Soldat* and the Foss *Time Cycle*, which were great experiences. I guess the last summer I did it was '65, so that phase was the end of high school, the beginning of college.

Towards the end of that period I went to Yale in New Haven, but there wasn't really an applied music program for undergraduates at that time, and I really wanted that. Actually, my aspiration was to be an orchestra conductor, and they said, "The best thing to do, because you don't really play the piano, is to get the orchestral percussion trip down so that you'll be familiar with the repertoire." Starting in '63 I went out to Bloomington, Indiana and studied mallets, timpani, and incidental percussion with George Gaber.

Somewhere around '59 or '60, while I was still in high school, somebody turned me onto Indian music, and it really struck me as an improvisational outlet, somehow or other more than jazz did. The New York jazz scene in '59, '60, and '61 was pretty . . . heavy. Somebody took me to see Coltrane (that was in his super-scream period, I guess), and Mingus, with five tubas; they were completely weird. I was coming from a kind of classical thing and from a chamber thing, and I had a real interest in folk music, especially African and American folk musics, and jazz just didn't attract me; I didn't want to get into that world. The Indian thing, however, just really blew me away as an outlet for improvising. I also played classical guitar as a hobby, and when I saw the sitar, it was the same thing; I just kind of transferred from guitar and drums to sitar and tabla.

HH: What, specifically, drove you away from the New York jazz scene?

CW: Well, it was the kind of aura. There was a real hostility involved, and, seemingly, a lack of communication among the musicians. Now that I've learned more about jazz and where that was coming from and what the whole feelings of the times were, I've gotten a much greater appreciation for what was going on, but I couldn't understand it then. Coltrane would get up and play these 45-minute solos and then just stop and go over to the side of the bandstand and talk to somebody or have a drink, and the rhythm section was just churning away. It seemed as though everybody was in a different world. The concept of communication within the band was not obvious.

It's interesting now. Recently I was here in D.C. playing with Charlie Haden and Don Cherry, and we were coming from this incredible tradition of what I guess you would call "free jazz." I'm getting a much stronger appreciation for that kind of playing, where each player is kind of a self-contained entity; each guy is doing his own thing, and there's not a direct kind of response among the different players. It's not to say that they're not playing with one another, because they are, and there's this incredible thing that happens with the whole band, but it's not the same kind of immediate call-and-response that happens with Indian music and other forms. At this point I wouldn't say that I find Indian music more satisfying than Western music, but at that time, what was appealing about Indian music was this direct response, the intimate quality of it. It was a very "chamber" kind of communication, something you could do in your living room, that wasn't a lot of noise and actual volume. And the wonderful variety of sounds that come out of tabla are so musical.

It was really one of the major lessons of my life when I first started to study Indian music with a guy from Pakistan who was studying psychology at Indiana. He showed me the basic stroke for the sixteen-beat pattern called *tintal*, analogous to a basic ride beat. say. when you have the sock on two and the bass drum on one, *dum-chick-a-dum-chick-a-dum*. I said, "Show me some of that stuff." He said, "Some people play the simple thing so beautifully that that's all they play." That was to me an incredible moment: first, that anybody would use the word "beautiful" in relation to drumming, and secondly, the notion that the beautiful was what was important. It's not the speed and all the flash; it's the beauty and the feeling and the grace with which you play. Obviously, in the Indian tradition there are some incredibly fast drummers, but the best ones play it cleanly, and that's the criterion for judging them. That was a major turning point for my whole way of thinking about drumming. It was a musical thing, and it wasn't just to show off your ratamacue.

That was also the great thing about studying with George Gaber. He was really concerned about the *music*. We spent weeks, hours a day, practicing triangle. Experimenting with different kinds of beaters, different diameters, different lengths, using brass, using steel, hitting the corner of the triangle, the middle of the edge, the side. There are twenty different sounds you can get out of a triangle just on those considerations. That has had a big effect on me, especially in the case of Oregon, because I do a lot of color playing.

I used to carry a set of traps with Oregon, but they're just so overwhelming. You have to play with chopsticks in order to be quiet enough, and that's so frustrating. If you're going to play those drums, you have to be able to hit them so that they'll sound.

HH: I last saw you play the small drumset with Paul Winter in '72.

CW: Yeah, a snare drum, a bass drum, a hi-hat, and some cymbals—and that's about all I can handle anyway. I never really got into trapset.

HH: You're in a unique position in that respect. There seem to be few musical forms attractive to young audiences wherein a percussionist plays with subtlety.

CW: I realize also that there are not many groups where there's just a percussionist; usually the percussionist is in conjunction with a drummer. The drummer is driving the band, and the percussionist just gets up once in a while and shakes something. There are not many situations where the driver is a percussionist. So I've gone through lots of different changes. For example, regarding the technique of tabla playing: I have

Master Percussionist: Oregon's Collin Walcott

by Harold Howland

Photos by Tom Copi



to play it a lot heavier than is usual for a tabla player. In the context of Indian music, he would be playing much lighter. Even though it sounds loud, and it's still cooking, the actual pressure is pretty light. It took a while adjusting to that.

And in Indian music it's a different placement of the beat: it's either laid back or straight on. The other guys in Oregon were coming more out of a jazz tradition and were accustomed to that sort of on-top thing, and they were most at home in the triplet swing thing, in which I wasn't at home at all. When we

musicology at UCI.A. so I had learned Indian notation. That's how I met Ravi, and then later they said, "Would you mind driving him to the airport?" Maybe he liked my driving, because the next week they said, "Ravi wants you to go on the road with him." That was a couple of years, traveling around.

HH: As his road manager.

CW: Right.

HH: And of course you would study with Alla Rakha during this period.

CW: Actually, I spent most of the time with Alla Rakha, because Ravi and Ka-

older ones before we had joined.

HH: How well did the members of Oregon know one another before the Paul Winter gig?

CW: Ralph and Glen have known each other since college; it's been something like nineteen years they've been playing together. They came to New York in the late 60s. I grew up in New York. I met Glen first, and Glen said, "Hey. I have this guitar-player friend who I'd really like you to meet," and that was Ralph. The three of us got together and played a few times. I had met Paul Winter, and then Ralph and Glen met Paul. Paul came to hear Ralph playing in a club, asked Ralph to play, and said, "Do you know anybody else?" Ralph said, "Oh, yeah, Glen and Collin." So the three of us joined the Consort in January 1970. Paul McCandless was already in the Consort. We all just hit it off!

HH: Have you used bar percussion instruments to any extent since Indiana?

CW: No. I'm not that much of a player, and Ralph and Paul are both such incredible melodic virtuosos, that there's not much room for another lead melody instrument.

I have played a thing like that in the trio with Don Cherry and Nana Vasconcelos. I have about twelve bars off of my old marimba, a pentatonic scale of about two octaves, and I've sort of strung them together into this thing that's two feet wide without resonators, and I just lay it on a pillow. It sounds kind of like an African ballophone. I've carried that around with Don and Nana. It's been very good for that, but that music is different. I've never used it with Oregon.

On Oregon's *Moon and Mind* record I have a hammered dulcimer, which is like a santir (*a trapezoidal Middle Eastern dulcimer*). It's pretty hairy taking that on the road because it has something like ninety-two strings, and we already have almost a hundred strings to get in tune for each show. To add another hundred would be too much. That's kind of like a mallet instrument. It's great as a drummer to be able to drum on a thing that brings out notes, and I kind of play it that way, running up and down. I can't really play melodies.

HH: What teachers, records, and books do you know to be useful to the Western percussionist wishing to study tabla?

CW: There's one record out—I think it's called *42 Tabla Lessons*—on Folkways. It has a booklet and a record. That, from what I understand, is very good, the best thing around, (*Ustad Keramatullah Kahn, 42 Lessons for Tabla, compiled and written by Robert S. Gottlieb, with a Foreword by Ravi Shankar: Folkways CRB12*)

There are teachers in New York, such as Vasant Rai. The main center for Indi-

Continued on page 39



first started playing we had a lot of rhythm problems. Their switch to a kind of laid back duple and my trying to get sort of an on-top swing was a real challenge. It took years to find a place where we were all comfortable. It's really just starting to come together.

HH: How did you become associated with Ravi Shankar?

CW: I met him through the House of Musical Traditions, which used to be in New York and which is now in West Virginia. They deal mainly in Oriental and strange instruments. In New York during the late 60's they were selling sitars and tablas. That was right when the rage was happening and I started working at the store. They got in touch with Ravi's managers to see if they could set up a situation where Alla Rakha would teach a tabla class in the store once a week. The store also gave my name to Ravi's managers as somebody who knew Western notation and Eastern notation so I could help him transcribe examples for a book he was going to write about Indian Music. After I had graduated from Indiana. I studied ethno-

mala, the woman who played the tamboura, were together, and Ravi doesn't smoke or drink. So Ravi and Kamala would go off to their place and have room service, and Alla Rakha and I would go off and have a drink and then sit in the room and godag-a-diggit-a-da-dag-a-diggit-a-da on the tabletop. So I really had more actual instruction on the tabla than I ever had on sitar.

HH: Needless to say, your training has borne fruit.

CW: It's coming. Still, by Indian standards, I'm barely a beginner.

HH: You also traveled rather extensively with Paul Winter.

CW: Yes, for about a year or a year and a half. It may seem longer because we were involved with what ended up to be three records. We made the *Road* record, which was "Oregon" plus Paul Winter and David Darling; and then the *Icarus* album, which was the same band except that Paul wanted to use electric-bass. And then there was a reissue, sort of a "Best of" called *Sundance* or something like that, which had cuts off of the other two records and, I think, one of the

With the many elements and persons necessary to produce a hit Broadway musical, one group often forgotten is the orchestra. Their function is obviously vital, yet by the very fact that they are usually hidden from the audience in the "pit", they get limited recognition.

MD decided it was time to bring several of these musicians into the spotlight. Four drummers from top Broadway shows were interviewed: Paul Pizzuti, *Evita*; Michael Epstein, *Annie*; Dorian McGee, *A Chorus Line* and John Redsecker, *Barnum*. All of these drummers are dedicated to their craft and give some fascinating insight into the special requirements of a successful Broadway drummer.

KL: What are the elements necessary to be a successful Broadway drummer?

DM: Be at the gig on time. As far as being a successful drummer, as in any other business, being on time. I consider myself the pulse of whatever show I play. Although conductors conduct, you can't hear anything but the time. You hear us. Depending on how you feel, the show can be great one night or it can be . . . you know if you're tired or whatever, you can bring that into the pit, which I try not to do. Basically being aware. Also, people come in and pay \$30.00 for top price tickets, and I keep that in mind every time I play. Each night I play, there's somebody out there who payed to hear a hit. And each night you play you want to give your best to a hit.

JR: I think Dorian covered a few things, like showing up on time. It isn't just showing up on time but being responsible. The drummer has a lot of responsibility, in any situation. A lot of responsibility rests on that chair. The relationship between the drummer and the conductor is also very important.

KL: How much flexibility does the conductor give you?

ME: It depends. There are certain elements.

PP: The conductor basically wants to feel that you are on his side.

ME: More than any other person in the band, the conductor has to feel that he can trust you to deliver what he wants. There are often a lot of changes, even though the show has been running for years, or weeks, whatever. That's the reason why they don't use taped music. If something goes wrong onstage, if they want to slow it down or an actor's tired, they'll change the pace; which transcends to us in terms of changing the tempo, dynamics, those kinds of things. But it's interesting. I think the conductor/drummer relationship is the most important. You asked about being successful. Successful in one sense means being hired to work again. A lot of times that does depend on the relationship you have with the conductor. In some sense, the word on how you deliver gets around.

JR: Conductors talk just like everybody else.

The BROADWAY DRUMMERS

by Karen Larcombe

Photos by Irwin Citer

PP: They say, 'He does what I want him to do,' or 'I don't feel he's on my side.' They have their own paranoias just like everyone else. I never realized that as much as I have working in *Evita*. That's the first time I played in a big band. There's 27 pieces. I found that if I don't want to go some place and the conductor wants to go in another place, where I'm going the band will basically go. It's a lot of control. So you have to understand when you are going to be subservient to the stick or the hand, and when the conductor wants you to just play the drums. And just play time. I'm in a situation at the show now where I've been doing it over a year and know the show pretty well. If I hear something strange going on onstage, I'll pretty much go with that and I'll watch the conductor and try to second guess him. It's almost like you are trying to be in his mind. I can't see the stage from the pit of *Evita*.

JR: I can. It's the first time.

DM: I've forgotten what an audience looks like.

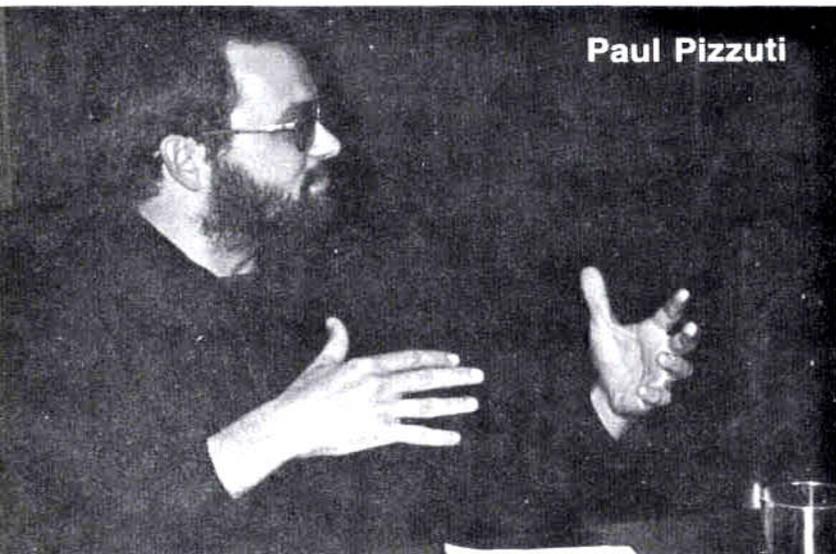
PP: The audience sometimes looks over into the pit and asks, 'It's not going to be too loud is it?' And I tell them, 'It's going to be louder than that.'

DM: We have the tarp over us in *Chorus Line* and it feels like playing in this room actually. We have a TV screen that faces the conductor. And there's one little speaker plus what you hear onstage so that's what I have. You talked about second guessing the conductor. I've played the show for over three years. I've gone through seven conductors with *Chorus Line* and I'm still there. Which could be considered a successful thing. To add to Paul's rap, it is important that once you know the show, you have the confidence of the conductor because he's not perfect. You have to watch out for what we call railroad tracks, you know, missed cues. . . .

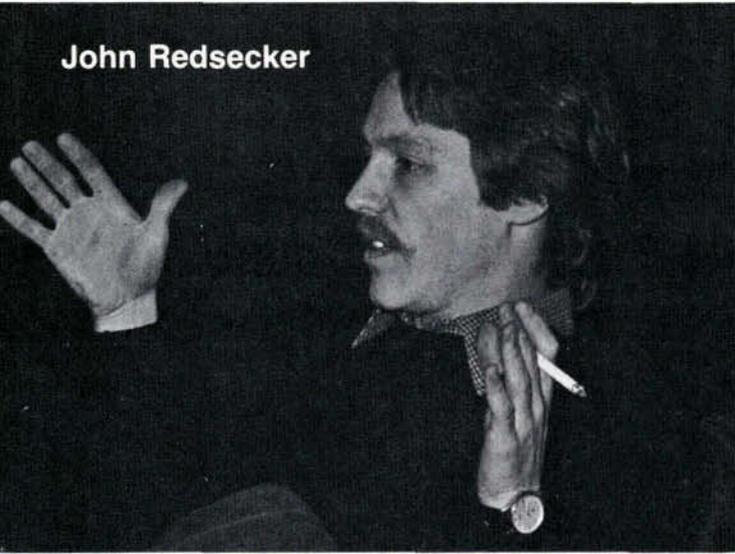
PP: Skipping five measures and you know it, but you can't say it, and yet you know where it's going.

ME: Or the stage gets screwed up.

DM: A perfect example of a screwed up stage happened one evening. Zach who is the director character in *Chorus Line* was supposed to call on one actor and instead went to another



John Redsecker



person. All of a sudden the lights had to change, because he actually called someone else's name out of row. That person was stunned and started to talk and the lights changed. And everybody was shuffling for the music. Little things like that really throw you off.

ME: I enjoy that.

DM: It gives you something to do, right?

ME: It's a jolt of adrenalin. We had a guy once in *Annie* fall into the pit. It was so surreal because you're used to everything in a show happening the same way mostly everynight. All of a sudden I looked up and there was a policeman hanging by his fingers kicking flutes over and I was thinking, "this isn't supposed to happen." We just vamped till ready. Things like that happen all the time. Skipping bars is very weird, because sometimes the stage tries to adjust as the conductor tries to adjust as you try to adjust. So unfortunately, not being melodic, a lot of my show is just two beat kind of things. I can't get much of an indication of where things are because I'm basically playing the same kind of things. I can't call A, B. I've memorized the music by now. It wouldn't be my place anyway.

JR: But still, I think that because the drummer has so much control in a show, in all those kinds of situations, it just becomes another manifestation of how much control you have. Even though you are not playing something melodic, if you play a fill and everyone knows where that is, you have control there.

ME: I agree.

DM: It's funny in *Chorus Line*, the music is in sections. Our show is just segue. I play different theme period music, from the 1920's to a 1960's number. But it's just segue. I think after this show is over, I may not be able to play a complete tune. Because you segue. You go from a 5/4 to a 6/4 to a 3/2 and it's constant. The funny thing about it is, you noticed you're missed when there's a vamp and no drums. One night the conductor was with the horns trying to slow them down and the bass was like really slow and you hear this but there was nothing I could do.

ME: Sometimes when that happens, I'll try to help out.

DM: I tried that, and you know what happens? It adds to the chaos.

PP: If things get so out, you just say, 'You got into it, now you get out.' There's nothing I can do. I don't have a cue for another 90 bars.

ME: Everybody has to count. Everybody has to watch their own backs.

DM: The other musicians get very used to your style and when you throw in your sub, you hear about it at the next show.

ME: How they missed you?

DM: Yeah. There's a rapport with the band. Shows can get tedious, shows can get really boring from day to day. But

another thing about a successful drummer is being able to keep that continuity, keeping that drive happening. At times, I don't play for the audience, I play for the cats who are there in the pit. They know certain things, like on the tune "Give Me the Ball," It's a soul piece. Just a time piece and we groove. The conductor just says 'You got it.' He pulls the colors out of the horns while I have the tempo. I can see the cats appreciate it after we finish that number. They applaud the rhythm section. The response from the cats makes me feel like. "Yeah, that's who I'm playing to every night. Because I can just sit and read what's there, and they can sit and read what's there and we'll just keep waking each other up.

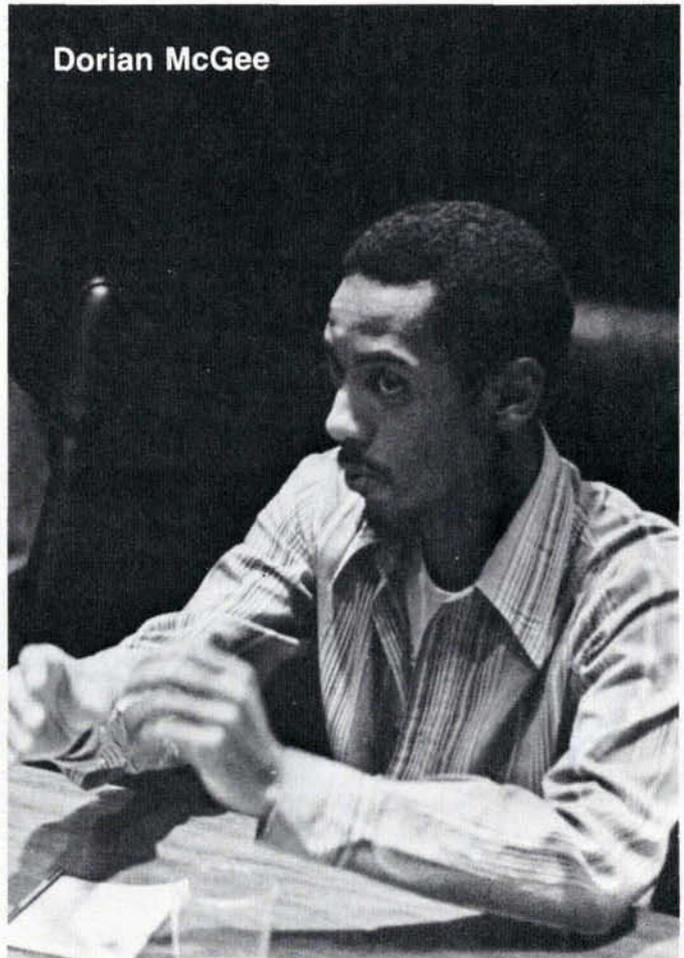
ME: When doing a show, I always think of it as craft. Music is important, but it's incidental. You're part of a whole. It's not a concert. You have to support the stage. It filters down. You have to support the rhythm section and the horns. When you play after the show at other gigs, you are sometimes reminded of how difficult playing a Broadway show is. It becomes tedious. I'm always trying to keep it fresh and I'll focus on different elements. I know the show so well now that it's hard to find new things.

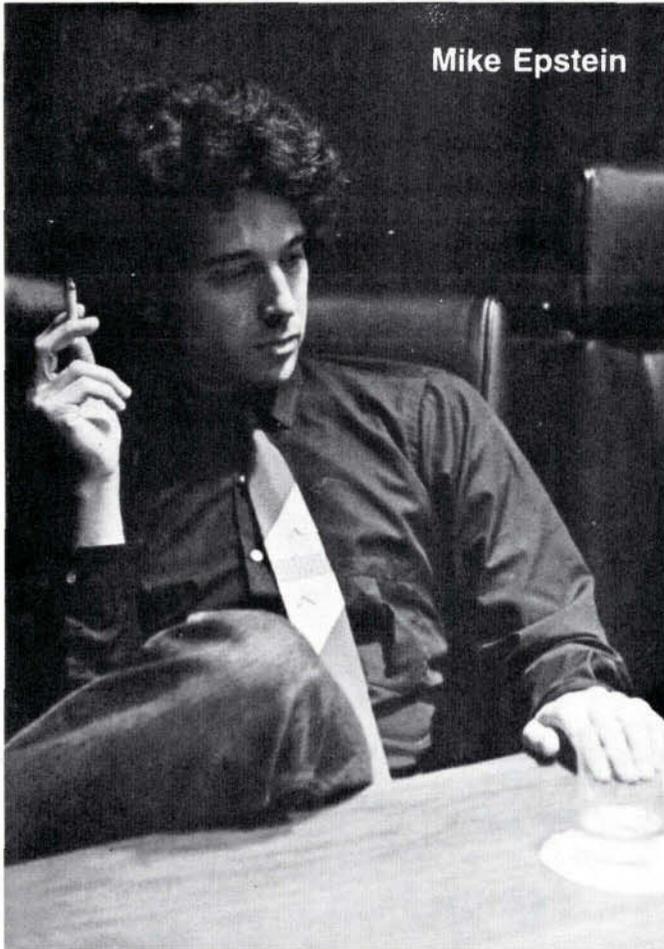
DM: Do you know what I finally heard for the first time? A piccolo solo. There's a piccolo solo in "Give Me the Ball". This cat Sonny sits way over in the back. The first time I heard it, it was like get down! It sounded good. And the more I heard it the softer I played just to listen to him. It was cookin' back there. Three years and six months I was listening to that section.

JR: Yeah. You get surprised. You think you play something over and over and then you'll hear something and say, 'Where the hell was that? Why haven't I heard that before?'

PP: It's also the problem of the pit, the size of the pit. I hear different things at different times that I've never heard before. Our pit at *Evita* is really long and very narrow, too narrow, but

Dorian McGee





that's how the producers set it up. Originally, the piano was in front of me and the conductor was in front of him and the guitars were in front of the conductor. So for the first 4 months I was playing with the piano and the bass. I could not hear the guitars at all. They were 5 feet away from me and I couldn't hear them at all. The crowded situation in the pit got so bad that people wanted to do anything to change it. So they said, 'All right, we'll put the guitars in front of the drums. And move the piano where the guitars are.' Rhythmically it was an entirely new show. I was playing in a new rhythm section. It's very different, the guitarists' time from the piano player's time. It was amazing.

JR: Physical proximity has a lot to do with *Barnum*. The band is all in a row. You hear the person to your right and the person to your left. And the next one you hear less, and next one less.

DM: Who's next to you?

JR: Bass to my right, tuba to my left. The reed section is to the right. The percussion is clear at the end. And then it's trombones and trumpets. It really does make a difference to what you hear in that situation. How the time emanates.

KL: Let's discuss time a little further.

PP: I wanted to get into that. Show time as opposed to real time. It's very important for me to play as much as possible outside of the show. Because, it goes back to what I was saying before about the conductor, and the show. You're playing the show, so you want the show to sound good. The conductor might be doing a phrase where he'll hold things up or pull things back and it's got nothing to do with playing steady rhythm. You as the drummer have to make the changes as flowingly as possible. It can't sound like you're doing three different tempos in a tune. And I found, in other shows especially, I got to the point where I didn't know where I was time-wise, if I played a job outside of the show. As a drummer, I've learned that the

drummer lays down the time basically. This whole idea of trust that we were talking about. The trust between you and the conductor. Sometimes he'll want you to play, just play. He won't screw around with pulling strings. Before I understood that, I was following the conductor. And then I'd go out on another gig and say, 'Where's my 2 and 4?' I wouldn't be sure of where they should be.

ME: It's trusting yourself. You're used to seeing that stick and then you're in a different situation.

PP: Right. I practice a lot and play with a bunch of different groups, jazz groups, just to feel that old 2 and 4. Just to feel the tempo and play it comfortably. Just to groove.

JR: A drummer spends his life learning how to play good time. And you get in a Broadway show situation where they're paying you to rush or to slow down. And it goes against your grain. You spend your life learning how to play good time and then that situation requires something else. Being supportive of the whole I think is really important. If you don't have that perspective, there are things that go against your grain musically, and you'll react to them. It will get in the way of doing a good job in that particular situation, and providing what is needed there.

