

MODERN DRUMMER™

JULY 1981
\$2.00



A Contemporary Publication Exclusively for Drummers

71002

**HARVEY
MASON**

Reo's
ALAN GRATZER

EDDIE MARSHALL
Covering The
Jazz Spectrum

The Great
Bass Players:
On Drummers

The Aches
And Pains Of
Drumming—And How
To Avoid Them!