ME: I think it's being secure musically and emotionally. And you need a lot of outside playing and practice to keep yourself sharp and maintain that sense of security.

DM: Alan Dawson was my instructor at Berklee. Upon leaving Berklee, I said, 'Alan, what do you have for me?' I spent all this money and I think I did very well. And he said, 'You gotta be a Gemini in thought. You have to give whoever hires you what they want.' It's just what we're saying. Do what they want and do what you want when it's your turn and when it's for you. But give them what they want. I'm learning that what they want can sometimes be ...

PP: Weird at times.

DM: Yeah.

JR: I think that's important about being successful in Broadway shows. The conductor, and establishing the relationship. There's really an intimate relationship there. I don't care what anybody says, you really get inside each other. And that's really important, being a part of a whole, and doing what's appropriate for that situation. I think it's crucial to whether you satisfy the need there.

ME: And I think in a certain sense it's like real life. It's like life outside of the music too. You can't be rigid, you have to be flexible. There are musical relationships. You're relating. If you're on the bandstand you're relating to the music that all the guys are making. It's a different kind of relating. But it does have the same kind of elements as in your street life. You have to be yourself somehow and fit the situation. It's like love.

JR: It isn't as black and white as it would seem, playing the same thing 8 times a week, which basically has to be 95% the same.

DM: I go for a 100%. I'm that way.

JR: But I'm not saying that you shouldn't try to play the music the same way. But people are different, the day is different. People say their lines slower. But it's not as black and white as you would think, because of the relationships involved. There's some flexibility in there that you have to use for yourself to keep it fresh. You have to be able to do some things differently. I think you have to choose what you do differently, carefully. Because people get so used to hearing the same thing 8 times a week, it bothers them. I've played a different fill and had the sound person come and say to me, 'Didn't you do something different?' And actors, it gets to be subliminal with them.

PP: Especially actors, dancers and singers because most of them have learned by rote. They have it all memorized. They're on stage and they're moving around. They want to hear the same thing 8 times a week. If they don't it could conceivably throw them off".

continued on page 55

1981 Readers Poll Results

JOHN BONHAM: HALL OF FAME



The participants in this year's poll overwhelmingly voted **John Bonham** to the Hall of Fame. Bonham joins previous Hall of Fame winners Gene Krupa and Buddy Rich as the recipient of this most coveted award.

STEVE GADD:

BEST ALL AROUND DRUMMER

BEST STUDIO DRUMMER

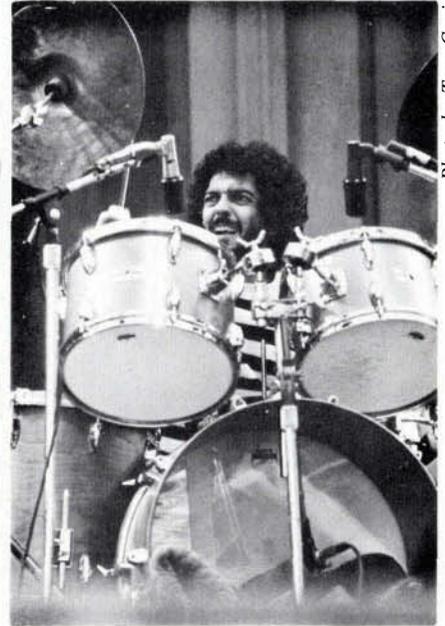


Photo by Tom Copi

For the third consecutive year, **Steve Gadd** has captured both the Best All Around and Best Studio drumming titles. The Best All Around award is particularly special because it signifies excellence in every style of drumming. In the Best All Around category, **Billy Cobham** was the second place winner and **Neil Peart**, third place. Two newcomers to the MD poll also won in the Best Studio Drummer category: **Simon Phillips** in second place and **Rick Marotta**, third.

AIRTO: LATIN AMERICAN PERCUSSIONIST

For the third year, the winners in the Best Latin American Percussionist category have remained unchanged. **Airto** again finished first, followed by **Ralph MacDonald** in second place and **Tito Puente** in third.



Photo by Tom Copi



BUDDY RICH: BEST JAZZ DRUMMER BEST BIG BAND DRUMMER

The surprise first time winner in the Best Jazz Drummer category was **Buddy Rich**. Always an MD Readers Poll favorite, Rich won the Hall of Fame award last year, and with this year's results, the Best Big Band title for the third year in a row. Others winning in the Best Jazz category include **Billy Cobham**, second and **Tony Williams**, third. In the Best Big Band category, **Louie Bellson** placed second and **Butch Miles** third.

DAVID GARIBALDI: BEST RHYTHM AND BLUES DRUMMER



David Garibaldi won the Rhythm and Blues category again this year, edging out **Harvey Mason**, who won second place and **Bernard Purdie**, who won third. Garibaldi is very popular with MD readers, as is his "Rock Perspectives" column, which appears in every issue of *Modern Drummer*.

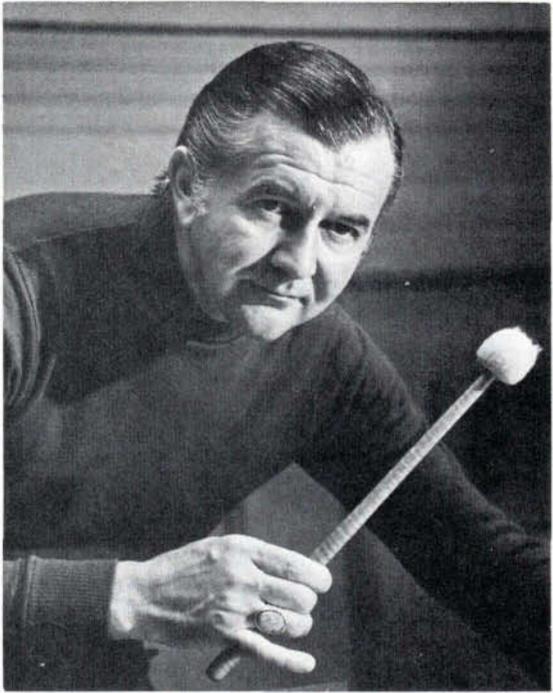
NEIL PEART:



Photo by Paul Natkin

BEST ROCK DRUMMER BEST RECORDED PERFORMANCE

This is **Neil Peart's** second Best Rock Drummer honor and his first in the Best Recorded Performance category for the album *Moving Pictures* with Rush. The response in favor of Peart was tremendous. Also in the Best Rock Drummer category, **Bill Bruford** was voted to second place and **Carmine Appice**, third place. **Simon Phillips'** work on Jeff Beck's *There and Back* won him second place honors for Best Recorded Performance and **Bill Bruford** won third place for his *Gradually Going Tornado* album.



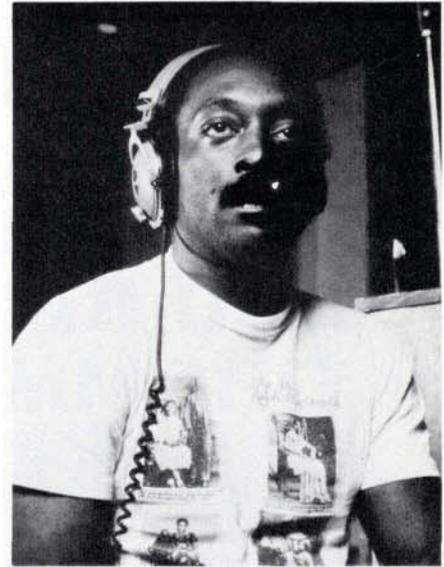
VIC FIRTH: CLASSICAL PERCUSSIONIST

Vic Firth, percussionist with the Boston Symphony Orchestra has won the Best Classical Percussionist honor for the third time. Behind Firth, **Carl Palmer** finished second and **Al Payson** of the Chicago Symphony was third.

RALPH MACDONALD: BEST PERCUSSION INSTRUMENTALIST

Ralph MacDonald joins those who have won in their respective categories for the past three

years. **Airto** trailed MacDonald copping second place honors and in third place, the versatile **Neil Peart**.



STEWART COPELAND: MOST PROMISING NEW DRUMMER

The results of the Most Promising New Drummer category are always exciting and this year was no exception. In the end, Stewart Copeland of the Police finished in first, with **Simon Phillips** placing second and Dixie Dregs drummer **Rod Morgenstein** in third place.



Photo by Paul Natkin

Market continued from page 23

that most foreign countries require payment of taxes to maintain the patents in force. You should inquire of your practitioner about these costs before you decide to file in foreign countries," according to the Patent Office.

MARKETING YOUR INVENTION

You can now rest easy. The first step of getting your product on the market is completed. You are now well protected because you have your patent. But what is the next step? How do you begin the process of marketing your invention? If you gave it some forethought, before or during the process of applying for a patent, you've done some research as to whether your product has potential in the marketplace; in other words, will it be universally accepted by drummers and does it definitely serve a special need.

The U.S. Department of Commerce gives warning: "Many persons believe they can profit from their inventions merely by patenting them. This is a mistake. No one can profit from a patent unless it covers some feature which provides an improvement for which people are willing to pay."

This is just good common sense. There are a few basic points you should consider to determine if your product is definitely marketable.

Can it compete in the market place? Luckily, the music industry and the drum industry specifically are rather self-contained. Most likely, drummers will be the only consumers interested in buying your product, so it may be relatively easy to estimate its success with competition already in the field. If you are planning to market it, visit the drum shops and speak to the personnel there about products similar to yours, what kind of products they find the consumers most interested in buying, every bit of information you can get from them about competitive products.

Also, look through the music trade publications to see what kind of products are on the market.

Richard Tannenbaum's Rhythm Tech tambourine was an entirely new concept in tambourines. The tambourine is made of a special plastic called D.R. and its most unique feature is a special molded grip at the tambourine's center of gravity. Tannenbaum, a studio session drummer, made a model of the tambourine, and began using it on sessions.

"A lot of people around town started seeing it, a lot of drummers, and percussionists asked me for it. I started making them in my kitchen, bending the plastic in my oven. I started giving them away for about a year and it got really wild. I was getting calls from Europe everyday, people who had seen it or heard about it

continued on page 78

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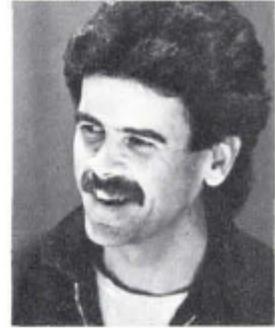
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Concept for Two Drum Sets



by David Garibaldi

The year following my high school graduation, one of the big favorites was James Brown and the Famous Flames. At least once a year he came to the San Francisco Bay Area and played all the big auditoriums. I was getting heavily involved in rock bands myself and had the privilege of seeing him in person. The thing that impressed me the most was that he carried two drummers. They were an important part of his live sound. I never knew their names, but I'll always remember the excitement they projected into the audience and how they made the band groove. This also was my first exposure to any kind of syncopated drum beat outside of the normal "2 and 4" concept that was used in rock music at the time. That made an "everlasting" impression on me musically. (From then on I think every song I played with my band for the rest of that year had the drum beat I learned that night at James Brown's concert.) He carried at least two drummers for many years and they were an important part of his live sound.

Today we have great groups like Genesis with Phil Collins and Chester Thompson, the Grateful Dead with Bill Kreutzman and Mickey Hart, The Allman Brothers Band, and Earth, Wind & Fire, with Freddie White and Ralph Johnson. I believe that the two drummer concept is a very workable one and can be done in a very tasteful, musical manner. Maybe one of the reasons we haven't seen more of this concept is because most people think of two drummers in the same group as twice the noise. (Oops! Just kidding.) Realistically though, many drummers have never really thought through a system of how to do it together. I'm suggesting a way to accomplish the two drummer concept and maybe this will inspire you to develop your own ideas on applying this concept successfully.

Around the same time period that I became exposed to James Brown's music, I was attending college. With me in the college band percussion section was a man whose playing influenced me a great deal. A favorite concept of his was to take snare drum parts and split them up, each of us playing alternate notes or phrases. Later on it occurred to me that this idea could work well with two drum sets in a rock format. Take for instance one 4/4 bar of sixteenth notes:

Player 1 plays beats 1 and 3. Player 2 plays beats 2 and 4 ...

Player 1 (1) plays beats 1 and 3. Player 2 (2) plays beats 2 and 4.

or Player 1 plays the "e" and "an" of each beat. Player 2 plays all the eighth notes.

Player 1 (1) plays the "e" and "an" of each beat. Player 2 (2) plays all the eighth notes.

To apply this idea to the drum set let's begin with a simple pattern:

Ex. A

Ex. A

H.H. * Voice I
S.D. * Voice II
B.D. * Voice III

Now divide it between player 1 and 2 (see numbers in above

s.d. 4/4

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bars) by first giving every other written note of each voice (H.H., S.D., B.D.) to Player CD and the remainder of notes to player CD. Writing out whatever pattern you're working with is of tremendous help.

Examples of drum notation for H.H. (Hi-Hat), S.D. (Snare Drum), and B.D. (Bass Drum) with three voices (Voice I, Voice II, Voice III). The notation shows rhythmic patterns for each voice, with some notes marked with '1' and '2' to indicate specific strokes or accents.

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Now put the parts together.

Drum notation for H.H. (Hi-Hat) and B.D. (Bass Drum) with three voices (Voice I, Voice II, Voice III). The notation shows rhythmic patterns for each voice, with some notes marked with '1' and '2' to indicate specific strokes or accents.

We'll now move to a more complex pattern:

Ex. **B**

Complex drum notation example (Ex. B) showing H.H. (Hi-Hat) and B.D. (Bass Drum) with three voices (Voice I, Voice II, Voice III). The notation includes fingerings (1, 2) and notes for each voice, with some notes marked with '1' and '2' to indicate specific strokes or accents.

* Treat this figure as one written note when dividing the parts.

continued on page 36

Divide the parts one voice at a time.

H.H. 1
H.H. 2
S.D. 1
S.D. 2
B.D. 1
B.D. 2

Voice I
Voice I
Voice II
Voice II
Voice III
Voice III

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Put all the parts together:

The above material was designed with two drummers in mind, however even if you're not in a group that uses two drummers, the information imparted here could still benefit you. Take example B for instance; move the right hand over to the bell of your cymbal or any bell type sound, and then add eighth notes with your left foot. The result is very interesting and different.

Additional notes:

- Substitute the accented S.D. notes with tom-toms and play the unaccented S.D. notes on S.D. The same can be done with Player 2 on Ex. B.
- Tom-tom can be substituted for any written B.D. note in either A or B.
- Pay close attention to accents and unaccented notes.
- Listen closely to each other to develop and maintain evenness in your timekeeping.
- The primary consideration in this study is good, solid,

expressive, time-keeping. Otherwise, this concept has no real practical value.

—Player 2 can use bells of any type instead of H.H. or, stick across the S.D. rim instead of unaccented notes in S.D. voice. Interchange T.T. with B.D. at random while player 1B plays H.H., S.D., and B.D. These roles can be reversed.

—Fills can be split up the same way.

—Two different size drum sets will give a wider variety of sounds.

—Enjoy!

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



JAZZ DRUMMERS WORKSHOP

The Music of the Drums, Pt. 2

Today's music has developed to the degree that *anything* conceived can be used if it's done *musically*. The basic drum has changed considerably since the days of the stamped pit and the slit log drums of Africa. The drum set developed out of the conceptions and needs of mainly Black Americans, who played the music that was given the misnomer "Jazz."

In the late 1890's the drummer with trumpeter Buddy Bolden put something together that enabled him to play the bass drum, snare drum and a cymbal simultaneously. In 1908, W. F. Ludwig further developed this and created a bass drum pedal which became standard equipment in the early 1920's. Side drums, descending from the medieval "tabor," evolved into all metal separate tension snare drums with either calf hide or metal heads. The hi-hat stand was developed around 1922. It was known then as the "Charleston cymbal pedal," or the "low-boy" or "snow shoe." Its utilization started around 1926. With these innovations, it became possible for one person to play a full drum set: Snare, bass, hi-hat, and cymbals. It then became a personal choice as to additional drums and percussion instruments used. Tom-toms came into popular use in the 1930's, a period in which drummers like "Papa" Jo Jones helped streamline the modern drum set. Jones also developed and augmented the use of brushes (invented around 1926) as well as, the hi-hat, to help the band swing rather than merely for textural/coloristic effects. Percussion instruments started to be used in Afro-American improvised music which throughout the world, is regarded as the classical music of America.

As far back as the 1920's, drummers like Baby Dodds, Zutty Singleton, Sonny Greer and others, utilized tympani, gongs, woodblocks, sirens, ratchets, and various other percussion instruments. The re-introduction of these percussion instruments in today's music is not an outgrowth or innovation of the music. Sounds of all sorts were used as part of music for quite some time.

Sound and its quality has always been a great part of one's personal expression. Sound becomes a factor in distinguishing one instrumentalist from another. This applies to every instrument, whether

reed, string, or any other. One's sound develops as one grows musically. The basis of this sound is you. You can play the sounds you hear in your head. They are waiting to be brought out of the drums.

First, you must have a concept of *how* you want to sound, and how that sound *feels*. Then comes a process of experimentation until you find the sound that best expresses *you*. After that, it is a continuing process of change, according to personal concepts, feelings, and growth. One of the *physical* things you should experiment with is tuning your drums. This will help manifest your sound which will bring out the melodic aspect of your rhythms.

There are as many ways of tuning as there are people who play the instrument. But, there are three general areas of skin tensions.

- 1.) The bottom skin tuned tighter than the top skin.
- 2.) The top skin tuned tighter than the bottom skin.
- 3.) Equal tensioning of the top and bottom skins.

Before you start tuning, I suggest you take your drums completely apart, all hardware, screws, etc., until you are down to the bare shell. Then put it back together again. You will see how a drum is made, what might hurt or help its sound, and learn how to fix your drums. Then, find out what tensioning allows the drums to sing out best, taking into consideration *pitch*, *ring*, and *overtones*. Then, tune the top and bottom skins to the same pitch. I might tune the bottom skin slightly tighter (sharper), because when sound travels, it has a tendency to sound a little flat.

I tune my tom-toms and bass drum with both skins the same pitch. The overtones, produced by the skins being tuned to different pitches, will be cut out and you will have a pure note or tone. Then I tune the drums to each other, making it so that no matter what combination I play them in I can create a melody. The smallest drum produces the highest note, and the largest drum the lowest note. When this is accomplished, you will understand the purpose for having two skins on a drum. First, it gives a certain sound quality. Rounder and more complete. Secondly, the bottom skin is



Photo by Giuseppe Pino

by Barry Altschul

for the *permanent* tone; the top skin is *for fine* and *quick* tuning, as well as, for stick response. I tune my drums to each other rather than to any melodic instrument. This might otherwise get in the way of, or lock a sensitive soloist into the harmonic and/or melodic mode that the drums are tuned to.

My snare drum is tuned for sound. You must experiment for the sound and response that you desire. The same principles apply to the snare as to the other drums. How one tunes the drums depends a great deal on what type of music is being played. High tuned drums produce a distinctiveness, clarity, a quick attack, and a more pointed sound. Tuning the drums lower produces a bigger, more embracing sound, meatier, and richer. Tuning real low, where there is almost no tone, produces a flat sound that is almost physically felt.

There are many dampening systems available to reduce ringing, ranging from *nothing*, to drums stuffed with pillows and paper. I like a drum to ring just enough so the tone is complete, but not long enough to ring into the other drums as I'm playing. When tightening the skins, make sure that the tension is equal all the way around the drum. You can check this by striking the skin close to the rim near each lug making sure the sound is the same all the way around. This also helps to produce a pure tone, less overtones, and lessens the possibility of the drums becoming warped.

Remember that the individual sound you make through your instrument is a great part of your personal expression, and should be taken just as seriously as every other part of your development in becoming a more creative, aware and complete musician.

EDITOR'S NOTE: The Barry Altschul Trio "BRAHMA" featuring Ray Anderson, trombone, and Mark Helias, bass will be touring throughout Europe extensively during the months of June, July and August.



Walcott continued from page 26

an music in America is out in San Rafael, just north of San Francisco; the Ali Akbar Khan College of Music. Alla Rakha teaches there when he's around.

HH: Can you give a brief introduction to basic tabla technique?

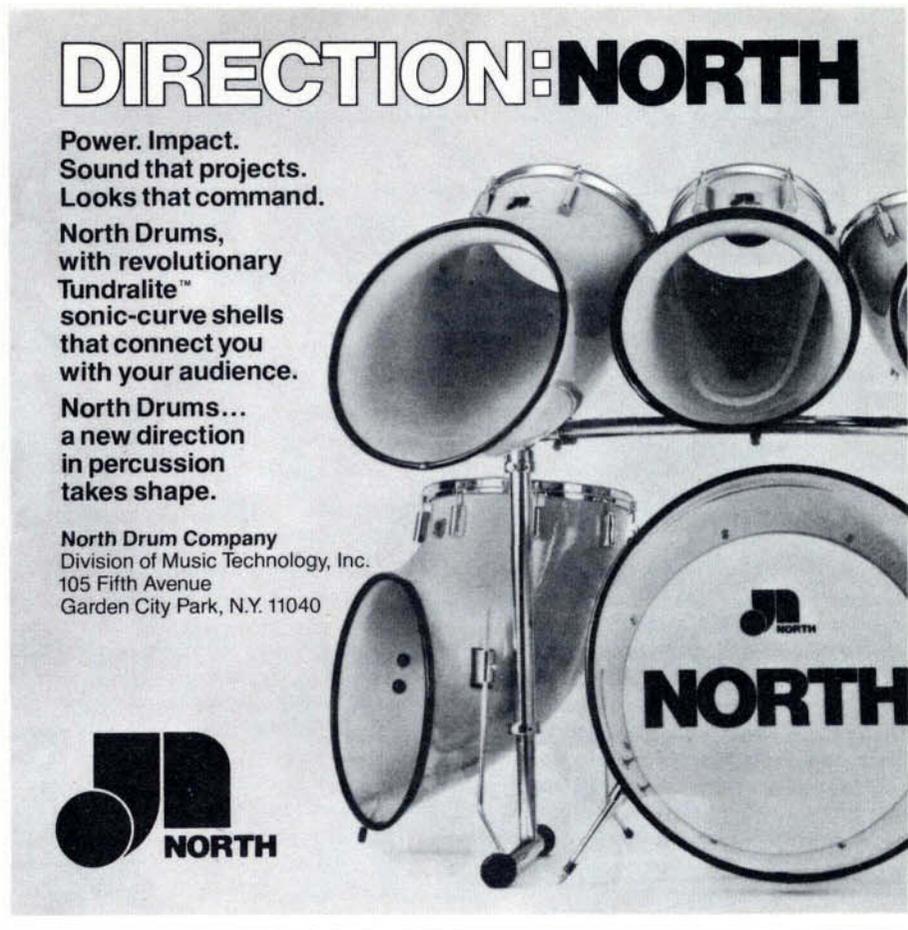
CW: It's hard to explain it in words. There are, basically, "rudiments." There are maybe ten basic strokes on the right drum, the high one (*tabla*, *daina*, *dayan*, etc.) Having your ring finger resting on that little black spot (*ghab*) cuts out the "undertone" of the thing—for the stroke on the very edge, which gives that high, rim-shot kind of sound (*ta*). Then hitting *towards* the spot, not actually on it, gives more of an open kind of sound (*tin*). It's like with congas, where you think of a slap, a straight tone, a thud, and a pop. You could say that on the tabla, the edge sound is kind of like the pop, the middle sound is sort of like the tone, and then there are different ways of getting this heavy slap or thud kind of thing.

All the rolls involve hitting that spot. The rolls do not, except in one case, involve a double left; they're double rights and single lefts, like a triplet, and they're alternating with single rights and single lefts. There's very little doubling of the left hand. So the main sort of 4/4 straight roll is R L R R L R R L, or *take terekete ta ke*. That roll can get ludicrously fast. All the *ke* sounds are a closed sound on the low drum, the left one (*banya*, *bhaya*, *bayan*, etc.), like a thud or a slap. And on the left drum all the *ge* sounds, as in *gerenage*, are the open *boo-ah* or *bo-oo-bo* kind of sound.

Then there are all the combinations of possible strokes. It's been interesting for me, recently, getting back into Western ideas on the tabla. I've been working a lot with paradiddles lately. That first page of *Stick Control* is just an incredible gold mine of material for tabla and conga. You start mixing up slaps, tones, and thumps, as to where they come in the paradiddle, and you get wonderful patterns. I've also been trying to do Brazilian, reggae, and wawongo patterns on the drums, setting up a cowbell pattern on the right tabla and then playing the tumba part on the banya. I've spent a lot of time with Nana Vasconcelos in recent years, playing Brazilian music and trying to play samba on the tabla, using the banya as the surdo and the tabla as the cowbell. It's far out. It's not easy.

HH: Have you spoken with Indian drummers and gotten their reactions to these experiments'?

CW: I haven't gotten much flak from the Indian community. I would have expected a lot more people to say, "Well, this is sacrilege." But the people who know me, like Alla Rakha and Zakir, know that I really love Indian music and that I



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respect them. For them, it would be worse if I pretended to play Indian music. They get upset at people who come out and say, "Now I'm going to play *Raga Such-and-such*" or "I'm going to play *Tala Such-and-such*" and do it badly. That, to them, is awful. Just as if Yehudi Menuhin or Heifetz hears someone playing Bach on the violin badly, that's upsetting. But that same artist can go and be thrilled at a Gypsy violinist or an Appalachian bluegrass fiddler. It's not the same thing if it's not bastardizing a tradition. So I haven't gotten much criticism.

Ravi and Alla Rakha have come to hear Oregon, and they really like us; Zakir also. They appreciate that we're really trying to do something and that we're sincere and that we're not trying to rip off Indian music or anything else. Actually, with Oregon we don't use very many Indian musical devices.

HH: Do you ever find it disturbing to play the tabla in a Western setting where harmony is of greater importance and where tonal centers are likely to shift frequently?

CW: A little, but not too much. That's why I use two of the high tabla, one tuned to D and one tuned to C#. On the D drum, the high edge sound (*ta*) is a D, and the open sound, when you don't put your ring finger on the *ghab* (*ta'* or *thun*),

is an E; and on the C# drum, you have a C# and D#. So between the two drums there are a C#, a D, a D#, and an E, and in practically every chord you can name, one of those notes is not going to be out of place. It may not be a specific chord member, but it won't really throw off the harmony; something is going to be consonant. This is true especially with Oregon, where the harmony, the tonality, is so complex, practically all of the chords have four or more voices.

HH: Yet when the band spells one of Ralph's polytonal chords, all of the traditions and implications inherent in the sonority are bound in a completely recognizable trademark.

CW: Ralph is a harmonic wizard.

HH: Earlier you touched briefly on the subject of caring for the drums. Do you have any suggestions in this area?

CW: I keep the tension on them all the time. I don't relax the tension the way a lot of people do with conga drums.

HH: You leave the tension on the congas as well?

CW: Yes, I do. I just use sixty-cent turnbuckles out of the hardware store. I could have worked it out better, and when I get some time I hope to straighten that out.

HH: Your congas actually are one conga cut in two so that you can play them

continued on page 64

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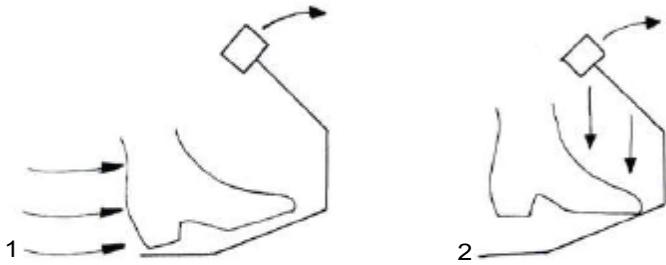
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The Rocking Motion Technique Part I: The Right Foot

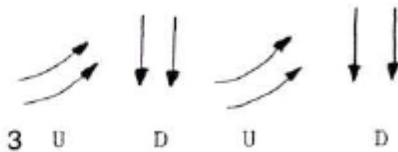
by Roberta Petaccia

The rocking motion of the right foot is used to play between three and an unlimited number of *consecutive* beats on the bass drum, while retaining control, flexibility and speed. It consists of two main strokes: the *Up kick* and the *Down-kick*.

The Up-kick is played by kicking the footboard with an upward motion using the whole bottom of the foot, applying some downward pressure to the heel. Make sure the beater hits the head quickly, and springs back to its original position. The Down-kick is played by pushing the footboard down with the toes, releasing the beater after it hits the head.

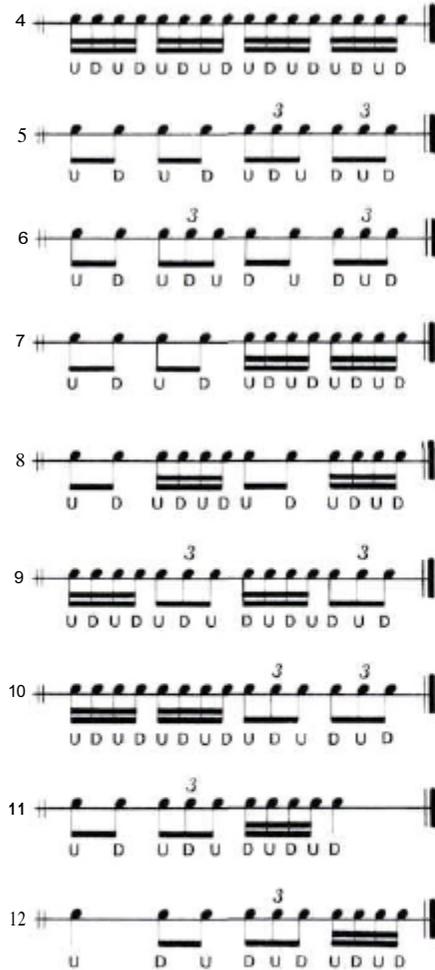
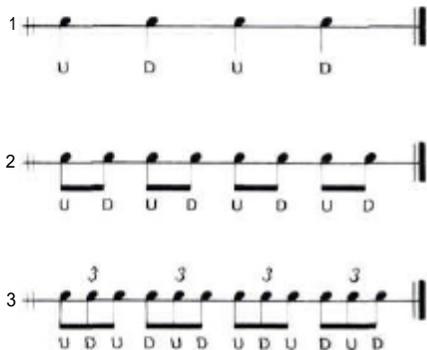


Alternate the two movements very slowly, starting with the Up-kick. Concentrate on developing *even* strokes on the bass drum:



This technique will have to be practiced very slowly at first. Increase the pace as you acquire more control of the motion. The following exercises involve the right foot's rocking motion. Once you have mastered these, play them consecutively from I to 12, with the hi-hat on quarter notes as a time keeping pattern.

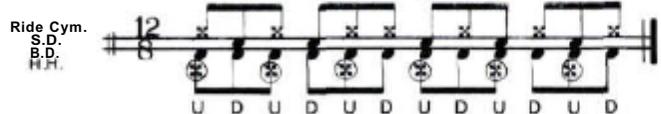
Ex. 1:



Note: when playing 8th-note triplets, the starting kick will be reversed on every downbeat: (see number 3, example 1).

The following example is the transcription of a 12/8 groove I played on "New York State Of Mind/The City" from the Mark-Almond Band's *Best Of... Live* album (Pacific Arts PAC7-142).

Ex.3:



In the next article we will examine the rocking motion of the left foot and the leading hand.

This article has been taken from Progressive Steps to Progressive Funk by Robert Petaccia and rewritten and edited for Modern Drummer by permission of R. P. Publications.

Questions regarding subjects discussed in this article should be addressed to: Roberto Petaccia, 247 W. 76th St., apt. #2, New York, N.Y. 10023.

Roberto Petaccia 1981.

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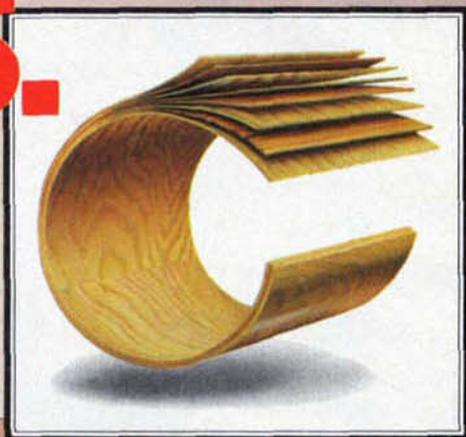
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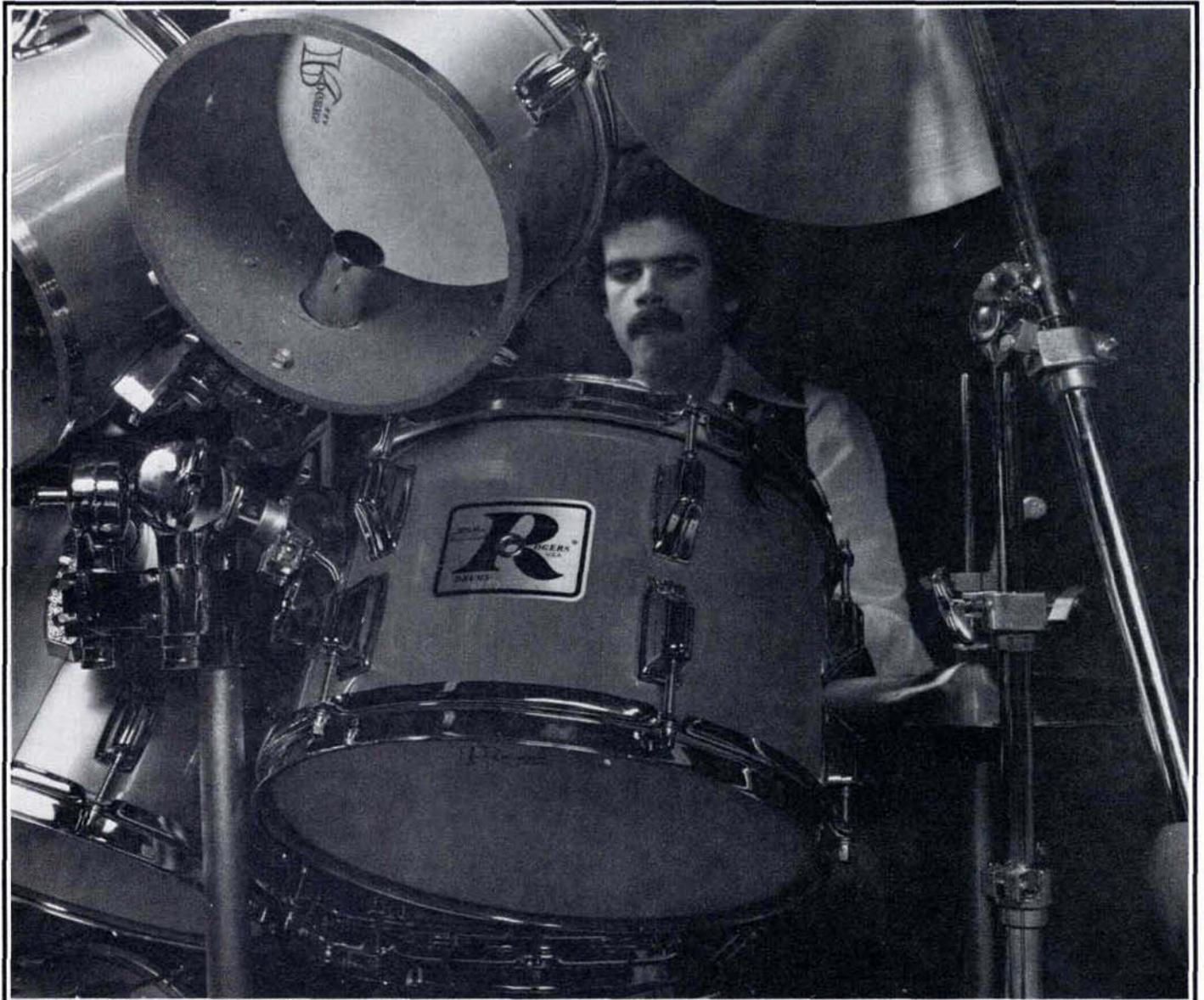


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Getting Your Money's Worth, Part II

Exploring Alternatives



by Rick Van Horn

Last time, we talked about saving money by establishing a good relationship with your local music retailer, and about discovering other sources of equipment, such as pawn shops. This time, I'd like to mention some alternatives to retail store shopping altogether.

Independent Companies

If you look through the pages of this magazine you'll find large ads for all the drum companies you know. But you'll also find dozens of smaller ads from companies you might never have heard of. Most of those ads encourage you to write for free information, so do that! These independents are eager for your business in order to promote their own expansion, and they might have just what you're looking for.

I saw the first ad for Universal Percussion's *CannonToms* in MD. I'd been wanting some higher-pitched toms for my set, favoring the deep-shelled variety, such as Ludwig's *Power Toms*. The Universal Percussion *CannonToms* feature drums all of 8" diameter, and shell depths that vary in size (10", 12", 14", 16") to obtain different pitches. They especially appealed to me because they were all wood, (8-ply rock maple) rather than acrylic. *CannonToms* are designed to mount on an existing cymbal or tom stand by means of a Tama *Multi-clamp*, and as a proponent of multiple mounting and space saving, I was also pleased to see this particular feature.

I obtained a pair of the *CannonToms* (their *Hi-pitch* set, 10" and 12" depths, with mounting hardware lists at \$189.00) and tried them. I found them to possess great projection, warm tone and a quality of workmanship that was impressive. Needless to say, I was pleased both by the instruments, and by the bargain I'd obtained merely by doing a little research.

You can also save money by examining the equipment available in retail music stores marketed by lesser-known manufacturers. Just because the company is smaller does not mean their products are inferior. It generally means they just don't have the big promotion budget necessary to make their name a household word. But if you're on good terms with your local drum salesman, he may be able to acquaint you with a good deal. For example, in my last article I mentioned buying medium-duty hardware if you didn't need the new monster stuff. A company that makes quality medium-duty stands is Hohner. They're a German make, and the construction is excellent. I've used their snare and cymbal stands, booms, and hi-hats, and found them all to be durable, attractive and perfectly suited for my purposes. A Hohner snare stand lists at \$35.00, and their cymbal boom is \$59.50. I repeat, this equipment is medium-duty, and the boom does not equate to a Slingerland *GrandStand* or any of the larger new models. But it will do just fine for a medium-weight crash cymbal, and has plenty of height for most club applications.

My point with all the above examples is that a little research, either into printed advertising, or information available through a cooperative and informed salesman, can save you big bucks on the equipment you want.

Customizing to Save Money

I'd like to refer back to my column in the August-September 80 issue, "Space-saving and the Custom Set", where I described a cymbal tree I had created using components from various brands. In addition to the space I saved by mounting five cymbals on one stand, I

also saved a great deal of money. The components I used came to a total cost of around \$90.00. Some were used parts, some were floor-model items marked down, and some were new. But had I purchased individual stands for the five cymbals, it would have required three straight stands and two booms to place the cymbals in the same position. Even at second-line prices, say an average of \$50.00 per straight stand and \$75.00 per boom, this would total \$300.00 to achieve the same result. So putting some thought into customizing can reap large financial rewards as well as tailoring your set to your personal playing needs.

Working With What You Have

There are ways to save money by using your own skill and imagination, rather than spending money for someone else's work or ideas. Read the *Shop Talk* feature in *Modern Drummer*, and pick up some money-saving hints on drum repair or customizing. Talk to the craftsmen in the music store repair departments about how they work on drums or hardware, and learn to do it yourself. Here are a few handy household hints I've picked up over the years that can help you achieve the sounds you want without investing a lot of money:

1. *Want a sizzle cymbal?* You *can* buy one with rivets installed, but it means spending money and finding the necessary space to put another cymbal on your set. Or, you *can* buy a device made to fit over the ride cymbal you already have, extending down with little arms containing rivets. This is removable, and lets your ride cymbal do double-duty, but it does cost a few bucks at the music store. I recommend going to the local hardware store and picking up about 20' length of large-size metal beaded chain

(such as the kind used to attach old-fashioned bahtub plugs). You simply loop this beaded chain over the wing nut on the cymbal stand and let it drape down on top of the cymbal. It gives an excellent sizzle sound, is removable when you don't want the sizzle, and it costs about \$1.50.

2. *Have problems getting a new set of snares for a metal snare drum?* I play a 1965 model Ludwig *Super-Sensitive* snare, and I love it. I especially like the snare mechanism, which presses the snares evenly against the bottom head. But I keep snapping snare wires, and I've had problems finding replacement snare sets. I was recently informed by Ludwig that snare sets for that model are no longer available. So I was faced with a dilemma: buy a new snare drum, buy a new snare mechanism and convert, or find a way to get snares for my drum. I was aided in my quest by Dan Barnes, of Apex Music in San Diego, who pointed out that the critical part of the snare set was the metal brackets that hooked into the mechanism at either end of the snare wires. He showed me how a set of longer snares could be laid over my set, soldered on at the proper length, and simply trimmed off at either end to create a new set of snares on my old brackets. All I did was lay out the old set on a board, anchor it down with the proper distance between the brackets, and clean off the old wires and solder using a standard electric soldering gun. Then I laid the snares across, soldered them on, trimmed the excess wire and did a little smoothing at the ends so the solder was as flat as possible. The entire process took half an hour, and only cost me the price of the snares. Any wire snares would have done, provided they were as long or longer than the original Ludwigs, and now I don't have to worry about my snare drum being obsolete.

3. *Want a wood drum sound from your metal drum?* When I purchased my chrome snare, the trend was crisp, snappy snare drums in highly syncopated funk and jazz-rock music. More recently the trend has been a return to the warmer, mellow wood snare. Once again I was faced with a dilemma: I loved the action and mechanics of my snare, but it sounded too sharp and crisp. I could buy a wood snare, but then I'd lose many of the features I appreciated so much in my Ludwig. So I began to experiment with the idea of mellowing out my chrome snare. I reasoned: given the same top and bottom heads, the same snares and snare tension, what makes the difference in the two sounds? Answer: the resonance factor of the shell itself. Since no amount of muffling on the heads would really alter the shell sound, I'd have to muffle the shell. I figured that doing

anything on the outside of the shell would not be effective; I'd have to come between the initial sound from the head (inside the drum) and the shell, with some kind of pad. I wound up using *Stayfree Maxi-Pads*, which have an adhesive strip running their entire length. This strip firmly adheres the pad to the shell, conforming to the inside curve, and the pad effectively acts as a buffer between sound and shell. At first I lined the entire shell, using five pads. I found this to be too flat for live work, as it cut projection tremendously. However, it might be just dandy for studio miking. I was using an unmuffled Remo *Ambassador* top head, and it sounded like a Duraline *Studio* model. The "ring" of the snare was entirely gone.

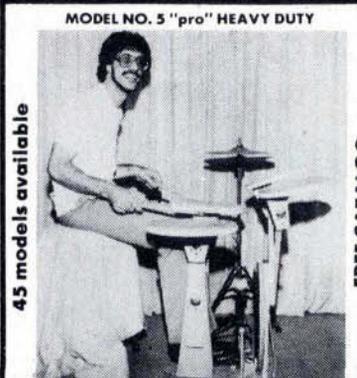
For my stage work I dropped down to three pads, then two and now I'm only using one. But it serves to take the metallic ring out of the shell just enough, while leaving me the excellent projection I've always gotten out of the *Super-Sensitive* snare. I won't claim that it sounds exactly like a wood snare, because it isn't wood, but it certainly is a much more mellow metal snare, and I don't have to play lots of padding games with the drum heads. Except for very light first-set music, where I apply the factory-installed internal muffler lightly, most of the night I play the snare wide open, and the shell padding gives me all the muffling I need. So I got the "new" snare sound I wanted for the cost of a box of *Maxi-Pads*.

There are lots of other ways to save money doing it yourself. You can grind down the edge of a cracked cymbal if the crack is not too extensive; this can give you a still-usable cymbal and in some cases will actually improve the pitch for you.

You can re-finish old drums to match your new set, or have such refinishing done professionally. I have a 1965 Gretsch set of which I'm very fond. When I purchased my Slingerland, set, I refinished all my old Gretsch drums (with a little sandpaper and a few cans of spray enamel) to match the Slingerland gloss white. I also purchased Slingerland mounting hardware piece by piece and converted all the Gretsch drums, so now all the drums are interchangeable, and I have a wide variety of sounds and sizes to choose from for any application. If you have a drum finish that you cannot recreate yourself, there are companies advertising in MD who can put a new finish on your old drums, saving you money over the cost of new ones.

All of these are suggestions to get you thinking. You *can* save money and still have what you want on your set, because money need not be the determining factor if you shop wisely, use a little imagination and do your homework.

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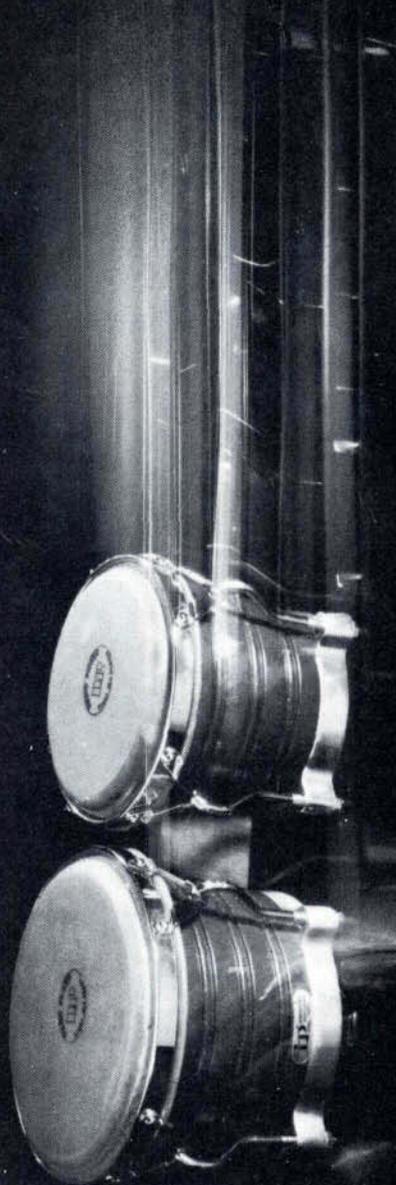
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Phillips continued from page 13

used to start at 12"; it was almost impossible to get a 10" double headed drum, and the *Octoplus* went all the way down to 6" which I loved. So I used that for a while because that's what was available.

SH: But you actually prefer the double headed drum?

SP: I do. They are all double headed except for the *gong bass*. Everything is fiberglass and they had to make it up special since they don't normally make the *gong bass* in fiberglass.

SH: But now you want to go back to a wood shell drum kit?

SP: I'd like to have the difference in sound. It would be nice to have a Tama wooden shell kit because they make lovely wood drums.

SH: What do you find is the difference in sound between wood and fiberglass?

SP: When I went to Japan earlier in the year with Stanley. I had Tama supply me with a wood shell kit rather than fly all my drums out there. We were only playing three dates. They supplied me with an aqua kit. It was exactly the same kit except that the rack toms were standard size. Instantly there was more tone. Same tuning, same heads, but a more mellow tone. And the kick drums, especially with the mikes inside, weren't so metallic. If I used wood all the time. I'd be wanting that metallicness back.

I think everybody goes through changes. You're never happy with what you've got. You like something for three nights and on the fourth night you think, "This stuff is junk, let's get something else in." I think musicians are always like that, they like to change.

SH: One of the things I noticed about your kit is that you're using an old Leedy snare.

SP: Yeah, Paul Jameson set it up. It's got a Rogers strainer with Hinger *Touch-Tone* cables on it. It's an old '39 Leedy.

SH: How'd you run into him?

SP: He got in touch with our roadie, Bob Graham, and Bob called me. He told me to check out this guy who had some old snare drums. I was using an old Slingerland *Radio King* which I got from Pro Percussion. It was a beautiful 7" *Radio King*. That was the only old drum that I had.

Jameson deals in *Radio Kings*, but it just so happened that he had the Leedy. I looked at the shell and it looked wonderful, so he set it up, I tried it out and I bought it. He's in Los Angeles and he also goes out with Toto as Jeff Porcaro's roadie. He has a house full of old drums. He also has a rental department.

A lot of cats in L.A. want to use a Paul Jameson snare drum. He'll bring the drum down to the session and people use them. He just has this thing going.

SH: How did you start working with Stanley Clarke?

SP: Through Jeff Beck actually. I was

working with Stanley through Jeff.

SH: Let's get the chronology straight.

SP: In '77 I toured with Jack Bruce. It was fun at the time and Jack and I get along very well. We still play together occasionally. We even do record dates together. It was just weird with RSO so we moved on. I started doing other things again; albums, sessions, and then I met Jeff towards the end of '78.

Jeff at that time was talking to Stanley and they wanted to get a band together. Stanley came over and had a play with Jeff and myself, just the three of us. We decided to go on the road and do it. At that time, I mentioned Tony Hymes to Jeff because Tony and I had played a lot together. We got along great so we went to Japan for two weeks. So that's how I met Stanley. In '79 I did some sessions and we did a European tour as well, same quartet.

Then I did Michael's album at Polar Studio and Pete's album after that. And then I came over to the States and did Stanley's album and tour.

SH: There's one album you've played on that's available here that we haven't mentioned yet which really showcases your playing more than most: the L. Shankar album *Touch Me There*. What's the story behind that one?

SP: I met Shankar in New York while playing with Jack. We were playing the Bottom Line and John McLaughlin came down and we went back to his place between shows, playing table tennis and generally mingling. Shankar was there and we chatted a bit. About a year or so later he gave me a call when he wanted to do an album.

Frank Zappa produced it. He's good, especially on "Darlene". that track with all the weird timing. I used the *Octoplus* on that one along with *Roto-toms*. There was a ton of stuff set up all over the place. I had to play and mind the mikes as well. There were so many microphones.

Frank likes to really get into it. We were miking up the sides of drums at crazy angles. But it turned out good.

SH: There's much more freedom in your playing on that album than you normally have. It's more like a blowing album.

SP: That's due to Frank; he encourages that. The thing about Frank that I found interesting was that we would just be getting a number together, and he'd come in and really screw you up. You'd get something really nice happening and he'd say, "Okay, now I want you to put nine beats between this beat and that beat." Then he'd go away. The next few run throughs you'd be trying to work all this stuff out and you'd think, "Oh great, got it." And he would come back again and say, "Right, let's try this." By the time you're finished you're a mess, but you are doing all this ridiculous stuff.

And that's what he draws out of musicians. He really gets good results. I really enjoy working with him. Again, when I heard the album I was a bit disappointed in the sound. It wasn't exactly like I had heard it in the studio, but then it never is.

SH: Maybe you ought to go into production.

SP: I'm working on it. Production is a long process. You have to be a diplomat; you have to know when to be funny, how to get people to perform. I don't envy a producer's job, although I'd love to do it.

SH: Is there someone you've worked with who you especially admire as a producer?

SP: I enjoy working with Roger Glover. We've done several albums together including Judas Priest's *Sin After Sin* and Michael Shenker's album. We had a lot of fun on that and I think Roger was really great. With Jeff, where Tony and I are writing and Jeff has a lot of say, we find we work best with someone like Ken Scott, who has the technical end very together. We find we can concentrate on the music and not have to worry about technical problems with him.

SH: Do you do a lot of writing on your own?

SP: Yes, I do a lot of writing with Tony and I do a lot of writing at home where I have a little four track studio.

SH: Do you play any other instruments?

SP: A snippet of piano. I played a little on "El Camino Real" on Duncan Browne's *Wild Places* record.

SH: How did you like working with Duncan Browne?

SP: He's great.

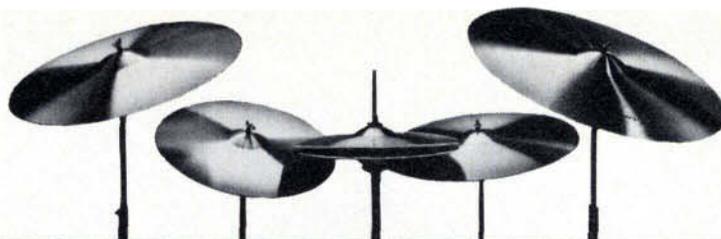
SH: Duncan seemed to come out of left field. He's not well known at all in this country.

SP: I know. I really hope he gets it together. He just went through a whole management thing. It's the usual thing, he wasn't doing what he wanted. It really slows you down.

I thought the first album was great. *Streets of Fire* was a bit unfortunate because he didn't have the material together at the time. He was forced to do the album. He spent a lot of hours in the studio not doing too much because his material wasn't really there. He was forced to write in the studio which is never very good. When you are paying 60-80 quid an hour to write songs, it's a bit silly. There are certain people who can do that, but generally it's not a good idea.

I actually enjoy listening to *Wild Places*. It's funny. It is very rare that you listen to albums that you play on. Every time I get a copy of a record I've done, I play it once and then usually file it away forever, but that is one of the albums that I take out and play because I like the music.

continued on page 54



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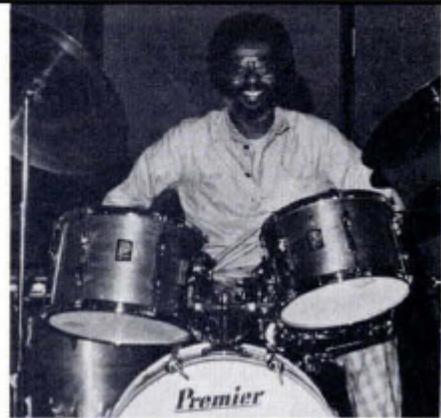
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Hints on Playing with Big Bands



by Charli Persip

The important difference between big bands and small bands is in the orchestration/arrangements. A conventional big band has trumpet, trombone, sax and rhythm sections. These sections will, at times, play the same melodic and rhythmic figures collectively *within* the arrangement. At other times the horns might play the same phrase while the rhythm section plays compatible accompaniment. At times, the various sections will play by themselves with the rhythm section. Then the rhythm section will accompany the soloist and the orchestral backgrounds.

Throughout the arrangement, the drummer must hold everything together and keep it moving by laying down an inspiring beat. This is commonly called "swinging" the band. In trying to maintain the tempo and hold the band together, the beat can become stiff and metronomic. The drummer should never be overbearing with his time feeling. He should take command with complete sensitivity for the feelings of the other musicians in the band.

In any ensemble, large or small, the drummer must maintain a good time feeling, but in the big band it is *imperative*. There are 17 or 18 musicians in the average big band with 17 or 18 *different* conceptions of the time. The band will not groove until the individual conceptions are blended into one. There are many musicians who depend on the drummer for the time. I don't particularly like this situation, as it has a tendency to hamper the freedom of the drummer, but it is something we do have to deal with.

Maintaining a good time feeling does not mean hammering out the cymbal beat all night with little or no rhythmic or melodic variation. It means that the variations must have the *same*, or even a *better*, rhythmic feeling, so that the absence of the basic cymbal rhythm is not missed. The drummer must keep in mind that any variation from the basic cymbal

rhythm must have a reason, either melodic, rhythmic, or emotional. Otherwise, they become tasteless interruptions of the arrangement.

There are three basic situations in a big band where drummers may tastefully deviate from the cymbal beat:

1) To suggest or interpret a phrase simultaneously with the ensemble, commonly known as "making cuts" with the band.

2) To fill up the holes or spaces in the arrangement with written fills.

3) In the playing of fills that are not written, but are placed where they will emotionally enhance passages within the arrangement.

Let's discuss these three situations in detail:

1) In "making cuts" with the band, the drummer should be aware of the highs and lows in the melody, and the long and short sounds. *The duration of the various notes in the melody is your key.* In 4/4 time, the eighth note gets a half a beat. This is a short sound. A quarter note gets a whole beat. This is also a relatively short sound, but it will be a full or fatter sound than the eighth note. Dotted quarter notes, eighth notes tied together or tied to quarter notes, half notes and whole notes are long sounds. The way to play a long sound is to either roll, or strike a cymbal. The cymbal should be punctuated by the bass drum or snare, depending on the pitch of the sound. I prefer the sound of the bass drum accent accompanying the cymbal crash. This gives weight to the sound.

2) A written fill is a short space, usually one or two and sometimes three or four measures. The drummer should never think of them as short solos (written or improvised). They should be thought of as rhythmically melodic statements that enhance the melody of the phrase.

3) The improvised fill is not notated on the drum chart. They are left up to the discretion of the drummer, based on

what he hears and sees on his part. What the ensemble plays before and after the fill should stimulate and inspire what the drummer plays. All experienced drummers have their favorite licks. When the creative juices aren't flowing, they fall back on these licks. This is fine as long as the lick enhances the melody. The content of the fill or statement is left to the drummer's imagination. These statements deal with the *emotion* of the arrangement. One of the most important and effective improvised fills is what we call a "lead in." Here, the drum statement leads the band into the next passage. It helps keep the band aware of the song structure, while inspiring their entrances. One of the most effective "lead in" fills is the crescendo pressed roll, popularized, and so masterfully played, by Art Blakey, one of the true geniuses in the evolution of drumming.

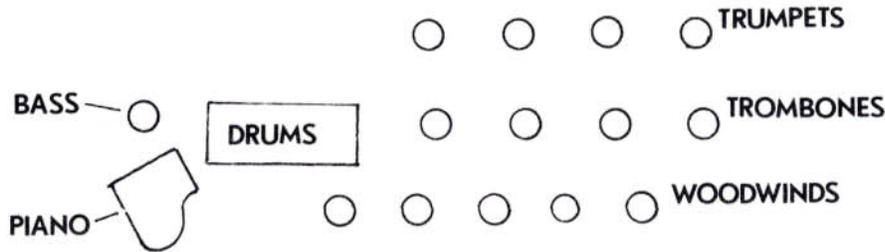
In today's big band, it is absolutely essential for the drummer to read music well. True, the imaginative drummer with good ears may play the arrangement well after *hearing* it a few times, but in situations where there's no time to learn the tune by ear, he *must* be able to read. This does not mean that the reading drummer should not use his ears. Drummers should read with both ears and eyes.

Another important consideration is how strong the drummer plays. I said "strong." Not loud. The big band sound will be stronger and, at times, considerably louder than the small band, because of the number of instruments. The volume must match that of the ensemble. This is not to say that the drummer should bang away with ear shattering sounds. *The real artistry in big band playing is being able to drive the band to maximum volume without being obnoxious.*

In order to play your best in the big

band, you must be able to hear every section. With the poor acoustics in many places, and the complexities of today's sound systems, the drummer may need the help of a monitor. Here is the set up I prefer:

The drummer should always listen. Many people hear, few listen. *The difference between hearing and listening is total concentration.* There is a popular beer commercial showing a champion pool player doing his thing. When asked



The drums are located in the middle offering a birds eye view of the band. I find this set up to be the best for hearing the entire ensemble.

how he does it, he answers "Practice, practice, practice." In order for the drummer to become a champion he must listen, listen, listen.

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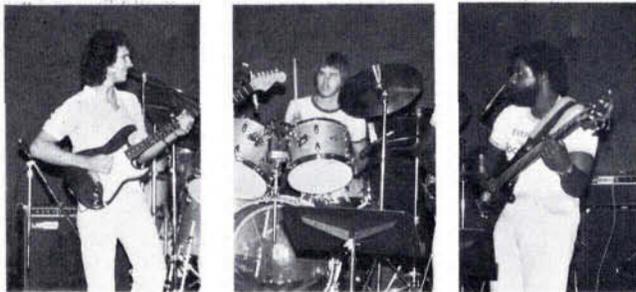
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SH: Are there any other records you've done that you like a lot?

SP: I take out Pete's album from time to time and I also like the Gary Boyles album. I did two records with him. He is a sort of jazzy, fusion guitarist. The names of the albums are *The Dancer* and *Electric Glide*. Robin Lumley did the keyboards on *The Dancer*. We bullied him into it. The bass player was Doni Harvey who later went with Stomu Yamashta.

SH: What's your schedule look like now?

SP: After this tour we go back to England. While we are there I'll be doing a week of drum clinics. After that we go back to Japan. I'm really looking forward to doing clinics since I've never done any before.

SH: Do you have your clinics planned out?

SP: No, not really. What I would like to cover though is the use of double bass drums. I don't think many drummers really deal with double bass drum. A lot of drummers play double bass a little bit, but I don't think they actually take it seriously. I use them a lot and I see them quite differently. I've been using them since '74.

To me a drum kit with two kick drums is not a show thing. It looks pretty but they have to be used. To me it doesn't matter. I enjoy listening to people use one kick. I admire Lenny White. He has one kick, and he's really great. Ian Paice is another great single kick drummer. I really dig it. But if I see a two kick drum setup I want to hear some nice double bass drum work.

SH: Have you heard anyone's double bass work that you really like?

SP: I haven't really heard anybody yet. I think Billy (Cobham) is great because he has really been into it. I admire him for that. Apparently he's using three bass drums now. I've never seen him use three, but I'm sure he uses them well because he's a tasteful musician. I saw a clinic in London that he did and he only used what I call a normal drum kit, one with two bass drums.

SH: How do you hear your bass drums? Some people hear them as two different sounds, like Ed Shaughnessy, for example. Other people, like Louis Bellson, use bass drums of the same size to get a single sound. What is your approach?

SP: To me, the kick drums are like the snare drums. I like to hear them as double sticking. I want to hear the same sound from the bass drum. If you get picky about it you are never going to get two bass drums to sound exactly alike.

SH: Have you ever tried any of the pedals that have two beaters on a single bass drum?

SP: No, I never tried any of those, the

beaters look so small. They look like they couldn't get the sound out. Maybe they could but I bet they couldn't. I looked at it and I felt it. It just didn't feel like my kind of pedal.

The pedal I'm using is a Tama. I had a Camco with a chain when I used the *Octoplus*, but when I got the Tama kit I decided to use all Tama hardware.

On the *Octoplus* I had a lot of customizing. The hi-hat was a Promark. I had special plates on the bass drums, and chains. Nothing ever went wrong with that kit. And I thought, "Let's just use all of Tama's hardware and see what works and what doesn't." So I used the big pedals they had. They were alright. But then they brought out the new one, the *Flexi-Flyer*, which is just like the Gretsch. I'm using that until they can get me some of the new ones they are going to make with chain linkage. They are going to be regular production chain pedals.

SH: I notice that you are using Slingerland clip holders.

SP: I can't get on with the Tama holders because they make the kit too wide. I even used the new *Omni-sphere* holder that Tama has, but I still couldn't come to grips with it. It's weird.

We just met Ken Hoshino the other day and he said they've brought out an even newer one. When I went to Japan with these Slingerland mounts they were taking pictures of them. And I said, "You've got to make something like this; this is *the* concert tom mount." As yet I haven't seen them but he says they've got them. Until they do that I've got to use the Slingerland mounts. I hope they bring out something because I'd love to use stock parts.

I had a brief talk with Billy about this. When you fly your equipment from country to country it gets very expensive. I have a huge drum kit and the English cases that I have for my drums are incredibly heavy. You're talking about thousands of dollars just to get a drum kit somewhere. Billy has noticed this too.

It's a gas to be able to go to Japan, pull a load of drums out of a box, set them up and play them. But if you are used to having special little holders it feels really weird. If you get used to using production pieces of hardware, you can pick any Tama kit in any country in the world and it's going to set up pretty much the same, so I hope they do make these small mounts.

SH: So what is your exact set up?

SP: They are all Tama. Two 22" bass drums. Rack toms are 9 x 10, 10 x 12, 11 x 13, and 12 x 14. Floor toms are all standard size: 14 x 14, 16 x 16, and 16 x 18. The *Gong Drum* is a 22" shell but I actually use a tympani head on it. What

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JR: Yes, they'll come in wrong. It's a really difficult thing.

PP: It's a discipline. You have to be very very disciplined. You have to know your music to know when you can start screwing around a little bit. Or doing something original. In *Evita*, I've got a couple of solos with dancers onstage, where they're really just marching around. Their movements are not really jerky, but they're marching, and they're doing some twirls and things. I have the basic outline of their movements over my music, if they're doing a circle, or a big twirl, there's a roll over it. I almost try to do something different, but not every show. I just do something at times that's highly original, but still within the time. I'm trying not to think of something like an out funk fill or something like that. I won't do that, because that will get real crazy. But I'll switch things around, do different kinds of fills, unless someone said to me, 'Do this everytime. This will help them.' With all of the conductors that have done *Evita*, I've had a free reign and they enjoy that more.

JR: I think the nature of the show has a lot to do with that. What you can do in each situation. *Barnum* and *Annie* are a lot more similar than they are to *Evita* or *Chorus Line*. I did a tour of *Dancin'*. The concept is completely different than in *Barnum*. It requires a different way of thinking, a different kind of playing. The style of the show determines how much flexibility is required.

DM: What is the style of *Barnum*? I know it's about the circus, but I haven't seen the show yet. There were a lot of powerful snare drummers that I used to hear in the circus.

JR: I went to see the circus twice when I started doing the show. I wanted to see what the circus drummer did. And it was interesting. *Barnum* isn't strictly like the circus, it's Broadway's version of circus music.

DM: You still have that element in your mind, that this is stemming from the circus idea. Somewhere you have to play circus drumming.

JR: Right. The instrumentation of the orchestra is sort of like that. There's a tuba chugging away. That's also the style of the music. It isn't just circus music, it's also period music.

ME: It's interesting that you did that research. When I got *Annie*, I had a choice of certain sounds to go for. I hadn't heard any of the music scored. I heard it on the piano, so I went out and got what I thought would be helpful. The show is set in the 1930's so I got some 30's music. I wanted to hear certain drum sounds, certain tunes and certain cymbal sounds. I had some ideas from records that I had. It turned out that it wasn't very useful.

JR: I disagree.

ME: Well, useful in a certain sense, in that I got an idea of the cymbals. The choice of cymbals is very important. Because I'd been using some things for club work, fast 16", crashes and stuff. I had to buy a real thin 8" splash and thin 10" as opposed to going for my crash. I need a heavy 18" for some big bomb thing. I tune the drums, it's not really a jazz sound. I need a floppier bass drum sound and a tight snare sound. No muffling in any of the drums except the bass drum but it wasn't really authentic. It was scored originally for 7 pieces and had a real Salvation Army feel. It really didn't get into 30's swinging jazz kind of things. It's much more as though you didn't need a complete set. You can imagine a guy playing cymbals, a guy playing bass drum or a guy playing snare. There's not a lot of set playing per se.

DM: It sounds like Music 101 in high school.

ME: In a way it's a very simple show. But close to *Barnum*.

JR: Since subbing for you in *Annie*, and then starting *Barnum*, and thinking back about the sounds, I think that the choices you made were very good. I think the sounds were very good for that.

ME: Well, I think so too.

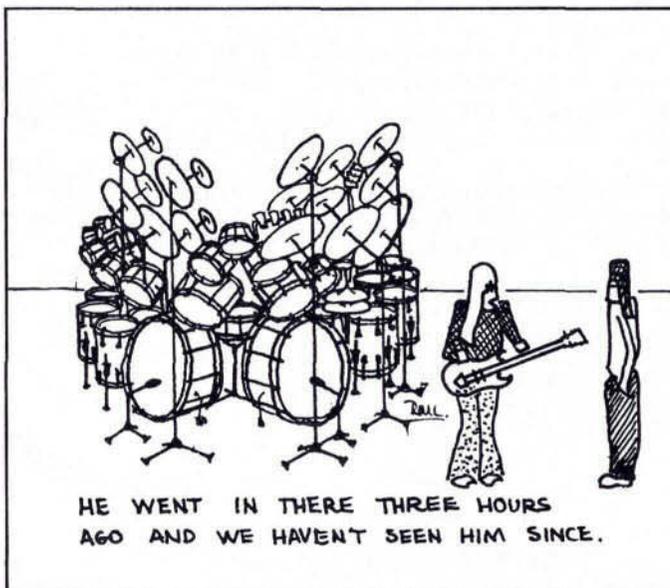
PP: What you're saying is it's Broadway's version of the music of that period.

ME: Yes, Broadway's version. It wasn't scored like I thought.

JR: *Barnum* was scored for two percussionists and I didn't do research sound wise. And I don't know that it's so authentic. The first thing I did was go out and buy an 8" splash. And it didn't fit. My first instinct was it's going to be circus and it would be needed, but I didn't use it. I've been using what was there when I got there. A rented set. 20" ride cymbal and a 14" hi-hat top for a crash. Sorta heavy. It's still pretty fast.

KL: Could each of you explain the exact set-up you use?

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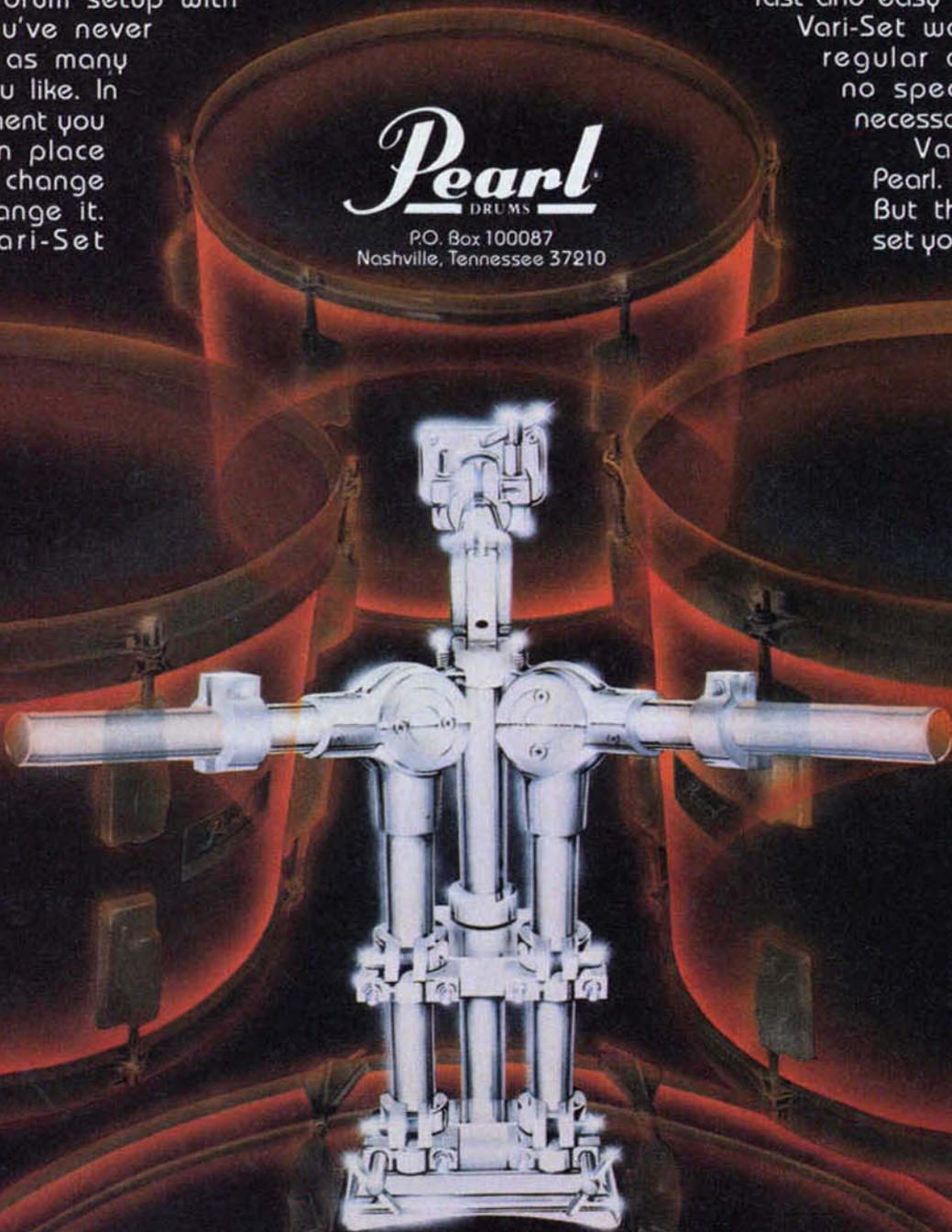
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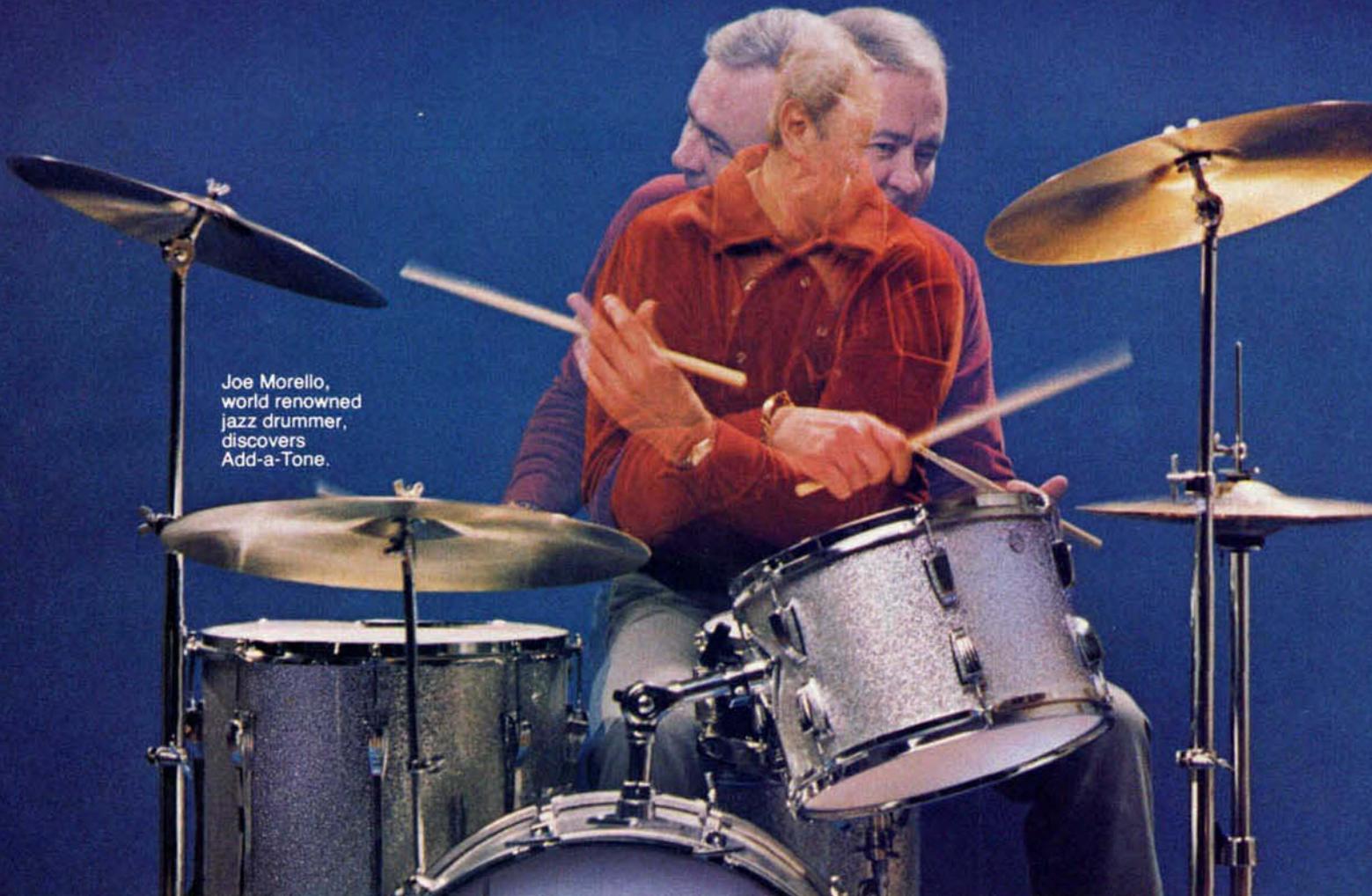
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by Bob Saydlowski, Jr.

Yamaha. It's been a major name in music for a long time. The *YD-9022WD* kit is part of the *9000D* Series—a 5-piece kit with birch shells. Yamaha also has, (at a slightly lower price) the *9000DA* Series with camellia/mahogany shells for a deeper, mellower response and heavier sound. Both series are modular; all components are interchangeable.

Yamaha wood shells are formed in groups of three or more plies, layered cross-grain. They use a special "Air Seal" process to keep the shells in round. Pressurized air forms a permanent seal for the shell. Inner and outer seams are angled to give more strength to the drum at seam points.

The components of the *YD-9022WD* kit are: 14 x 22 bass drum, 16 x 16 floor tom, 8 x 12 and 9 x 13 toms, and a 5 1/2 x 14 metal snare drum.

The 14 x 22 bass drum has 20 lugs fitted to its 10-ply shell, along with laminated wooden hoops. The batter-side hoop has a rubber piece attached at the bottom for pedal mounting, so that you don't dig up the hoop attaching and removing the pedal. A felt strip is placed behind the batter head. The drum has T-handle tension rods and cast claws. Yamaha has had the insight to substitute square-head drum-key tensionable rods for the two T-handle rods at both bottom sides of the bass drum. Besides making pedal mounting easier, the regular square-headed rods make for finer tuning, without having a T-handle angled so that the bottom of the drum is lifted up and rests on a corner of the T-handle.

The bass drum spur's block plate has two slots in it; one for the spur leg to fit into at a set playing angle, the other to allow it to pack away flush to the shell. The spur leg itself is cast to angle forward when set-up, and it locks in place with a large wing bolt. It is adjustable in length via a telescopic inner leg, locking with a knurled knob. The tips have rubber feet with exposable spike ends. The spurs hold the bass drum very well and

are very simple to set up and take down.

I played the drum with both coated-*Ambassador* heads on, and it gave a loud, deep sound, perhaps a little boomy at times. Taking the front head off and placing a blanket against the bottom of the batter head yielded a good-sounding sharp thud. If you leave your front head off, Yamaha makes a bass drum stabilizer available: a tube that connects with the tom holder, extending to the bottom of the bass drum shell, giving it support.

The 12" and 13" mounted toms have 7-ply shells, and 12 lugs each. The floor tom is also 7-ply and has 16 lugs. All have regular square-head tension rods and triple-flanged metal hoops. Yamaha's lugs are springless. A neoprene ring surrounds the lug nut, keeping it in place. Beneath the lug nut is a swivel nut retainer. The lugs are very quiet—no rattling or buzzing; a big plus when recording or close miking for live performances. I had a bit of a problem with some of the lug nuts binding up while fitting heads, but after a little time, they corrected themselves. Each mounted drum has a badge attached on each side of the holder bracket, stating model and serial number, along with the Yamaha logo. They're arranged so that whichever way the drum is mounted, a Yamaha badge will always face front.

The holder receptacle on the mounted toms is a curved-sided square plate, with a metal backing plate on the shell's inside. Protruding from the plate is a solid cylinder with a hexagonal hole. The holder's arm passes through the shell and is set with a large wing screw at the top of the receiver. The wing screw presses down on an insert inside the cylinder, keeping the drum stable by means of indirect pressure. The base block of the tom-tom holder is mounted towards the front of the bass drum, so toms may be positioned close together, but far enough away for comfortable playing. The block has two grooves in it

to accept Yamaha's *Memory Stopper* height clamp on the holder tube. A single 3/4" tube fits through the hole in the block, tightened with another large wing screw, backed with another metal plate inside. At the top of the tube is a thick triangular piece of steel with three holes in it. All Yamaha *TH-90* tom holders come ready to accept up to four drums. The tomtom angle arms fit into two of these holes (which also have memory clamps), the third is left open for an additional angle arm, or cymbal pipe. Four toms may be mounted on the bass drum by inserting another complete *TH-90* center pipe with arms in the third hole. Like the tom receiver plate, the angle arm's height is arrested by a large wing screw pressing an insert. The angle adjustment works on a ball-and-cage system. Protruding from the cage is a hexagonal steel rod (the angle arm itself) which fits into the drum's receiver plate. Once your precise angle is found, the ball is locked with a big wing bolt at its top. The entire holder works extremely well, and is very stable. I was very impressed by its capability for many angle settings.

The floor tom has three 18" legs, rubber tipped with exposable spikes. 23" legs are optional. Each leg fits into a rectangular bracket, and tightened with a wing screw. The positive grip prevents the leg from twisting or slipping.

There are no internal or external dampers on any of the drums (besides the bass drum's felt stripping) and none are listed in the catalog as an accessory. I suppose if you want dampers, you'd have to go out and buy externals or risk drilling holes in the shells to install inside mufflers. I would recommend external dampers since head motion is more natural with them, and they won't choke up the head as internals do. Yamaha could at least include one for the snare drum.

Fitted with stock coated Remo *Ambassador* heads (made for Yamaha), the

toms had a bright sound with an average degree of overtone considering there are no dampers. The floor tom was full and round-sounding. I experimented with Evans *Hydraulics*, and the toms gave a very modern, flat, recording-type sound, but with considerably less volume. Higher tuning gave more life to the drums, but the overall sound was not really the same. A C.S. head was somewhat more of a happy medium.

Yamaha also makes 6-ply tympani-style tunable floor toms in 14" and 16" diameters. I played with a 16 x 16 (which lists for \$370.) Instead of having fixed lugs for the top tensioners, cam-cranks pull the rods down from the inside. The eight rods connect centrally to a bar in the shell which is hinged and protrudes on one side of the drum. A pedal footboard and pull rod connect to the bar. Like a tympani action, when the pedal is depressed, the rods pull down the head, and pitch automatically changes. The pedal can be mounted left or right of the centerpull for comfortable set-up. Also attached to the left of the footboard is a movable L-bar which, when set, can hold the pitch of the tunable tom. The whole thing works very well. Glissando effects are easy to achieve, and the range of pitch is extremely wide.

The snare drum included with this kit is the *SD-055MD*: a 5 1/2 x 14 steel shell, plated in chrome. The drum has 10-double-ended lugs and triple-flanged hoops. The strainer is of the parallel action type. A complex assembly is found at both ends of the shell, one end with a release lever. The snare unit is made up of two separately-pivoted 10-strand wire groups. It connects as one complete 20-strand piece, hooking into slots on the assembly. The snares can be adjusted vertically and horizontally like all *Super Sensitive-type* snares. Connecting the strainer internally is a metal rod which also serves to strengthen the shell. The weight of the shell, lugs, and strainer assembly combined make this a very heavy drum. I feel the strainer assembly is too complicated. There are too many things to do in order to get the sound you want. Yamaha does, however, make other metal and wooden snare drums with less extravagant mechanisms.

Yamaha's 9000 hardware is perhaps the sturdiest in the industry. Both a straight and boom cymbal stand come with the *YD-9022WD* kit. Both have double-braced legs and fold from the bottom. The tilters are extra-long, anodized, and adjust on a ratchet. Unlike most other stands with their metal cup washer and rubber sleeve on the tilter, Yamaha uses a one-piece molded hard plastic cup-and-sleeve. Also included are two very thick fells. All section tubing is

fattened-up. The stands each have two extendable tiers from their tripod base. Height is adjusted using a wing screw (embossed with the Yamaha name), tapped into a cast boss at each tube top. Inside is a split plastic core with a piece of spring steel. The wing screw touches this and the height is set tight with a minimum force of tension needed. There is no way the tubing will slip or turn. The height locking on these stands is perhaps the best I've come across. The boom stand's legs fold out to an extra-wide stance, if needed, and like the straight stand, it will not lip over. The boom arm is short with no counterbalance weight. (This stand is so heavy, it doesn't need one.) The boom angle adjusts with a ratchet; length is set with a wing bolt. For those drummers who don't really need heavy double bracing, Yamaha also has the 7000 series with single-braced legs, but including all the other features.

The snare stand has a tripod base folding from the top. It's of the popular basket-type. Angle is adjusted by a ball-joint system, the same as the tom holder and just as versatile. In addition, the entire basket may be moved back and forth on a short piece of hex steel, providing a leeway for position of the drum in relation to the stand itself. Each arm on the basket has a fat, hard rubber grip. The basket assembly clamps to the drum via an adjustable knurled thumb wheel at its bottom.

Yamaha includes their compression spring hi-hat with this drum kit. It has a tripod base, single-braced, with two sprung spurs at the frame base. (I would have preferred double-bracing.) The spring tension is independent of the pull rod, adjustable externally at the top of its tube chamber. The hinged heel footboard has a removable toe stop and connects with a fat plastic strap. Tilling the bottom cymbal is done with a sprung hex-headed screw. I found the tilt screw to be difficult to turn. A regular thumb screw would do, or better yet, a short drum-key sized screw. The clutch uses nylon locks, top and bottom, preventing metal-on-metal contact on the clutch assembly. The hi-hat was very easy to play and had smooth action with no noise.

The 901 bass drum pedal is of the single post, single spring type, working on ball-bearing action. It has a cast hinged-heel footboard matching the hi-hats. Linkage is best described as a nylon "tank track". The plastic beater cam is ribbed to correspond with the ribs in the nylon strap. The felt beater's height is set with a wing-screw/eye bolt. Beater throw and footboard height adjust by means of a ratchet atop the spring holder. Tension is adjustable, as is the shaft height. The entire pedal clamps to the hoop with a cam action—a crank arm at the bottom left fixes the clamp plate

onto the hoop. Two sprung spurs are found at the base of the frame. The pedal had a nice feel for a single spring model. Action is smooth and powerful. (I also noticed in my Yamaha catalog there is an optional longer-length linkage strap available.)

The Yamaha 9000D series is currently only available in Real Wood finish. Their 9000DA Series, tunable floor toms, and line of concert toms are all available in Real Wood, jet black, white, or chrome. The Real Wood (which I saw) is not a plastic covering, but is the genuine lacquered veneer of the shell. The drums look beautiful outside as well as inside; very professional. There were no defects in the shells, nor in the chrome plating of hoops and lugs.

The Yamaha *YD-9022WD* is a professional kit. Design and engineering have been well thought out. The hardware line is a big plus. I must confess, I've fallen in love with the cymbal and snare stands. The same sized kit with 9000DA Series drums and hardware retails for \$140 less than its big brother. In addition Yamaha has recently introduced a lesser expensive 5000-Series kit with Meranti wood shells. But the overall appearance and capabilities of the birch-shelled *YD-9022WD* along with the great hardware surely warrants the higher costs. The kit reviewed here may also be ordered with 7000 hardware at a slightly lower cost.



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Walcott continued from page 39

while seated on the floor, correct?

CW: Yes. I figured out where I had to cut it so that one head would be an inch or two bigger than the other, and just divided that distance in half. It came out about right.

HH: Why did you choose to do it that way instead of sawing two different drums which already had heads and hardware?

CW: Well, that would have cost twice as much, for one, and it was a great fluke that I happened to get a shell; it's not easy to get a shell without the hardware and the head on. I happened to be at Frank Ippolito's drum shop in New York (*Professional Percussion Center*), and he had a Gon Bops quinto without the hardware and the head, and he gave it to me for thirty-five dollars. The way it turned out was rather sad, though, because I had spent a lot of time in that shop and talked to Frank and told him what I was doing, and he was really interested, but by the time I finished it he had just died.

HH: The heads are mounted in a manner which is quite different from the standard conga mounting.

CW: It's that Ghanaian rope suspension. The rim is a piece of rope, and then 600-pound test nylon cord is threaded around the rope rim, up through the head, around the turnbuckle, back up through the head, around the rim, and then back down through the turnbuckle; there are three loops going across each turnbuckle.

It was quite a project, figuring out how to puncture the head, and where to cut the shell so that the one head would be eleven inches across, and so on.

The odd thing is that the drums work much better sitting on the floor than they do open.

HH: Why do you think that is?

CW: I guess it has something to do with the shape. I don't understand the whole acoustical thing of barrels and waves and bouncing off and all that, but they really sound like *congas* when they're sitting on the floor. When you tilt them up they don't sound like *congas* anymore.

They've really liberated me in a great way. I used to carry a full-sized conga and would have it in back of me, so that I was tied into playing either *tabla* or *conga* on a tune, which in the case of Oregon, is not always good because we're constantly changing around and going from one world to another.

This new set-up has made it just fantastic for being able to play *tabla* for part of the tune and then switch to the *congas*, and then I have that little tree of cymbals right there too so I can play a little jazzish kind of thing. I can switch all three of those textures within one tune without ever having to get up and do a whole different set-up and hassle

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with different mikes and all this. Also, as far as solos go, before, if the music led me into doing a solo on the conga, I would feel some kind of pressure to do a "Latin" hot quinto solo, which I don't have the capability to do. Likewise, with the tabla, when I would go to play a tabla solo, I'd tend to really try to get into playing an "Indian" solo because I have that legacy in my head. Now this way, I can mix it up and just play the drums and play the songs without trying to show off my Indian licks or my Latin licks or whatever.

HH: You appear in at least two films from the 60s, one entitled *Raga* and another, *Such Good Friends*. What are they about, and what's your involvement with them?

CW: *Such Good Friends* was an Otto Preminger extravaganza that I could sit through only because I wanted to see myself there. In one scene, Jennifer O'Neill was doing a sort of avant-garde production of *Hamlet*. They were trying Ophelia's love song with sitar, and I was the sitarist.

The *Raga* movie was basically the story of Ravi Shankar's arrival in America, as it were, where Indian music was coming from, what happened when it came to this country, and what happened to him. I was the musical coordinator, helping with the studio and all that. I was also in the movie for one brief scene where I became a disciple of both Ravi Shankar and Alla Rakha, and they re-enacted the ceremony of the film. A lot of people don't recognize me because I still had all my hair.

I was involved with the score and conducted the orchestra of another movie called *Charlie*, an American film for which Ravi wrote the score.

In the late 60s in New York, before Oregon became a viable thing, we were all scraping around trying to make a living. I did a lot of weird jingles for shampoo and stuff like that, playing in bands in clubs, and essentially taking any gig that came.

HH: Did you do most of these as a percussionist?

CW: No, on the sitar. I graduated from Indiana in '66, and I went out to L.A. I came back to New York in '67, which was right about when the Indian craze was happening. I already knew something about it, and I could read Western music. A lot of the people who got into Indian music were hippies and spiritual trippers who were into it more for the experience than for the music. Fortunately, they've been sifted out, and now there are a lot of very serious musicians who have studied Indian styles. At that time, however, there weren't many people who could read Western notation and play Indian instruments. So if somebody

continued on page 70

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The World's Greatest Drummer—And Other Hang-ups



by Roy Burns

I've been asked many times, while presenting clinics, "Who is the world's greatest drummer?" I usually respond by asking, "What style? Big band, rock, studio, funk, dixieland, latin, symphonic, rudimental, fusion, all-around percussion?" There are many ways to play, many kinds of music and many great players. No one player has it all covered.

If you ask ten top professionals "who is the world's greatest drummer?", you just might get *less* than ten answers because some pros I know would not answer what they consider to be a stupid question. Or, each pro might name ten drummers that he really respects musically. This last answer would more than likely be the most honest and it is the one I personally prefer.

I've talked with quite a few young drummers who say their goal is to become "the world's greatest drummer". Some people encourage this idea to become number one as though drumming was some sort of athletic event. Well-meaning parents and an occasional drum teacher will tell the student "you can be the greatest if you work *hard* enough." Maybe . . . maybe not!

This "world's greatest" thing can be a real hang up for many young drummers. It encourages self brutalizing and unrealistic practice schedules. I met one young guy who was attempting to train himself to sleep four hours a night so that he could have more time to practice. This is what I call overdoing it.

Some young drummers think if they practice twice as hard and long as anyone else they will automatically be the best. Again, maybe . . . maybe not!

Hours and hours of repetitious patterns played over and over in an effort to play louder and faster than anyone else alive doesn't always produce great results. In fact, this sort of over practicing often results in a tense, over rehearsed and insensitive young drummer. In an attempt to be super impressive, this type of young drummer usually rushes drum breaks, loses the tempo and wonders why other musicians don't want to play with him.

I've met young drummers with blisters and sores on their hands that were the result of practicing with extremely heavy sticks. In some instances they were using heavy metal sticks. I've never been a believer in metal drumsticks and from what I've seen, they do more harm than good, especially when used in a relentless, hard practice routine. Practicing with very heavy drumsticks will not help you play faster.

Another scary thing about metal drumsticks is the possibility of developing a bone-bruise. This is very painful and can take months to heal. Treat your hands with respect. A slightly heavier stick for practicing is fine, but don't overdo it. Punish-

ing your body will not make you a better musician. Developing control in cooperation with your body will help to produce a more musical sound and feel, no matter what style you play.

A balanced approach to practicing is always rewarding. Consistent practice over a long period of time yields the best results. Practicing *hard* can be valuable, but only if it is combined with good information. Effective, productive practicing in a relaxed manner is usually the most natural way to learn. *Forcing yourself to continue to practice after you're exhausted won't help much.* Practicing with intelligence as well as energy will bring about real improvement.

Another problem that arises partly because of the "world's greatest" mentality is one of "attitude". If a person really believes he is, or is about to be the greatest, he quickly becomes an unteachable. He feels he *knows it all*. He is critical of other drummers and acts in a superior and conceited manner.

This type of personality may also have an idol, someone he feels is great. He may imitate his idol's style of playing, his manner of dress and speech. This type of acting is usually not much fun to be around. It gets old very quickly.

This same person may become overly competitive. He feels he has to outplay every other drummer in order to prove how great he is. The problem here is one of attention. Instead of concentrating on accompanying the other players, he may be thinking about the drum solo he is going to play later on in the set. Usually the tempo and feel suffer because mentally the drummer is somewhere else.

Young drummers also spend hours criticizing name drummers while defending their particular favorite. This is a waste of time. Each person leaves the argument with the same favorite drummer he started with.

It would be more productive to analyze what famous drummers do that makes them successful. In this way he can really learn from them, and respect them for what they do best.

A balanced approach to your career goals is always more productive than, "I'm the greatest". The best goal is *to be the very best you can be*. Study, listen, talk with other drummers, play as much as possible and practice consistently. Let all of your energy go into learning music as well as drumming.

Keep an open mind. Avoid weird theories, and learn from everyone. An open mind is a balanced mind.

If you really do your best, you've done all you can. And if you become a great player others will hear it. If you don't become so great, at least you'll know you gave it all you had. If you do that, you will be *the world's greatest you!*



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Musical Awareness Through Mallets

by David Samuels

Artwork by Susan Howard

The purpose of this column is to help drummers improve their musicality through an exposure to playing mallet instruments, and to give some helpful advice to those of you who are already playing mallets. Most drummers are aware of the concept of *time* and *rhythm*, but seem less aware of *harmony* and *form*. It's not unusual for a drummer to relate to a piece by counting the number of bars rather than relating to the form through the harmonic progression like the other players in the group. To help achieve a better musical balance, drummers must turn to playing melodic-harmonic instruments. Any instrument will do, although mallet instruments have been a logical choice because of the technical similarities to drumming. Developing even a minimal skill of playing mallets will go a long way toward improving the musicality of your drumming.

If you are just beginning to play mallets or have already started, I recommend that you play with four mallets all the time. The reason for holding four mallets is to have the capability of playing a single line, chords, or a combination of both. It is best to use one technique rather than having one approach for single line playing and another for chordal playing. This causes confusion and is impractical when playing more involved music.

There are a number of different ways of holding four mallets, each approach has its advantages and disadvantages. The approach that I recommend works well for group playing where sound projection is vital. The mallets are held basically the same way in both hands. Diagram #1 shows the first mallet in each hand being placed between the index and middle fingers. This mallet is held in place by the middle and fourth fingers and sits along the life line in your palm. This mallet does not move from this position.

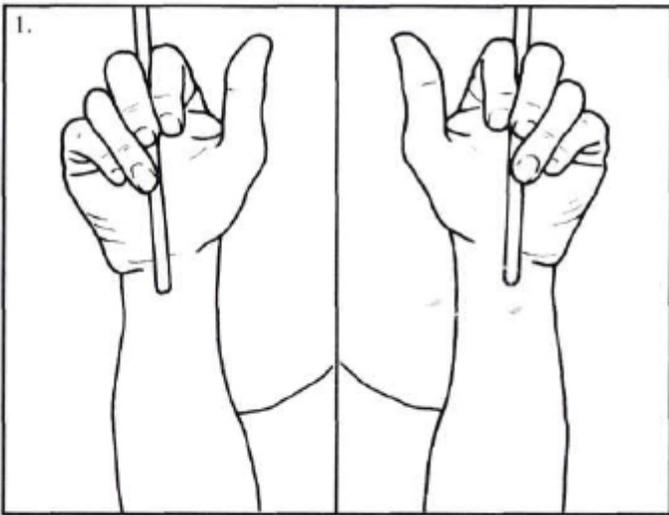
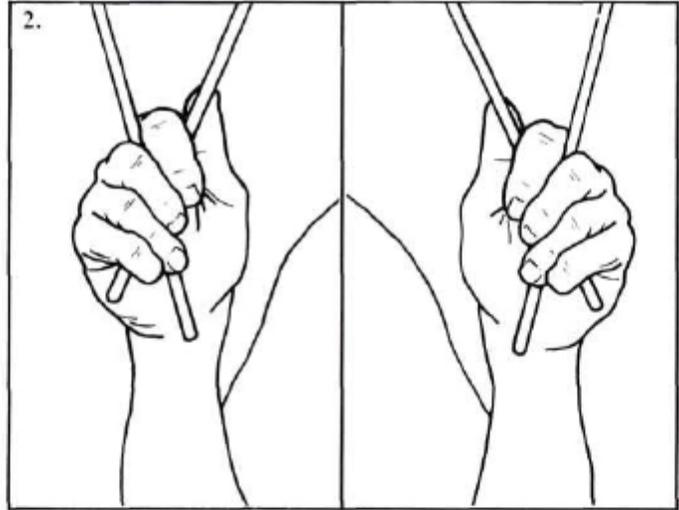


Diagram #2 shows the position of the second mallet which is placed on top of the first mallet (the second mallet is furthest from the palm—the first mallet is resting on the palm). The second mallet is held in place by the curling of all the fingers. The thumb is sitting on the outside of the second mallet. The

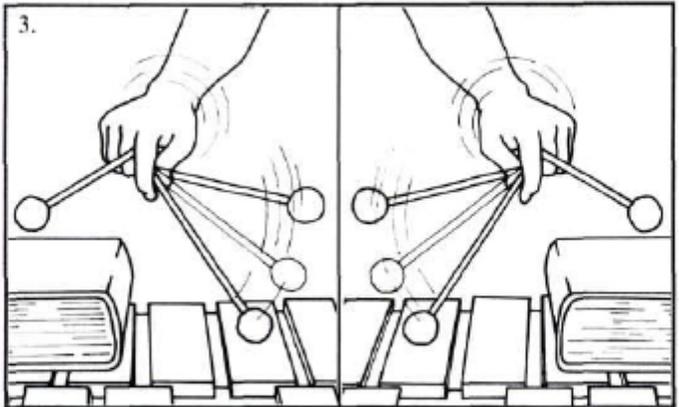
two mallets should be held so that the mallet heads are spread at about a 45° angle. This spread is the same in both hands.

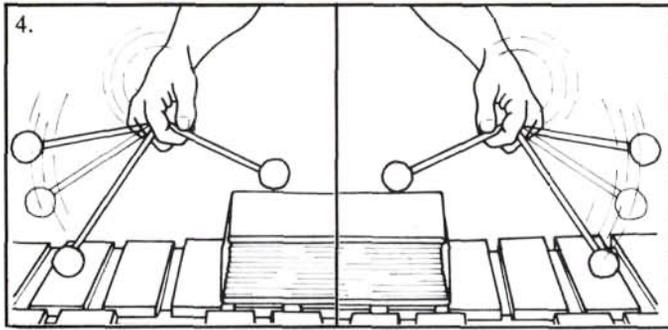


Holding all four mallets you can number each mallet starting from the outside right mallet in the right hand as #1 and the inside mallet in the same hand as #2. The inside mallet in the left hand is #3 and the outside mallet in the same hand is mallet #4. The best playing area on mallet instruments is in the center of the bar although sometimes it is necessary to play on the edge of the accidentals. Never strike the bar at the nodal point—this is where the cord runs through the bar and is a dead spot.

The stroke for each of the mallets is similar. It is an archlike motion where the wrist turns, but is never broken. It is not an up and down motion stroke—the wrist swivels. The mallet that is not striking the bar should turn along with the wrist without a lot of up and down motion. This can be achieved by making sure that your hand position is angled down towards the keyboard so that your wrist is straight, not broken.

Diagrams #3 and #4 show the motion of the inside and outside mallets striking the bar. Notice the archlike motion of the mallets and that the wrist is turning, but is never broken.





MD readers can write to David Samuels in care of Modern Drummer.

One way of practicing this motion is to place a book (as shown in the diagram) under the mallet that is *not* striking the bar. As you strike the bar make sure that the mallet above the book just swivels, but does not hit the book. If you are having trouble with this, check to see that your wrist is straight and that your forearm is angled down towards the keyboard.

Start getting comfortable holding four mallets and striking the bar by playing repeated notes with each mallet very slowly, watching that your wrist is turning correctly, that you're hitting the bar in the right place, and that the extra mallet in each hand is not moving excessively. Your body should be positioned pretty much in the center of the instrument with your right foot a little bit in front of your left. As you move from one end of the instrument to the other, shift your weight.

Try playing the following etude at varying tempos and dynamics. The number above each note refers to the mallet to be used to strike that note. Make sure that you keep the mallets in each hand at a 45° angle.

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Walcott continued from page 67

were going to write a jingle for Mountain Dew and wanted five notes of it on the sitar, I could read it. I did a lot of that kind of stuff in '67 and '68.

HH: I've often wondered what the American consciousness of Indian music would be today, had it not been embraced by the Beatles.

CW: It's kind of gotten back to a reasonable thing now.

Ravi has been giving concerts in this country for many years. The first concert he gave was in 1957, ten years before the boom thing hit. He was starting to build an audience, and then suddenly there was this explosion, and then as quickly as it exploded, it collapsed. It was a very, very hard period for him, to be gobbled and then dropped by the American musical taste. It was pretty awful. But now it's back to the point where he's an accepted concert artist who can do a tour in America every year in major cities and in major halls and get a reasonable fee and a reasonably good crowd. It's back to the people who care about the music, and not just about the fact that he met George Harrison.

HH: Having toured in both Europe and America, how do you feel about the common belief that American music and musicians are better appreciated in Europe?

CW: Well, you get a lot more money in Europe, and a lot more appreciation. After you've done a tour in America, playing in weird clubs with not many people, schlepping around and being ignored, it's a great thrill to go to Europe and play all these concert halls and get ridiculous amounts of money and be treated like a hero. But after you've been over there for a couple of months, it's really nice to come back to America; it's more realistic. There's something kind of lonely about it over there, too, because they tend to *idolize* the jazz musicians to such a point that they're afraid to even come up and say hello. Here, you play in a club and people come up afterwards and say, "Hey, man let's go have a drink or get high" or "I'm a musician" or whatever; there's some kind of interchange. In Europe you give a concert, take a bow, walk off, wait a couple of minutes, and then go out to pack up and the place is completely empty. Then you go back to some first-class hotel and there's nobody there. It's funny in that way. There's a big concern for culture.

HH: Are there current happenings within Oregon which you wish to discuss?

CW: The last project that Oregon did for Vanguard is called *Moon and Mind*. That is a series of duets, which was a great thing for the group to do, each guy facing off with one of the others in the studio. We've been doing that a lot in the concerts now, and it has opened up a lot of possibilities.

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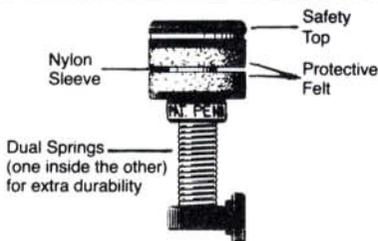
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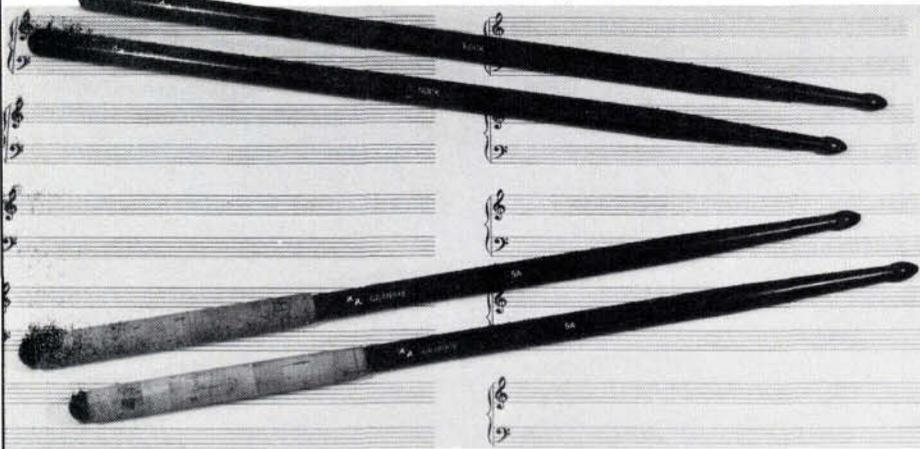


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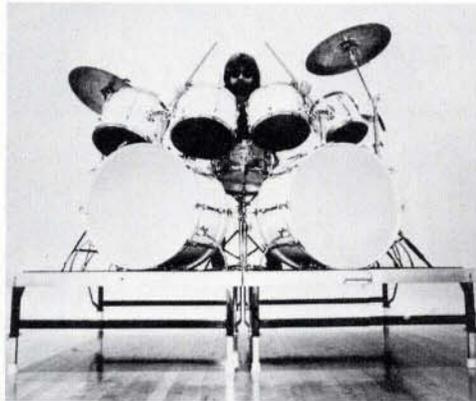


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Phillips continued from page 54

they normally do is put a 24" bass drum head on it with a steel hoop. I use a thin tympani head. It's extravagant because we go through them so quickly but the sound is just so different. The tymph head is 23" so we don't use the metal hoop. We just put the claws onto the epoxy with the gluing and it sounds great. It cuts down on the buzz as well. On the left, I have a set of *Octobans*.

SH: Do you tune those to any specific notes?

SP: No, just to whatever sounds good. I use clear *Diplomats* on the *Octobans*. All the toms have clear *Ambassadors* on the batter heads, *Diplomats* on the bottom.

SH: Do you like a lot of movement on the heads?

SP: Yes, I'm trying a few things out. Having the different weights is interesting. For example, on the bass drum, the playing head is an *Ambassador* head but the front head is actually a little bit thinner. I don't know why. I've asked Lloyd at Remo about this and he says they are the ones they make for Tama. I don't think they're the *Diplomat* weight. They're right in the middle and the sound is so different, it's amazing.

SH: So you have tried them with different front heads?

SP: Oh yes, I used to use clear spots. We had Remo make up some special clear spots.

SH: On the batter or on the front?

SP: Anywhere. I used them on the toms. I was convinced the black spot changed with the lights because anything black absorbs heat. We were in Barcelona with Jeff and Stan and the sun was beating down on them. After a sound check I was sitting at the drums and I put my elbow on the heads. I suddenly felt that the spot was boiling, but the clear was totally cool. And I realized that's what happens to the sound during the gigs—it goes dead. It is absorbing heat so it's softening up. So I had them make the clear spots and the sound just kept clear when the lights were up. But we tried the clear spots on the front of the bass drums and it sounded horrible. It really messed with the mikes inside.

The front heads are incredibly loose. Acoustically the drums rattle. I try to get rid of much of the rattle, but because they're steel hoops, they won't blend as well as wood hoops. So they're sort of rattling a bit.

SH: What if you take the metal hoops off your bass drum and put wooden ones on?

SP: They wouldn't look as good. I like the chrome.

SH: I notice you have key rods on your bass drums instead of t-rods.

SP: The t-rods get caught in the cases whenever you take them out. It's a very

tight fit. Every time you take them out a t-rod is gone. I find that the other ones stay in. And the tuning does not alter.

SH: Do you keep your heads fairly tight or slack?

SP: The kick drums are really slack. Both heads are wrinkling. The batter head is a bit tighter around the edge. The front head is pretty wrinkly.

SH: Do you find this has any effect on the action of the pedal?

SP: I notice it if it's too tight. I hate it because the beater doesn't seem to sink into the bass drum head, it seems to bounce off it. I can't play a bass drum like that.

It's all what you get used to. This is the lovely thing about playing somebody else's kit. It opens your eyes. You think, "How does this guy play this, because it's all so different?" I really don't know because I'm used to having the tuning to suit my own playing. If it's too tight I don't like it.

SH: Does the same go with the batter heads on all of your toms?

SP: They're pretty tight actually.

SH: So you get a good bounce off them?

SP: It's not so much for bounce, it's for a good sound. If you're using a lot of tom-toms, they will blend in too much if you treat them too slack. You're not actually covering a very wide spectrum because an 18" tom-tom is actually very hard to tune. It's harder than a 16" because that skin size is so big. You can only go so deep. You can actually get a 14" rack tom to sound as low as an 18" floor, if you are careful. Rack toms are beautiful. I think that's why with a lot of studio drummers, the biggest size is a 14". I know Steve Gadd used them. That was his largest size.

SH: He uses 13" and 14" toms as floor toms.

SP: That's right. And that's what I'm doing with the Staccatos. The biggest size is a 12" and it sounds the same as a 16" Tama.

I take the rack toms pretty high to get as wide a spectrum of sound as I can. When I hit this 10" one it sounds a little bit like a timbale, but when I hit this one (14") it sounds like a kettle, and the *Gong Drum* finishes it off.

SH: What about the bottom heads? Are they fairly tight?

SP: I try to get them the same, but then I leave the bottom heads and keep tightening the top heads. Because of the impact, the top heads tend to collapse.

SH: Do you break a lot of heads?

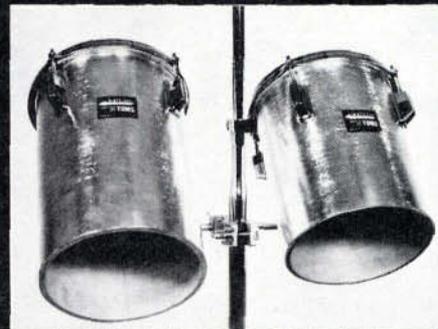
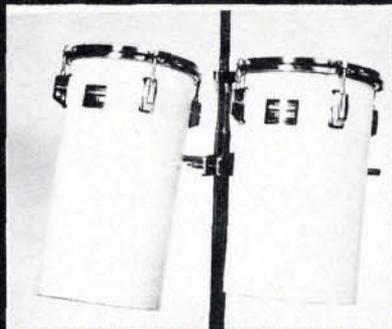
SP: I very rarely break a head, but they get so pitted that I don't like the sound. They get a wrinkle in them and then I have to tighten them up and they lose all the tone.

SH: What sticks are you using?

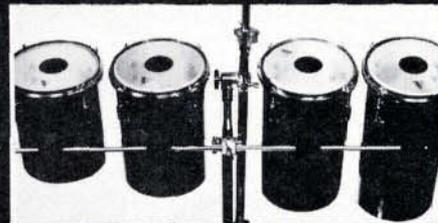
SP: I use Pro Mark 707. The wood is oak and I use wooden tips, but it's not the Ed

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SH: Have you seen the 808's, which are a fatter version of the 707?

SP: Yes, but for what I am doing now I find those just a bit heavy. So I stick to the newer 707's. A few years ago I was using Ludwig 7B's. They are the straight sticks with no bead. That was my phase of really heavy sticks.

SH: Did you crack a lot of cymbals?

SP: Yeah. Broke a few drums too! I think basically it was because the band I was in was quite loud. There was not an abundance of microphones, so I had to use heavier sticks in order to be heard.

SH: Is that the reason you use matched grip?

SP: No. I went to matched grip because I was very conscious of being ambidextrous. I play hi-hat with my left hand and my ride cymbal is on the left also. I started in the summer of '75. It took about a year to learn to do it successfully. My toms go in the usual order, but my cymbals are switched. I first started trying to play the left hand on the hi-hat. When it got too difficult, I'd switch back. But every time I played, I'd try to do it a little more. Sessions are great for practicing because you have to play very simply. It was a question of bluffing

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Carmine Appice

by Scott K. Fish

The first time I met Carmine Appice was back in 1978 at a drum clinic on Long Island. That was the day we taped the interview that appeared in the April 1978 issue of *Modern Drummer*. He spoke about a new album that he had in the works that would feature a "drum single" called "A Twist of the Wrist." Well, as often happens with any new idea, Carmine had difficulty finding a record company that believed in his project as much as *he* believed in it, and that album was never released. It took Edison 9,999 experiments before he came up with the electric lightbulb. When asked if he had been discouraged by so many failures Edison replied. "I didn't consider them failures. I just found out 9,999 ways how *not* to make a lightbulb." Carmine continued with his experiments and a new album is scheduled for release in June 1981.

Carmine and I spoke on the phone recently and discussed his new album. "I have a solo album coming out, probably in June," he said. "It's going to be a drum oriented album. The people that are playing on this album are also the nucleus of the *new* Rod Stewart band. Jay Davis is on bass. Danny Johnson is the guitar player. Duane Hitchings is *not* in the new Rod Stewart band, but he's playing keyboards on my album. Duane played on Rod's *Blondes Have More Fun* album. We're doing it at this studio called American Recorders. The producer that I'm using is Richie Podoler. He produced all of Sandy Nelson's drum hits. I wanted to do that kind of thing for the 80's, with the most amazing drum sound to ever come out! The studio here is unreal. It's 20 years old. The board and everything is all tubes. No transistors, so the "punch" of this place is unbelievable."

Historically, this is the same studio where Sandy Nelson recorded one of his biggest singles. "They did "Let There Be Drums" here, *all* of Three Dog Night's hits, and Steppenwolfs records," Carmine said. "It's a real history making studio. The sound of the place is unreal and it's the first time they ever got a drummer like me in it who beats the heck out of the drums! The sound is just unbelievable."

"I'm writing the material in conjunction with Danny Johnson, Duane Hitchings and two lyricists: Jim Diamond, a singer from Scotland and English singer Pete French. I wrote some of the lyrics, but I'm not really the world's greatest lyricist. So, we all split the tasks of lyrics, arranging and writing the chords to the songs. It really worked! We've got some great songs; some real showcases



Photo by Paul Jonason

for drumming. I'm trying to stay *away* from the sort of Billy Cobham-ish style of drumming that everyone's doing on albums," he explained. "I've just been trying to stay in the vein that I've always been noted for: Power Drums! I'm trying to add all the Krupa-ish stuff, that jungle tom-tom stuff except with a rock feel. Throughout the whole album there's a lot of tom-tom work. I really love that sound."

Carmine is using his famous Ludwig set-up in the studio and he says, "This is by far, the best drum sound that I'm ever going to put out in my whole career. I'm using a combination of the way I get my drum sound, and the way Bill Cooper, the engineer, gets *his* drum sound. Because of the electronics of the studio, and the way it's set up, we don't lose any of the "punch" of the drums. It's very hard to get that on record with drums these days because everything is so clinical sounding. You get *electronic* punch. You don't get *real* punch, and it makes a big difference.

"I'm probably going to dedicate the album to John Bonham," Carmine added. "It's the stuff that he and I have been doing for years, and now that he's gone, I'd just like to dedicate it to him. I really dug him. We were good friends. He always treated me with a lot of respect. When he died, I was in England and all these interviewers kept asking me if I was joining Led Zeppelin! Because me and Bonzo were the only two guys that were alike. And it was terrible . . . those interviewers. It really was, Bonzo was a grand friend of mine, and I just want to dedicate the album to him. That triplet bass drum thing that he played in "Good Times, Bad Times"? I put it in specific portions of songs, 'cause I've been doing that since '68, and John came out with the first album doing it.

"Actually, the drum *sound* that we're getting here is very similar to that first Zeppelin album sound. They recorded it at Olympic and it had the same tube set-up. So, it's the same kind of punch. No one else has really come up with that kind of sound since then."

In addition to his drumming, Carmine is also singing on the album. "I'm doing 7 vocal tracks. The old Brooklyn singing voice, singing some lead, all the harmonies, and most of the arranging. There's a good back beat in a lot of it, but I'm trying to stay away from your normal everyday drum beat. I'm trying to be a little creative. There's a thing we're doing that's very similar to Talking Heads. Instead of playing eighth notes on the hi-hat, I'll play it on the rim of the tom-tom, just to give it a robot-like effect. Staying away from your stock boom-bop-boom-

bop sound.

"I wrote a lot of the songs on the road. When I got back from Europe around December 20 we started getting together casually; playing the songs and putting them together. First we rehearsed with acoustic instruments to learn the songs and then we moved rehearsals to Duane's house. He has an 8-track studio and we recorded the material using a drum machine. Then we went into the studio and rehearsed 2 or 3 songs a day for about 5 days. We didn't play the songs more than twice. The day of the actual recording, we freshened up the songs while the engineer was getting a sound check. It stayed real spontaneous. I didn't even get to play the songs until the rest of the band really knew them. When I played with them, rather than them using the drum machine, it made the songs, even fresher. It's a good way to go about it. It keeps *me fresh*, and if you have fresh drums on a track it keeps that energy. It kicks the other guys in the ass. When the drummer gets bored . . . it's all over!

"We've had crazy people come by the studio. Henry Winkler dropped by with his son. Roger Taylor from Queen came by. Even the old drummer from Three Dog Night, Floyd Sneed. Alice Cooper has been hanging around because he's going to do his next album here. So, there are good vibes. Right now we're doing an experiment with one of the drum sounds, actually one of the drum singles. I've got a great title for it. It's called "The Ballad of Drum City Surfer Girl!" You know how long I've been talking about these drum singles, right? The record companies didn't want to listen to me. Now we've finally got Rod Stewart's label doing it. His manager hit me up to do drum singles. '

"We're experimenting now with a piece I first heard in *The Gene Krupa Story*. There's a scene where Gene plays three different rhythms and the band answers him. So, I'm taking the three different rhythms and *I'm* doing that. I just had my brother Vinnie in here. He was playing the counter tom-tom parts. Now we're putting in the actual drumset overdub so I can play the solo that goes over the whole section. It's pretty crazy. We're taking some time to really get into the detail work on the drum end of it. There's really no formula," Carmine explained. "You don't know until you start experimenting what's going to work and what isn't going to work.

"The time I first came here, I played with Richie Podoler who plays guitar. We jammed and wrote a song that I did on a show called *Hollywood Heartbeat*. That just came out of a jam. I've sort of written four or five drum singles with melodies and different concepts. I know

it can happen again! That's why I'm using Richie, because he's the only guy that has a track record of doing drum singles. I don't even know if they're commercial enough to *be* actual drum singles. I think they might end up being real heavy-duty popular album cuts. Like "Stairway To Heaven." That was never a hit single, but it was such a big song."

Carmine plans to perform with his band between Rod Stewart dates. "We're going to release my album to coincide with the Rod Stewart tour which comes up in July. Then, if we play four nights at Madison Square Garden and have a day off, maybe I'll do the day off at The Ritz with Danny, Jay, the band and a keyboard player. Danny's got an album coming out too, so we'll kill two birds with one stone. In between all that we're going to be doing five tracks on a new Rod Stewart album. It's a double LP. Three sides live and the fourth side will be the five new studio tracks with the new band. That'll be out for the new tour as well."

"There's talk of doing one of the songs on my album with Rod. I did over a song called "Be My Baby." Rod heard it and just loved it. He said, 'You know, it might be a good idea to include this in the show to give me a little break.' And he'll sing on the choruses."

There'll be some use of electronic percussion on the album but not much. "I'm just going to use it as effects," Carmine told me. "Remember what I was saying about playing eighth notes on the rim? I'm going to do things like that with it. Make it sound like a slide guitar at one point, or use it for a *Star Wars* kind of effect. I'm keeping this thing really 'roots.' Raw, kick-ass, the raunchiest, biggest jungle tom-tom sound that anyone ever heard! We're getting into some really interesting stuff. Some of the best stuff I think I've ever done. And there's 'controlled' playing. Instead of playing on the hi-hat to an uptempo rock and roll thing, I'll be playing on the tom-tom. I mixed in some Police sort of rhythms with the heavier drum sound, though. No one has really gotten into that yet. This is what I'm trying to accomplish. Keep the old kick-ass Carmine sound like in the old Cactus days in combination with what I do with Rod, Vanilla Fudge and everything.

"Richie Podoler did many Surf records and we're adding a little bit of that flavor as well, in total contrast to my drums. I hope it's a hit record. We have seven or eight tracks that are very strong vocally, and three drum things that I think will satisfy the drum market. I'm really happy with the way that everything's been happening. We're trying to keep everything at different tempos.

"One of the things we're going to do to promote this album is run drum battles all over the world. What I'm trying to do is bring back the old spirit of drums like Krupa had. The big band days and the drum battles! We ran a thing out here last year in conjunction with a radio station called K-West. It was called *The K-West/Carmine Appice First Annual Mother's Day Drum-Off*. This year I'm going to be away for Mother's Day but we're going to run it on Memorial Day out at the beach. We'll have fireworks at the end of the whole drum battle. It was a beautiful day last time. We're going to go on as Carmine and the Rockers and play songs off the album and finish up with an amazing drum solo, which I'd better do or I'm in trouble, right? We're going to dedicate that whole Memorial Day to John Bonham as well.

"I'm determined to bring the drums up front, man. I really think the kids are ready. The kids today never heard stuff like this! We're talking with Ludwig about maybe giving a drum set to the winner of the contest. There's a battle of the bands in Daytona, Florida sponsored by Ludwig and I'm going to be the guest-star judge. Sometimes I wonder about myself!" he laughed. "People ask me, 'Well, what do you do for fun?' *This* is what I do for fun! You gotta keep that New York attitude. Once you lose that, man . . . you're in trouble!"

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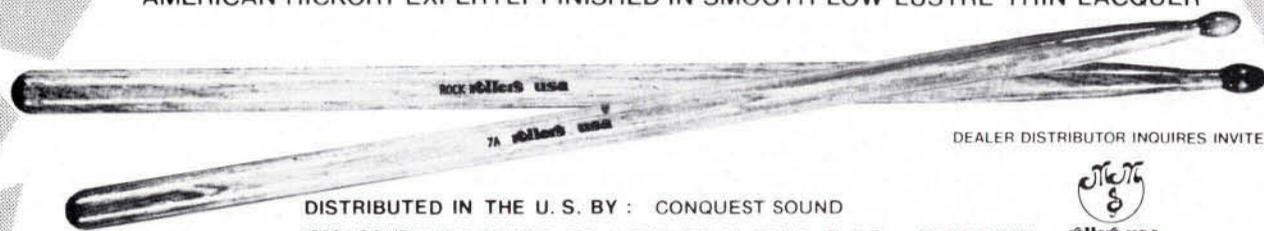
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Broadway continued from page 55

DM: In *Chorus Line*. I use a rented Ludwig set. I'm using my own sizzle cymbals. 20" ride, 18" crash. I'm using a splash, triangle, cowbell. The triangle is for pretty effects in "At the Ballet" number. And I brought in my own sizzle cymbal. I brought it in because of color. Even though I'm a drummer, sometimes I feel like I'm a frustrated pianist or frustrated horn player. I want to really be colorful, as colorful as all of the other instruments. And using the sizzle, you just have a hush ride to fit the soft high instruments. I started out with 4 toms but because of pit size, I'm only using 3 toms.

ME: It used to be the double floor tom.

DM: Yeah, but it's not really necessary. The only reason they had the double floor tom was for "Cassie's Dance" and the opening.

PP: When I first went into *Evita*, I didn't know what to expect. I thought it might be a Latin thing but it turns out to be a funky operetta. It's a lot of funk so I went with that in mind. I think I heard the white album which is from 1976. It's the concert version of *Evita*. I came in real late, just before it opened. I had no idea what was going on so I bought the album just to hear it. And it was like, "This is *Evita*?" So I brought a set with me and it worked out very well. Small 20" bass drum, front head off: 8". 10" and 12" tom-toms mounted on the bass drum and a 14" floor tom-tom. I also have a Gretsch snare customized for me by Tim Herrmann at Professional Percussion. They're different drums. Pearl, Rogers, Gretsch. They all sound very good together. A couple of temple blocks for some things. Woodblock and cowbell. The drums are toned pretty low and funky sounding. Trying to get as many bends in the toms-toms as possible. Conductors like it, and it sounds good out in the house. I would have loved to have gone for a Latin sound but it's not needed. It gets in the way. Although the percussionist has a marimba and bongos. There are some suggestions of South America. But it's

more rock and funk, and concert type things. You have to have your rolls down.

JR: I also came in at the last minute. There was a four piece set there, 9 x 13 and 16 x 16 tom toms. 22" bass drum. 20" ride cymbal, 14" top of a hi-hat for a crash cymbal and I brought in a pair of hi-hats, temple blocks, cowbell, woodblock and whistle. They're an old Ludwig set.

ME: I'm using drums that I got for my Bar Mitzvah. They're real old Ludwigs. A 20" bass drum 16 x 16 floor tom, blue sparkle, 8 x 12 Camco mounted tom-tom. It's a small set. Front head off the bass drum, bottom head off the tom-tom, bottom head on the 16". All the cymbals are Zildjians. I've got an 8" splash. 18" crash. 22" ride, thin 10" and some really old 14" Zildjian hi-hats that I really like because they're very soft sounding. I've also got a cowbell and two temple blocks. It gives me a more period sound.

KL: Is it at all possible to lend your own interpretation to the music?

ME: When you come into a show, if you start it, it's one thing, but if you come in, it's already set up for you.

DM: You create your own.

ME: After a while you do. But it's important and I think interesting to look at what you get. If you're playing at rehearsals in the very beginning, you're helping to create the dance arrangements with the pianist who's generally the dance arranger, or the pianist and the dance arranger are there. Things are added and thrown out. You've got to keep all of this in your head, or you write it down as you go. Before *Annie*. I didn't do any of the dates in rehearsal because there was very little dancing. When we got down to Washington for the out of town try-outs, I heard a lot of the music on the piano. Some music stays and some music is thrown out. But there was very little indication of where things were. A lot of quarter notes, a lot of 2 and 4 on the bass drum. There was no brass hits and no color

was indicated. There were some dynamics markings. Actually I liked it better this way because I felt I had a chance to create from some very flat and relatively uninteresting, uninspired writing. A lot of guys feel differently. Some like to have it all. I prefer not to as long as it's clear. I would write all these things in and then when it came to the final draft, they'd look at my music and recopy it for clarity after the show was set. A lot of the stuff wasn't in. I don't know whether that was money or laziness. That for me is when the show is most interesting, when you're creating it out of very little. You have to use your musicality, you have to use your ears and start to stretch out. I think that's when the first few months are the most fun. Because you're hearing it. You find out what works, what doesn't, what to take out.

DM: I came into *Chorus Line* back in 1976, because the international company was coming back from London to tour the States. We opened in Baltimore. I went in to learn the show. I taped it. You should also get a book if you can. I went home and did my homework. In doing my homework. I listened to the tape and said, "Oh, I finally got this gig." And I sat down to practice, keeping my eyes closed and felt like 'Yeah, I'm the drummer.' And then I heard things. Listening to the tape not seeing the show, I thought, "I want to push this section more. If I start them this way, I'll get more out of the band." So after doing the homework and going back, I sat down and did the opening and did the next song and the next and before I realized it I did the whole show. Then, I had the opportunity of working with Michael Bennett. We got down to DC and I really had a chance to see if what I perceived of the show was close or far off from Michael's vision. He would rehearse and rehearse. Everywhere we opened up, Michael Bennett was there. I really got the show two years after it originally opened, yet still the person who created it was there and going through all the motions of rehearsal.

JR: I think that what I came into was rehearsed for two

percussionists. Then it sort of switched to a drummer and percussionist. So some things were not clear but some things were pretty straight ahead. In my situation I don't think it was interpretation as much as trying to figure out what works in a certain situation. Mainly having the band spread out. and what worked playing wise to keep the band playing together. I think that had something to do with my choices of what to play.

ME: When you say keeping the band pretty solid, a lot of times there's something in the music that's wrong. It doesn't feel right. You may need it because of something onstage but it might not be rhythmic, and it may not feel good. It won't lay right, but it has to be there. Other times there are things there that are completely arbitrary. You're not helping the stage and definitely not helping the music. I think you have to have courage to be able to not do it. You play what's written the first time. If you see it doesn't work, you can discuss it with the conductor and say, 'Look this doesn't work.' If he agrees, fine. If he wants it, well you have no choice. There's something to be said for trusting your ears to keep things solid.

JR: Right. You're helping your conductor keep the whole band together. It comes out of what you actually play. You consider all the things you were talking about the style, the period, the things that are arbitrary in dance kicks. Things that have to be there. Your own judgment of what doesn't have to be there. Things that are more comfortable to you. Your own personal idiosyncracies about how you play the instrument. So it's a mixture of many elements.

PP: There were a few things in the music to *Evita* that were really open to interpretation. There were places where I was supposed to play with the horns, and it wasn't written in. The first couple of times I played the show, talk about laying right, that show does not lay anywhere. It switches meters all over the place. You go from a 4/4 funk to measures of 6/8 and into another feel and the conductor might want to move things up or move things down. A lot of the time I don't need my eyes open, but I keep them open anyway. I was more intent the first couple

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Market continued from page 13

and wanted one. It spread through the recording studio. A regular rock, headless tambourine is terribly out of balance and to play a 15 minute groove on it is tough. Everybody has this problem. I started talking to people like Ralph MacDonald and Ruebens Basini and they also said. "Yes. it's horrible, the thing just isn't designed well." So they were the first to hop on it. Ruebens and Ralph MacDonald were my first two endorsing artists. They've been extremely supportive," Tannenbaum said.

So, in Tannenbaum's case, he knew well before he even started thinking of putting his product up for sale, that it was in demand, and served a definite need and thereby solved a problem that has plagued other percussionists.

When Calvin Rose was a graduate student at Northern Illinois University, he was studying percussion instruments in the acoustic laboratory.

"We were studying some Chinese gongs called gamlons. One of the Chinese gongs that we were studying had a pitch change to it, a pitch modulation. The gong was thicker on the outside and

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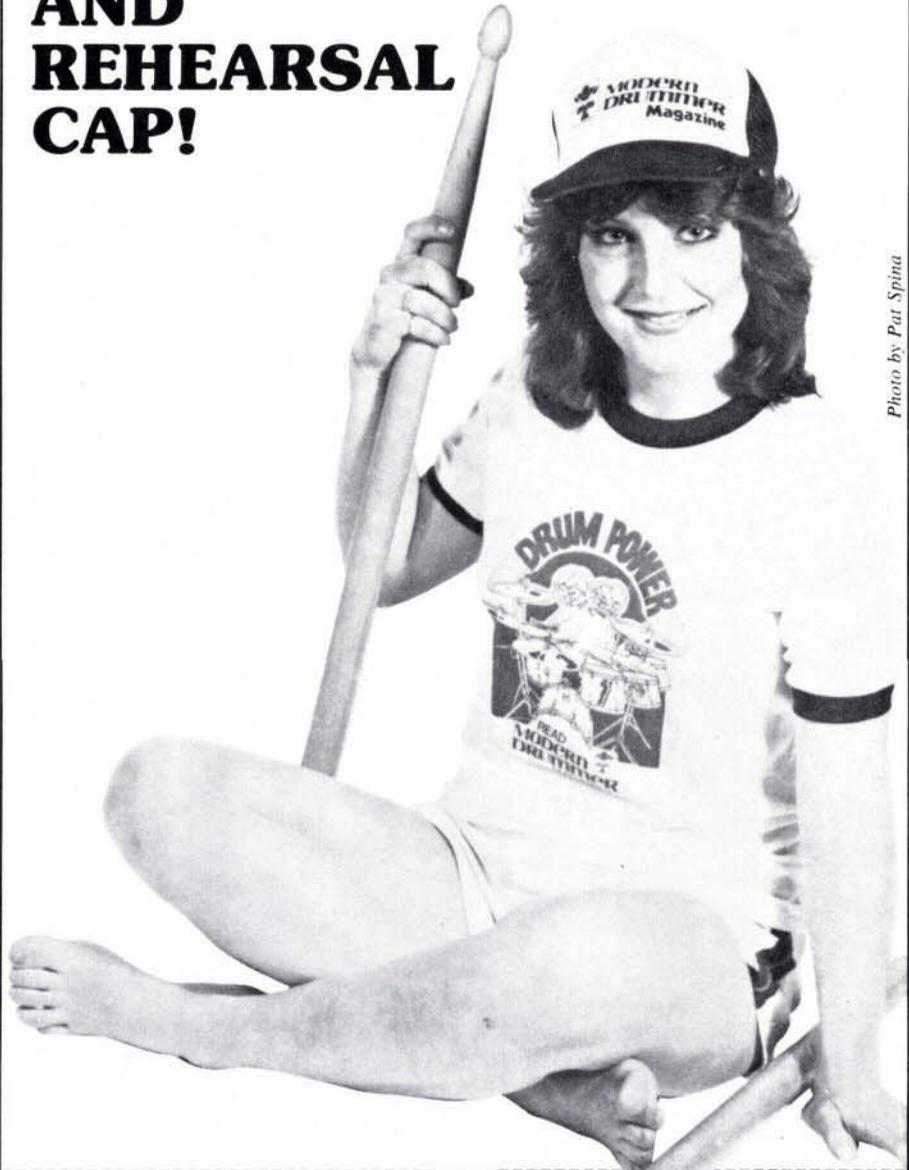


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Remo and the first tunable practice pad. Today, Sam heads the product development program for Duraline. The Superstick and Superhead products are Sam's newest creations.

Q. Since your mylar drum heads were so successful, Sam, what motivated you to improve them?

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.

For information about Duraline Superheads and Supersticks see your nearest authorized dealer. For free brochure write: Duraline Brochure, RDS Inc., 11300 Rush Street, So. El Monte, CA 91733.



thinner on the inside. So I thought, maybe this would work for a drum head, so I made a drumhead like that. And it worked. It gave the drumhead pitch modulation. So, I proceeded with my master's thesis and did my thesis on it. After I graduated, I applied for a patent. Once the patent was applied for, I looked into the idea of actually making the Tonga Rings and selling them myself. I started with mailorder to see the drummers' reaction to the product—would they buy it? The response was very good." Rose said.

In both cases, these inventors had a

good idea that their product was viable, before they proceeded to actually enter the marketplace.

GOING INTO BUSINESS FOR YOURSELF

Once you've decided that your product is marketable, there are options you must consider: Should you sell the rights to the invention to a large corporation or go into business for yourself? The question is a tough one and only you can decide what arrangement will bring you the most profit.

When Bob Grauso invented the Fibes.

fiberglass drums, he entered into an agreement with the CF Martin company that he would assign all patents, trademarks etc. to the company in exchange for a contract stipulating that he would be hired by the company for a period of five years. Throughout the five year period, Grauso had verbal assurance from the company that he was doing a fine job and assumed that he would be kept on at the end of the five year period. Instead, he was terminated.

In retrospect, Grauso said, "Having a good lawyer is definitely a prerequisite before entering into any kind of agreement with a company. More importantly, since we are not lawyers, but individuals with an idea that at a particular time someone is interested in buying, we should not lose sight of the fact that someone is going to make money from that concept, and make much more than we will. In our desire to get the product into the marketplace, because we have something that is unique and different, we sometimes forget the need to be concerned with the financial remuneration that we would have derived had we had the money ourselves. We are willing to get into the marketplace and allow any of those benefits to be completely forgotten about with our enthusiasm for the product and our concepts and our initiatives. As individuals and laymen we don't understand the legal contract. We're being told what the lawyer is interpreting it as. My point is don't rely on the contract as the most important thing. Really research the company and the people you are dealing with as if they were cheating you of everything you own presently. And by doing that you look at it in a different perspective. When you have confidence in that, put down in writing, in simple terms, what you want and have that brought to a lawyer. And have that drawn into a legal contract. Don't have someone draw up the contract for you and say this is what you should look out for. Put on paper what you want and talk to other individuals who have been in similar situations. If the company doesn't agree to that, you should forget it and try to find the money privately. Try to retain control in some form.

"Don't get swept up emotionally by what you've created. We get so swept up in our desire and enthusiasm that we tend to be very forgiving of other people's attitudes and concepts. And we don't look at them in reality. Most of the time you lose, because you're so interested in obtaining your objectives because you believe in them that you lose perspective of what the rest of the world is really like."

If you are interested in trying to sell your invention to a company, most will accept rough sketches that clearly show

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what the product is, or particularly with the drum industry, at least a crude model of the invention may sell the company on your invention. Sometimes a Hat lee is paid to the inventor, or royalties, which are usually a percentage on the retail price of the item sold. Every company differs and it is to your best advantage to query every one you think might be interested in your invention (based on the type of products they already manufacture) and investigate the remuneration structures of each. You might also consider the services of a broker who will act as a representative for you in terms of finding interested companies, presenting your invention for consideration and handling the actual sales negotiations. All brokers charge a fee, plus commission. If you balk at the idea of having to approach companies yourself, hiring a broker will certainly be to your advantage.

However, after all of this, if you decide that your best course of action is to go into business for yourself, there are several things you should be aware of. First, you must decide how you will handle the production of your invention and second, how you will market (sell) it.

It is important to consider how you will manufacture your invention. The cost of buying the machinery to make your product, buying the raw materials and furnishing the labor is usually out of the realm of the beginning manufacturer. It depends on the product. Calvin Rose has his Tonga Rings, which are made of metalized mylar, manufactured by a die-cutting firm in Waterbury, Connecticut. Bob Grauso, on the other hand, makes his Flo-sonic snare drum in his shop, and has gone into producing all of the parts. Grauso lends some interesting advice to the inventor with the problem of manufacturing his product:

"Most professional drummers come up with an idea because they're not happy with something they're playing with and fool around with an item. They come up with something and think, 'This is a good item to put out.' But they don't have a lot of knowledge on how to go about it. They get someone to make parts for them and put it together. But the cost is high. They must get knowledge of the purchasing of raw materials and the fabrication of them. This way, they'll find out that they might need as much money as they thought, or in reverse, they may need a lot more. They must approach it as a large corporation. Most manufacturing companies require 3 bids before they'll decide which one to accept. That's standard policy. I've had as many as 12 bids before I was satisfied that the lowest bid I had gotten was going to produce the product the way I wanted and was the best financial situation. Exhaust all sources of supplies for

making the product you want. Also, get a competent mechanical draftsman to make detailed drawings of the item. They don't have to be sophisticated, but reasonably representative of what the product is. Most places you go to don't want to get involved unless you have a print, because if they make a part wrong they can refer to the print. It isn't a big expense. A lot of kids in college doing fabrication drawings will do it for a lot less than a registered draftsman. You'll need a print for each part of the assembly."

Richard Tannenbaum says: "I spent a

lot of time and money researching the material for the frame of the tambourine. It's made of a special plastic (D.R.) that was chosen for its sound and strength. It took quite awhile to find just the right stuff. It takes an awful lot of money getting into molding the plastic. I designed my own jingles also. We manufacture the entire tambourine. We don't buy the jingles from anyone."

It is really an individual decision based on your product and the money available to you whether it is more profitable to make the product yourself or have an outside firm make it for you. The key is

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Vince Gutman is an independent session musician employed by Universal Studios, Chicago, Illinois. He holds a degree in Electronics and has 10 years playing experience.

Not long ago, synthesizing electronic percussion sounds meant endless miles of patch cords and stacks of textbooks, not to mention the long tedious hours spent coping with unstable oscillators. It is no small wonder that primitive systems never became popular with jobbing musicians.

However, the dawning of the decade brought forth dedicated electronic percussion synthesizers. Spawned through micro chip technology, these offsprings have rapidly gained widespread acceptance and popularity among many of today's top recording artists. These devices are capable of producing interesting "preset" sounds, as well as countless variable percussive sounds, which are limited (in many cases) only by the user's imagination and experience with them.

An intelligent approach and basic understanding of their operation and signal flow will aid you in developing a systematic approach in creating new sounds with these devices. For instance, the percussion synthesizer's front panel can be viewed as an assortment of building "blocks" which, through the use of foot switches and front panel controls, allows us to link the devices together to produce composite sounds. Let's discuss how these "blocks" relate to the fundamental properties of sound we are all familiar with: pitch, overtones, loudness and sustain.

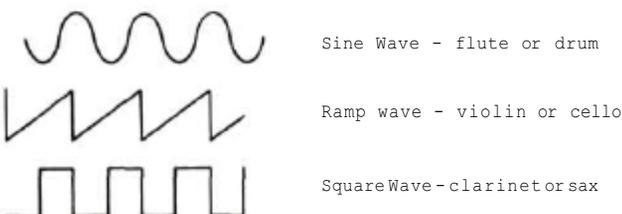
PITCH

Pitch is primarily derived from a signal source commonly known as a Voltage Controlled Oscillator (VCO) block. This simply produces an audio output waveform whose pitch is controlled by varying the amount of control voltage to the VCO through the front panel adjustments; "pitch" or "tone".

This control is similar to the foot pedal control of a standard tympani. A crude but effective comparison can be made between the tuning of a tympani and the tuning of the VCO. Increased tension on the tympani head will result in a higher pitch sound upon striking the drum, while decreasing head tension produces a low pitched sound. Likewise, increasing and decreasing the amount of control voltage to the VCO will alter its pitch in an equivalent fashion.

Illustration A gives examples of the three common waveforms generated through conventional VCO's.

Illustration A



OVERTONES

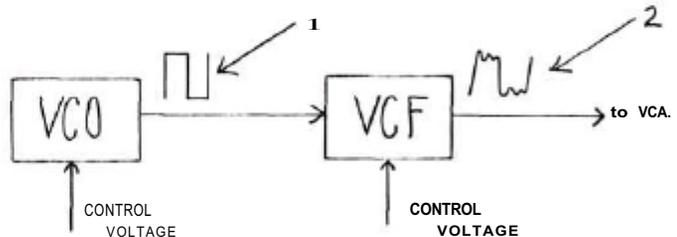
You may wonder why saxophone and clarinet reeds both produce square wave tones, yet each instrument sounds distinctively different. The reason is because the actual sound produced depends largely upon that instrument's resonance, which strengthens or weakens individual overtones that are present in the raw waveform. Most mechanical instruments employ "fixed" resonators (such as the inner cavity of a violin or the bell of a horn) to shape or contour sound.

Similar results are attained through the use of a Voltage Controlled Filter (VCF) block. The VCF is a sound modifier, meaning that given an audio input waveform, alterations are now possible in a fashion dictated by the function of the block (in this case tonal), at a rate determined by the control panel settings.

The main function of the VCF is to resonate (increase) or attenuate (decrease) the amplitude of any frequency within a particular area of a group of frequencies presented to it, making tonal alterations possible.

Illustration B shows a VCO derived square wave (1) similar to that produced by a vibrating reed mouthpiece, (2) depicting the effect the VCF can have on the waveform. Note the "ringing" present in the waveform through the use of the VCF.

Illustration B



If a waveform rich in harmonic partials (such as a square wave) is provided to the VCF, the precise partial at the cutoff frequency can be greatly emphasized using the resonance control. If the cutoff frequency (set through the tune control) is moved rather rapidly (with the sweep control) each of the harmonic partials are resonated individually and a *wa wa* or *yeow* effect is created through using the VCF.

A highly resonant filter can oscillate and serve us as a useful source of signal to simulate wood block and tom-tom sounds, whose pitch can be varied by adjusting the tune control of the filter.

LOUDNESS

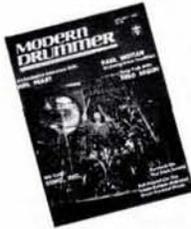
The voltage controlled amplifier (VCA) block contours the amplitude of our sound in a fashion determined by control voltages developed from our input device (in most cases, a drum trigger pad). Striking the pad produces the amplitude portion of the control voltage that is used to control dynamics of the VCA. Overall loudness (output level) can be adjusted through the volume control.

SUSTAIN

The length of time that sound passes thru the VCA is determined by the setting of the "sustain" or "decay" controls,

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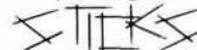
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Market continued from page 81

to research both options thoroughly before making the decision.

Once the manufacturing question has been settled, the bulk of your time will be spent coordinating the marketing of your product. Who will be interested in buying it? Where do you sell it and how? The first thing you need is a sales force.

In the music industry there is the option of engaging a "rep" who represents other companies and may agree to take on your product to sell to dealers. You should supply the representative with as much literature as you can about the product, and several samples. He must

be convinced that the product will make money and that if he takes on your line, you will be able to fill the orders that he writes. A commission is paid to the representative for every sale he writes.

You can advertise for a rep in the classified sections of the music industry trade magazines, including *Musical Merchandise Review*, 370 Lexington Avenue, New York, NY 10017 and *Music Trades Magazine*, PO Box 432, 80 West Street, Englewood, NJ 07631.

The other alternative is a distributor who sells your product to the dealer at wholesale prices. Grauso advises: "Whatever the item costs you to make in

terms of labor and material—the price should be 4 times that, to determine the list price. That's only because if you sell directly to the dealer, you can take 50% off the list price. You have to understand the discount structure. If you go through a distributor, you should figure 5 times the amount it cost you to make the product."

Calvin Rose states: "I suggest a lot of research be done on the distribution system. For example, in the music industry, depending on the item, there are several ways you can go about distributing it. For a large ticket item, like amplifiers or drumsets, it's best to distribute through reps because their commissions will be pretty substantial on a sale of that type. A smaller item, like Tonga Rings, I've found it's much better to go through a distributor rather than a rep because a rep isn't going to stand there and talk to the music dealer for a 1/2 hour on a product that's only going to bring him a \$70 commission. You really have to understand the distribution system before you get involved in something like that."

Bob Grauso feels that the best way to market your product is to go directly to the custom drum shops as he has done with his Flo-sonic snare drum, because, "They will have belief in your product. They'll take the time to divert the customer from something they were interested in, to the newer design or whatever the product is, if they think it merits it. There has to be a strong point of sale in the direct encounter with the consumer."

Richard Tannenbaum took his product to C. Meisel distributors and says, "They're beautiful people. They're the greatest and I don't think we'd be in business today without them."

You will also have to consider advertising and promotion of your product. Bob Grauso stresses that advertising and endorsements are important.

"Secure a name player. Give your product to the player to use, but don't give it away. In return, you put his picture in ads in national publications. If it's a name player you want badly, you may have to give him a piece of the pie. Either give him a piece of the sales, or set this person up as part of your company. Or you may just pay a lump sum. The reason you do this is because dealers want products in their stores that are pre-sold. That's why national publicity is very important. The dealer does not want to take the extra time trying to sell your product."

Your advertising campaign must reach two audiences, the dealers and the consumers. Magazines like *Musical Merchandise Review* and *Music Trades Magazine* will reach the dealers. There are numerous consumer publications and only you can determine which are best

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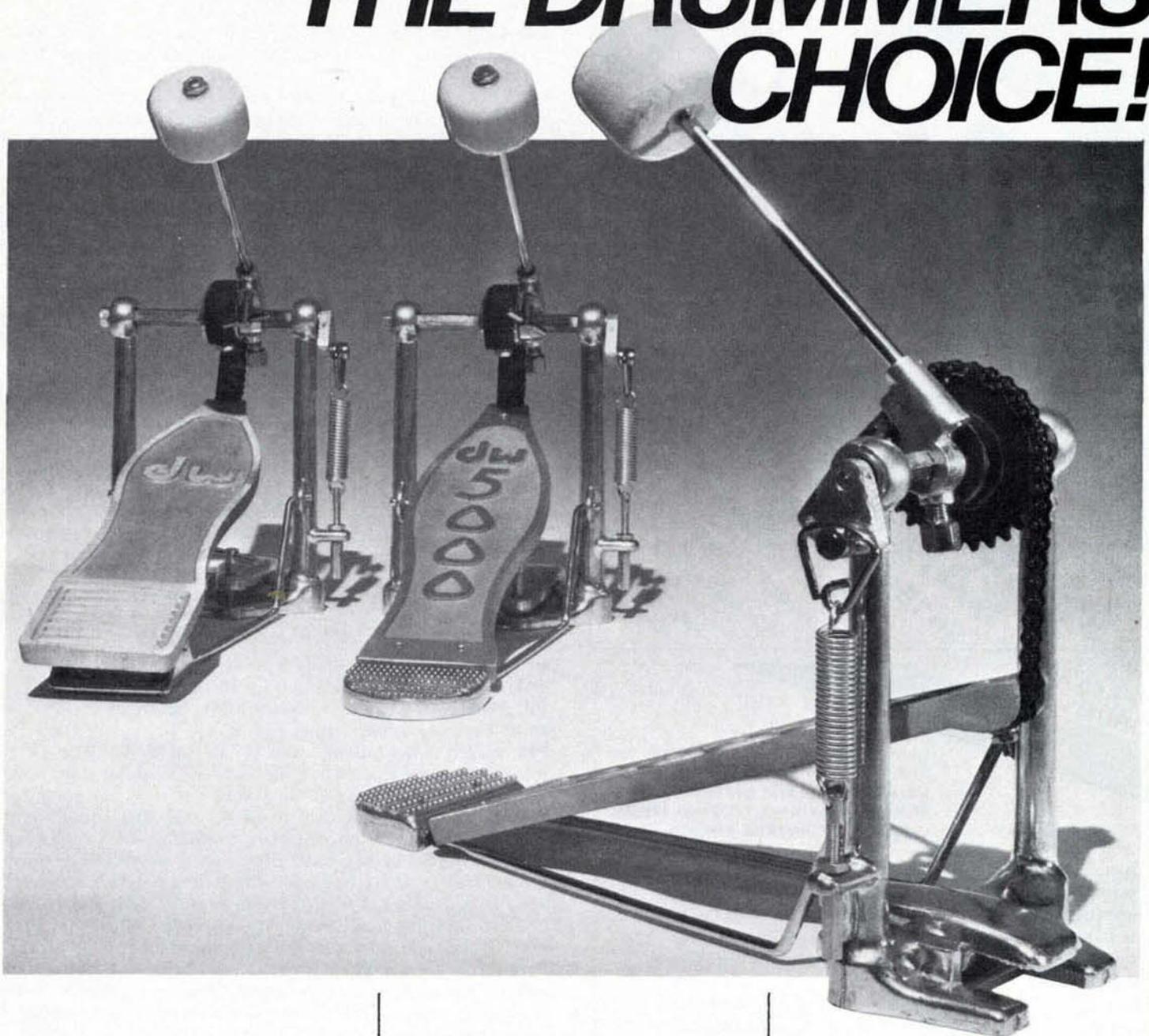
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Broadway continued from page 77

of times myself. It was really treacherous. I thought something was an 8 measure phrase and it turned out to be a 9 1/2 measure phrase. Everything was totally unexpected. I kept my eyes glued to the music the first couple of times. Gradually my ears opened up but it took quite a few weeks. I needed more time to get familiar with *Evita*.

JR: In the beginning you're trying to play exactly what's there as close as you can plus what the composer and conductor are telling you.

DM: I learned seriously with *Chorus Line*, that the next show I get, I'd like to be in on it at the beginning. I would stick close to the producer. I would stay close to him to find out what he wants out of the play. That's what's happening. Once you're sitting at rehearsal, before the music is ever written up, you're in on it at the beginning. You're around all this creativity, and you even have a chance to throw in your own. I'd like to be there and get into the director. So that when the music is written, it's because I helped write it. Then if I come into a show that's already happening, it's back to interpreting to feel out what's happening. You're never going to be the same as the original guy, but you still want to give that pulse.

ME: That brings up something interesting. Subbing. I think that subs are unsung. It's a very difficult thing when you come in to try and follow somebody else who's been with the show. What you have to do, without rehearsal, is come in and do the show. You have to please yourself, but you also have to please the conductor and the orchestra. What I've always done, when I've been hired to sub, is tape the show and get the book. I'll play the tape, and try as far as possible to get the touch that the other drummer has. As a sub, it's different than taking over a show.

PP: You're trying to sound like the other guy.

ME: Because you want to come back there.

DM: With subbing, you wouldn't study the book that extensively. After all, this isn't going to be your bread and butter constantly.

PP: More so. I would study it more.

DM: But if you become a sub for three or four shows.

PP: What's wrong with knowing all those shows?

DM: There's nothing wrong with it.

PP: Well, I'm not talking about staying up for 8 or 9 hours. But if someone does a particular fill, and I've seen the show and he does the same fill twice, in the exact same way, I'm going to go out of my way to get that down because that sounds pretty important. When I subbed at *They're Playing our Song* for Mike Keller last year before I had *Evita*, some people were running around downstairs looking for Mike. They didn't realize that Mike wasn't there. I wasn't trying to be a Mike Keller clone, but as a sub, that made me feel good. That secured my gig that much more. The conductor's happy, the stage is happy and I'm happy. They'll keep hiring you. I worked quite a bit.

JR: I agree completely that subbing is almost a thankless task. It's almost impossible because people get so used to hearing the same thing 8 times a week. Though it's not realistic, and not possible, everybody would like the sub to sound exactly the same as the person he is subbing for. It's physically impossible, and unnatural in a way, to strive for. But that's what makes the most people happy. Right or wrong.

PP: There are a lot of things that drummers and other instrumentalists have in common. So I don't have to worry it there's a tune that's all feel or all groove. I don't have to work on the way the other guy plays that. I'll play it my way. If there are certain things that go on in the tune that I don't feel comfortable about, I'll work on that. I know at *Evita* they'd love it if I was there 8 shows a week.

DM: In a show you have the conductor, his assistant, yourself and your sub. So you have four possibilities of how that show is going to go. You've got the conductor and you, or the conductor and your sub, or the assistant and you or the assistant and your sub.

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JR: The chemistry of the conductor/drummer relationship is different with everybody. You play the same show and it's interesting and in a way you're lucky because it shows your longevity, or adaptability or whatever, to go through 7 conductors. The chemistry is different with each one.

DM: It goes back to Alan Dawson. When he said you have to be a Gemini as a drummer. To give them what they want and do what you want. When it's your time to do what you want, do it, but give them what they want. And that's how you survive. It hasn't failed yet. I've been working steady.

ME: With subbing, it's interesting how one thing leads to another. John was a sub. It's a whole progression of things. The first show I ever did, Off Broadway, was for Alan Herman. Everybody knows Alan. Alan started *A Chorus Line*. I was getting a lot of work from him. Eventually I got *Annie*. John subbed for *Annie*. What happened was that all the subs were excellent, but the conductor felt that John's touch was the closest to mine. Right or wrong, he was able to bring it in. It's something that you can't practice. The original conductor for *Annie* was Peter Howard who is the conductor of *Barnum* and he wanted John, because he liked him so much. Arnold Gross who is the conductor now feels the same way about John. In fact, he keeps forgetting that you're in *Barnum* and keeps asking me to bring you in. It works that way.

DM: That's part of success also. The successful drummer. The conductor knows you, knows your ability and knows you're free. Chances are you've got the gig.

PP: I have two subs at the show right now. One is Andy Zoob and Perry Cavari who, as far as I know, hasn't done any Broadway. Here's someone that I know what he's done. I know that he can follow the conductor, he's got that kind of responsibility so I gave him a chance at the show. I hate to put it that way, but that's what it was. I knew it would turn out well, but it's turned out very well. And he's happy.

JR: Music relationships in shows spread and connections are

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Broadway continued from page 87

made that come up two years later. And that's not unique for a show. You play with someone on a gig in a Cabaret club and 2 months later, somebody calls you to do something else. It gets to be a bigger and bigger circle. People you work with become familiar with you and either like you or don't.

KL: When a performer gets sick or a new person steps in and takes over a role, how is that handled in terms of rehearsal?

PP: There is no rehearsal. There are understudy rehearsals every week. Equity has a thing where aside from the basic salary they can get 8 hours of rehearsal out of them during the week. But if it's a member of the chorus and there's a rehearsal call, they have to be there. They usually don't get a chance to rehearse with the orchestra. They just go in and play a show, just like a sub. You may learn a show from a tape but the first time you play a show is at the performance.

ME: I had a different experience. When they changed the Hannigan character in *Annie*, they rehearsed privately with a pianist. Usually the day the performer is to go in, they'll have a chance to rehearse with the orchestra.

PP: They were totally new people?

ME: Right, totally new. When Dorothy Loudon left . . .

PP: Right. I should have said for understudies. Two new people came into *Evita* and we had a performance on a Monday afternoon in which they had to go through it.

DM: The same with a *Chorus Line*. We have no rehearsals. Every now and then Marvin Hamlisch or Michael Bennett might come in and say, 'We need an orchestra rehearsal.'

JR: Most of the time, what happens is, there isn't an orchestra rehearsal for people going into the show. They rehearse with the assistant conductor or the pianist and that's how they get the stuff musically before they go on.

DM: We do at times have a full company rehearsal, and only at the full company rehearsal do I have to be there. Just piano and drums. It's mandatory now for the drummer to be at the full company rehearsal. I don't mind it that much.

KL: With other shows that you've all done, was it difficult to adjust to the different types of music? Like *Evita* as opposed to *Their Playing Our Song*.

PP: It's something else to do. It wasn't any more difficult in that I consider myself a professional and I'm not just a professional rock drummer or funk drummer. I play a lot of different styles. It's just a question of moving to a different style. It wasn't something that I had to learn to do. I play jazz, funk, some period music. I know the difference in styles between the 30's and 40's. I had some orchestral experience in college. It's just a question of shifting gears. One thing doesn't negate the other.

JR: It's an obvious point. We're not even aware of it. To be a successful show drummer involves more than any one show. So you have to play a lot of different styles.

PP: And be semi-accurate. It's not like you have to research something for 4 years. We know what to do. We know what's right. If we're playing a Dixieland thing, you're not going to throw in some crazy fill out of character. That's what John's talking about.

DM: Here's a good example also. I went from *Chorus Line* international to national, and then realized, I wanted to go to Europe. So two weeks later I was in Europe and Mongo Santamaria called me to play in his group. With the rehearsal we had to learn 70 tunes within a week. That was an experience because I had to go into Latin, but not be too busy and not get in his way. It was like, 'What do I do?' He wanted me for the disco tunes, for the disco version of "Watermelon Man," but then there were reggae tunes and all that. In a week I had to learn it because the next week we were on the road. I stayed with him for six months, then got back to the States and got a phone call and I was right back in *Chorus Line*.

PP: But what you're saying about the change in style, it's just do it. I don't just mean do it, it's obviously studied and learned.

Broadway has been very good to me. But I don't think of it in terms of a stepping stone. It's a job and it's music and I'm glad that I'm able to make my living with music. But I like doing other things too. But Broadway can get on your nerves doing the same thing. Any group will do that to you eventually.

DM: Well the way I look at it is, it beats an eight hour, [a day job]

PP: It's the idea of the whole time question, for drummers. It's nice to play good time. You have to get away from the show.

ME: It's more like being into music. Music is the question. It's music that you play in a Broadway show. And it gets back to craft music. As opposed to the gut.

PP: Sometimes you may hate it but discipline wise, you'll do it. You do it correctly.

DM: I would never go into the pit thinking that way.

PP: Sure, but there are times when I think, 'I don't want to be here.'

DM: You know what I think of honestly when I feel that way? It beats an eight!

PP: But I'm talking about when you feel inappropriate you still do it because of the discipline. You love music. Even if I'm playing a wedding, I have a good time playing a polka. You look at a situation and get the best you can out of it. If everything's going well, great. If it's not, well, I'm playing the drums and enjoying myself.

ME: I think you've got to be honest too. Because you try your best and you want at all times to be the best. Sometimes you don't feel like playing and it gets on you. I know I have a certain level I won't fall below. I try not to say, 'Well the hell with it.' I'll try. I do the best I can. If it's particularly good, great. I try to be myself. I don't lay a trip on anybody musically. You try to keep it out of the pit. Sometimes I don't do the job and I don't worry about that because I know that I can.

PP: But that's also the situation of being in the pit 8 times a week.

continued on page 91

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by Cheech Iero

Q. The Rogers Drum Company once made a two way bass drum beater which locked into place with a spring. It had felt on one side and wood on the other. Do they still make this item?

B.G.
Honolulu, HI

A. The two way heater you're referring to has been replaced by the Black Jack Two-Way Beater. The spring lock snaps the beater into place. The Black Jack has a flatter shaped striking area with rounded corners for maximum head contact. A synthetic material is now used in place of wood making it harder, yet lighter. A felt strip on the other side provides the hard felt sound.

Q. I would like to paint the front of my clear, Remo bass drum head. Can I use any paint or is there a special kind which will adhere to the drum head?

E.F.
Mason City, IA

A. I would suggest a vinyl, or plastic paint as opposed to oil or latex. Vinyl and plastic are more elastic, which must be considered since the painted surface will be tensioned. Oil or latex tends to crack. Use a thin layer regardless of whether you brush or spray the paint on the head.

Q. Zanki cymbals are supposed to be different because they are Rotocast. What does this mean?

B.G.
Los Angeles, CA

A. Handcrafted in Pistoria, Italy, Zanki cymbals undergo the patented Rotocasting method which combine properties of both the molded and rolled methods of cymbal-making. A bronze alloy is heated and then subjected to mechanical pressure. It's a process which makes the grain more compact, and its micro-cavities can be closed more tightly. The manufacturer claims this results in a cymbal with more power, durability and higher pitch.

Q. Where can I find a list of the major music publishers in the United States?

T.K.
Waycross, GA

A. The largest music publishing firms are located in New York, Nashville, and Los Angeles. A fairly complete listing of the most successful firms appears each September in Billboard's Annual Buyer's Guide, as well as in Cash Box and Record World magazines.

Q. I often record in a very small room. How can I get that big, roomy sound from my drums without adding special effects?

S.C.
Phoenix, AZ

A. According to recording engineer Dave Thoener, this is difficult to accomplish unless the room has a "live" sound. If the room has a wooden floor and walls, a high ceiling, along with a good drum set and a good player, the odds could be in your favor. However, room mikes are the real answer. They pick up the ambience of the room which can be blended in with the direct miking of the instrument on the mix.

Q. I would like to have a Brilliant finish put on my A and K Zildjian cymbals. They were purchased new within the past four years and are in excellent condition. Will the process involve heating the metal, and will the glossy surface dull with regular cleaning and soft buffing?

P.J.
Toronto, Ontario Canada

A. The Zildjian Company does not accept non-Brilliant cymbals for refinishing. The high tempered buffing process heats the metal and changes the temper of the cymbal. With proper care, Brilliants will naturally dull to a polished antique look after four or five years. Although the Brilliant cymbals pick up fingerprints easily, their clean-up is just as easy. The dirt does not cake in the sound grooves, which makes maintenance less of a chore.

Q. My very first drum set was a Roxy four piece set. It was pure white with a cymbal stand attached to the bass drum. To this day, I've never heard of a Roxy Drum Company. Who actually made these drums?

T.Y.
Chicago, IL

A. Approximately fifteen years ago, the Pearl Musical Instrument Company manufactured low end student sets which were distributed through some nine jobbers in the United States. These drum sets were under such brand names as Roxy, White Hall and Torreodor.

Q. I recently saw an orchestra on a UHF channel with a tympanist who was sitting down while playing. I've never seen this before. Is this a common practice?

R.G.
New York, NY

A. Some tympanists prefer the seated position as it enables them to constantly maintain contact with the pedals, allowing for faster pitch changes.



Broadway continued from page 89

DM: In the beginning for me it was 8 times a week and it was, 'Get that money.' But I can survive with the way it works now. We have a good working relationship, myself and Hank Jaramillo. He's on payroll. So I only lose doubles. So OK, take two shows off a week. I won't go into the pit feeling negative. I'll call up Hank and say, 'Take a third day'. But it really doesn't come to that. Psychologically I'm up for it. Six shows a week. Why should I be down? It's a good gig.

ME: I just wanted to say something. When we were called for this interview, in my mind I was thinking, we're a younger generation of Broadway players. And there are a lot of guys out there, amazing players that no one knows about. Guys like Hank Jaramillo, Alan Herman, incredible players. Hank has helped me out. He's taught me things. It's another way we are connected. Alan Herman is an amazing musician. He was my teacher for a while. Very helpful.

PP: My first serious teacher, Nick Cerrato is in that group of second generation drummers. Also a fellow who's now deceased, Mike Redding did an awful lot for me. They both did an awful lot, as far as subbing. I subbed for Nick in *Candide* five years ago. It was my first show. That was a strange show. I got my start from him. As a matter of fact the conductor from that show, Paul Gemignani is doing *Evita* right now. He was the contractor and he hired me. Mike Redding helped with *Godspell* and some other outside jobs.

DM: There's others like Herb Lovelle.

PP: It's true what Mike said about us being the younger guys.

DM: In this business it gets to that point where, it's time for the younger players. It's evolution. We're the youth. We're the energy right now. But Broadway will continue on and on. Hopefully the four of us right here will constantly be gigging on Broadway, because we can handle the gigs. Because we've made our mark now, we'll be wanted more and more. Then we'll be the old cats. It's not like this is it. We don't work anymore. We've proved our worth. We're in. I hope.

JR: There is continuity. Somebody had to give everyone here a chance. To give us the opportunity to prove that we can do the job.

KL: Would you all want to continue as Broadway drummers?

DM: Well I look at it this way. It's the most stable gig. A *Chorus Line* is very stable. It's been my bread and butter for a while. I have a corporation of my own because of *Chorus Line*. It's secure for as long as it is and that can be a very long time. Or it can fall under in a very short time. A show may come in and last for 3 weeks. I've done the road tours and the Playboy Club and mostly everything that a drummer would like to do. I could do Broadway forever. Because it's only 2 hours a day. I have 22 hours to myself. To do other things that I'm about. So I think this is great as far as steady work and being secure.

PP: But even as secure as it is, music itself can get very insecure at times.

ME: All shows close.

PP: I'm glad I'm doing Broadway now, and I'm happy that I'm a relative success at it, but there are a lot of other things that I'd rather be doing. But it's the vehicle to security and to becoming known. I consider myself lucky.

ME: I feel the same way. I'm glad to be doing it and glad for the opportunity to have more hours in the day. My show has been running almost 4 years. So in that time I've done a lot of different things. I try to get my perspective out of the pit when I'm not there. You have to realize that all shows close but it gives me a buffer between a certain kind of scuffling that is unpleasant. I've been able to do a lot of writing, and have put a band together. And that's something that pleases me a lot. We all have similar feelings. At times it's great, at times it's a drag. But it does keep us working.

DM: And there are a whole lot of musicians who aren't working.



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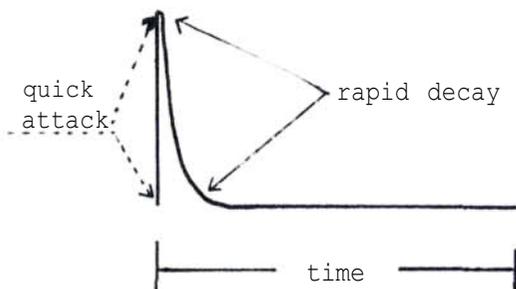
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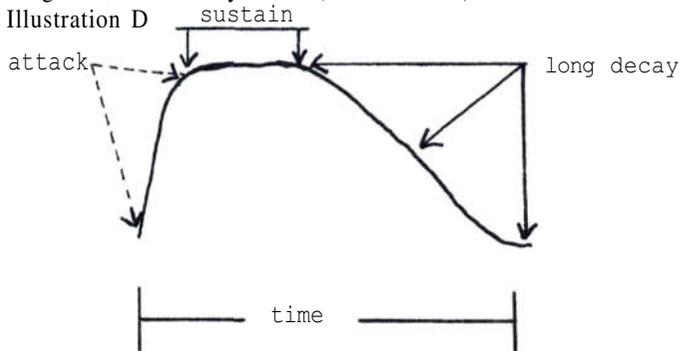
Elec. In. continued from page 82

which alter time characteristics of the control voltage to the VCA. Simple percussive sounds have a very quick attack and a likewise quick decay as shown in *Illustration C*.

Illustration C (wood block)

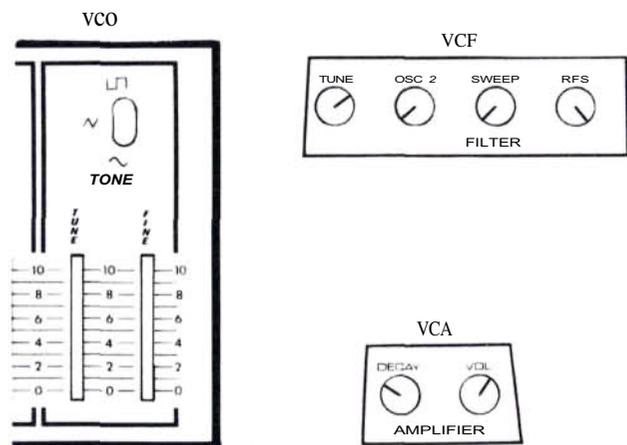


Yet striking a gong would yield a building attack time and a long sustain or decay time. (*Illustration D*).



Typical examples of the sections we have discussed are given in *Illustration E*.

Illustration E



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The Successful Inventor's Guide: How to Develop, Protect and Sell Your Invention Profitably by K. O. Kessler and Norman Carlisle. Copyright 1965 Prentice-Hall, Englewood, New Jersey.

Q & A About Patents. Department of Commerce, September 1978.



through some things, but it worked out. Eventually the ride cymbal went over to the left, and by that time I had completely switched. Now I have one on each side.

SH: What about cymbals'?

SP: I'm endorsed by Avedis Zildjian. I went to Boston last year and they helped me select a beautiful set of cymbals, one of which I just cracked tonight.

SH: What is your basic set up?

SP: It's a Swish Knocker without rivets, very heavy, 24". I always call it a pang because it sounds like that. It's quite heavy. The ride next to that, the left hand ride, is a 21" standard Rock Ride.

SH: The one you use with the big bell?

SP: Yes, the one on the left. The first crash is a 19" Rock Crash. The next one was an 18" Rock Crash. The right hand ride is a 21" brilliant *Earth* Ride.

SH: Oh, they make them in brilliant now?

SP: Yes, that is one of the early ones last year. It's a slightly different sound. At home I have a bigger, real dirty one, a different sound. I like this as well. Then I have two 17" Rock Crashes, slightly different weights, of course. Basically it just goes from low to high with the four crashes. And then a 12" splash. Finally, a 28" Turkish gong which I hit once in the first tune. It looks good! The hi-hats—14" *Quick Beats*.

SH: Do you like those?

SP: I love them!

SH: You were using rock hi-hats before that?

SP: No, I used *New Beats* before that. I had a couple of sets of *New Beats* and I just took the bottom cymbals off and put them together. That's what I had with Jack. I just had two bottoms, so I suppose they were basically rocks. This set of *Quick Beats* has a very heavy top cymbal. It is heavier than what they normally put on. When I took them up to Zildjian, they were really surprised when they heard them. I got those at Little Joe's in Houston. That's where I selected the first set of cymbals. I went up there (Boston) and amalgamated it.

SH: And snare drums, you like swapping around?

SP: Yes. For live I love the Leedy. It has a *Diplomat* head on the bottom. On the top head, there's a reverse spot (C.S.). I got through *Ambassadors* too quickly. In the studio it could be anything.

SH: In the studio do you use yours or do they tell you to use whatever is in the corner?

SP: No, never. I always use my own stuff. In the States, a lot of studios have their own kits, and occasionally they're really nice kits; they're cared for, they're tuned. But in England, they've just got pieces of junk. Studios very rarely have their own drums. So I always use my own drums, even in the States. I own them, I might as well play them.



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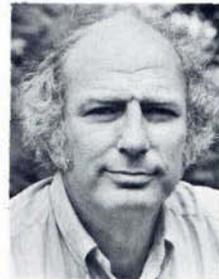
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INDUSTRY HAPPENINGS

RHYTHM SECTION LAB CLINIC

On Sunday, March 22, The Rhythm Section Lab held a Clinic featuring: Horace Arnold, Rick Laird, John Scofield and Frankie Malabe (not in photo). The two sold-out crowds were treated to some great playing and instructional insights from each musician. It was a unique opportunity to be able to see each player perform and then to ask questions in a very intimate setting.

A special segment on Latin Percussion was performed by Frankie Malabe, Eddie Bobe

and Eddie Rodriguez on conga and bongo. A demonstration and talk on the folkloric Bata drums was given by Louie Bauzo.

It was a very enjoyable afternoon and the Rhythm Section Lab looks forward to more clinics in the near future.



DRAGON DRUMS OPENS N.Y. OFFICE

Dragon Drum Ltd. Corporation, manufacturers of professional line drums and accessories, has opened a New York sales office.

"The New York office will give our northeastern custom-

ers greater access to Dragon Drum products and information," said Company President Ralph Packer.

Regional Sales Director Jim Edwin will head the new office located at 1520 Broadway, Buffalo, New York 14212. The telephone number is (716) 892-2321.

WHERE'S RANDY?

Almost hidden behind his drumset containing some 40 Remo RotoToms is recording artist Randy Seol, ex-Strawberry Alarm Clock drummer whose new group, Live Octave, is now on tour. Randy's setup includes seven different sizes of the tuneable tomtoms, which he plays in melodic, harmonic and percussive styles. The RotoToms are mounted in three banks using standard Remo *RotoTrac* hardware, and the banks are transported as assembled units. More details on this unusual RotoTom setup are

available directly from Randy Seol, who may be contacted through Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.



DEJOHNETTE ENDORSES NEW CYMBAL SPRING

Jack De Johnette, internationally famous drummer and

band leader, is endorsing the "new" Heavy Duty Cymbal Springs from Aquarian Accessories Corporation.

According to DeJohnette: "The Cymbal Springs feel great to play on and they do absorb a lot of the impact by allowing the cymbal to move. They really do help protect cymbals, especially crash cymbals."

Also at Jack's suggestion, Aquarian is planning to develop a special holder for mounting Chinese type cymbals upside down safely.

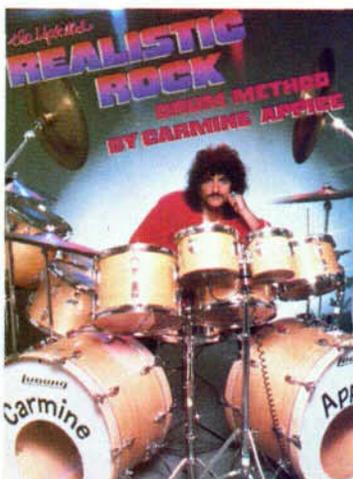
For more information, write: Aquarian Accessories Corporation, 1140 North Tustin Avenue, Anaheim, California 92807.



BELOW'S BAND SCHEDULED FOR EUROPEAN TOUR

Drum pioneer Fred Below, best known for his work on the early Chess records with Blues greats Muddy Waters, Little Walter and Sonny Boy Williamson: and for his work with Junior Wells, B. B. King, Dinah Washington, Buddy Guy, and Arthur Prysock, is currently leading a jazz group in Chicago. Below's band can be heard regularly in the Chicago area and there are tours scheduled for Europe. Any persons interest-

ed in contacting Fred Below can do so at 144 S. Sacramento, Chicago, IL 60612.



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JUST DRUMS

PEARL'S HANDMADE OAK DRUM STICKS

Pearl is now offering a handmade oak drum stick in addition to its domestically manufactured hickory sticks.



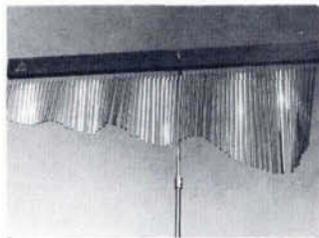
Wood tips in selected popular sizes plus two new models are now available through any music dealer. Nylon tips will be available shortly.

"Selected kiln dried wood is turned on modern automated lathes to insure a consistency of quality comparable to sticks costing half again as much," announced a company spokesman.

Pearl handmade oak sticks are a product of Pearl International, 408 Harding Industrial Drive, Nashville, TN 37211.

THE OM CHIME TREES

OM Instruments of Belleair, Florida has introduced three new models of chime trees. The *Jumbo* chime tree



features 72 chimes, with single or double rows, suitable for shimmering effects. The 36 Chime *Combination* model has a 4 octave range and a deep, yet brilliant tone. The 18 chime model is sound designed for the short, tonal sweep. Both the 18 and 36 chime models are available with solid or tubular brass chimes.

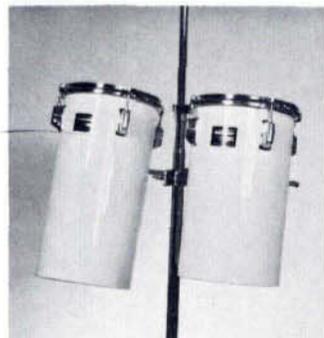
For further information, write to: OM Instrument Company, 1115 Ponce de Leon Drive, Belleair, FL 33516.

CANNON TOM-TOMS FROM UNIVERSAL PERCUSSION

Universal Percussion's newest product is the Cannon Tom-Toms. You can mount up to four tom-toms on a single cymbal stand. The toms are constructed of 8-ply maple shells without reinforcement hoops. The Hi-Pitch set lists at \$189.00 with mountings.

For further information, write to: Universal Percu-

sion, Inc., 427 Fifth Street, Struthers, OH 44471.

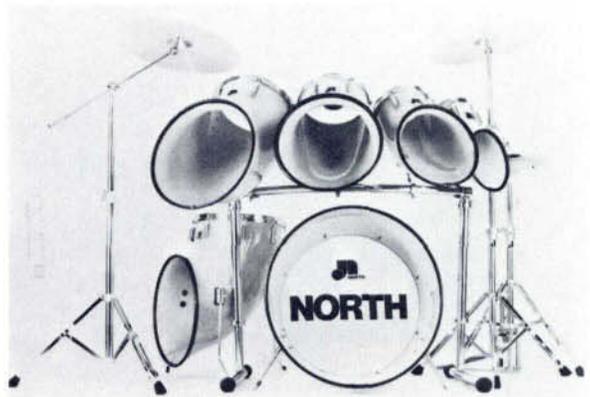


ALFRED PUBLISHING OFFERS NEW PERCUSSION PUBLICATIONS

Alfred Publishing Company announces three new publications in its Corps Style Marching Percussion Ensemble Feature Series. These new features by Jay A. Wanamaker are entitled "Country Jamboree," "Maple Leaf Rag," and

"Troika," a re-creation of Prokofiev's "Winter Sleigh Ride." "A Percussion Performance Guide," describing all visual and special effects, and a complete recording for rehearsal preparation are included in each arrangement.

For a free series score brochure and recording, write to Alfred Publishing Company, 15335 Morrison Street, Sherman Oaks, CA 91403.



NORTH DRUMS INTRODUCES TUNDRALITE SHELLS

North Drums, a division of Music Technology, Inc., Garden City Park, New York, introduces their new *Tundralite* sonic-curve shells.

"These new shells succeed in coupling superior sound quality and projection with ul-

tra-high consistency and road-worthy durability," said a company spokesman.

New "Foto-Finish" colors include: Artic White, Ebony, Crimson, and Slate and are available in 6", 8", 10", 12", 14", and 22" x 22" sizes.

For further information, contact: Music Technology, Inc. 105 Fifth Avenue, Garden City Park, New York 11040, (516)747-7890.

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**LUDWIG DESIGNS
NEW DRUM HOOP**

Ludwig Industries recently introduced a newly designed drum hoop created especially for marching toms and march-

ing snare drums, but is available in outfit sizes as well. Encompassing a cross-ribbed, twin channel design, it provides 360° of total hoop to head contact.

According to Frank Baxepher, Vice-President of Sales and Marketing for Ludwig, "The new hoop design eliminates hoop distortion and holds tension better than any other design. Even if the tension rod loosens, there is no loss of head tension.

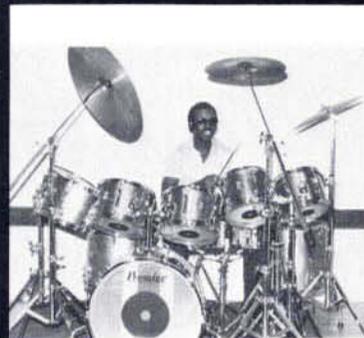
"The die cast hoop has a heavy-duty rim shot bead which minimizes stick damage, and resists bending and helps give brighter, sharper accents."

The new die-cast hoop also features an open gate snare hoop that lets the drummer change heads quickly.

For further information write to: Ludwig Industries, 1728 N. Damen Avenue, Chicago, IL 60647.



NEXT ISSUE



HARVEY MASON



ALAN GRATZER

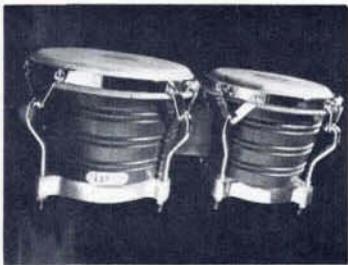
**LATIN PERCUSSION
POLYWOODE BONGO**

Latin Percussion has not only redesigned the shells of their well-established professional Bongo, creating the Generation II Bongo, but have also fabricated the first bongo of a special synthetic material that looks, feels and sounds like wood.

According to the company, it is the only bongo made that can take being dropped without being reduced to splinters. The Generation II Bongo is

available with or without steel bottoms. Both list at \$195.00.

For further information, write to: Latin Percussion, Inc., 160 Belmont Avenue, Garfield, NJ 07026.



**ANVILITE CASES
ADDED TO
PRODUCT LINE**

Anvil Cases, Inc. recently introduced their new *Anvilite* cases.

Manufactured of a .085" thick plastic material, the Anvilite case is available in many sizes. Carrying the same appearance as Anvil's fibre drum case design, maximum utilization of space is made. Steel handles are used to insure maximum strength. Color options are Anvil blue and black. Protective foam interior cushioning is optionally provided to guard against scratches and dents.

For more product and price information contact your local Anvil Case dealer or Anvil directly at: Anvil Cases, Inc., 4128 Temple City Blvd., Rosemead, CA 91770.



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Look for the CARMINE APPICE solo album coming soon on RIVA RECORDS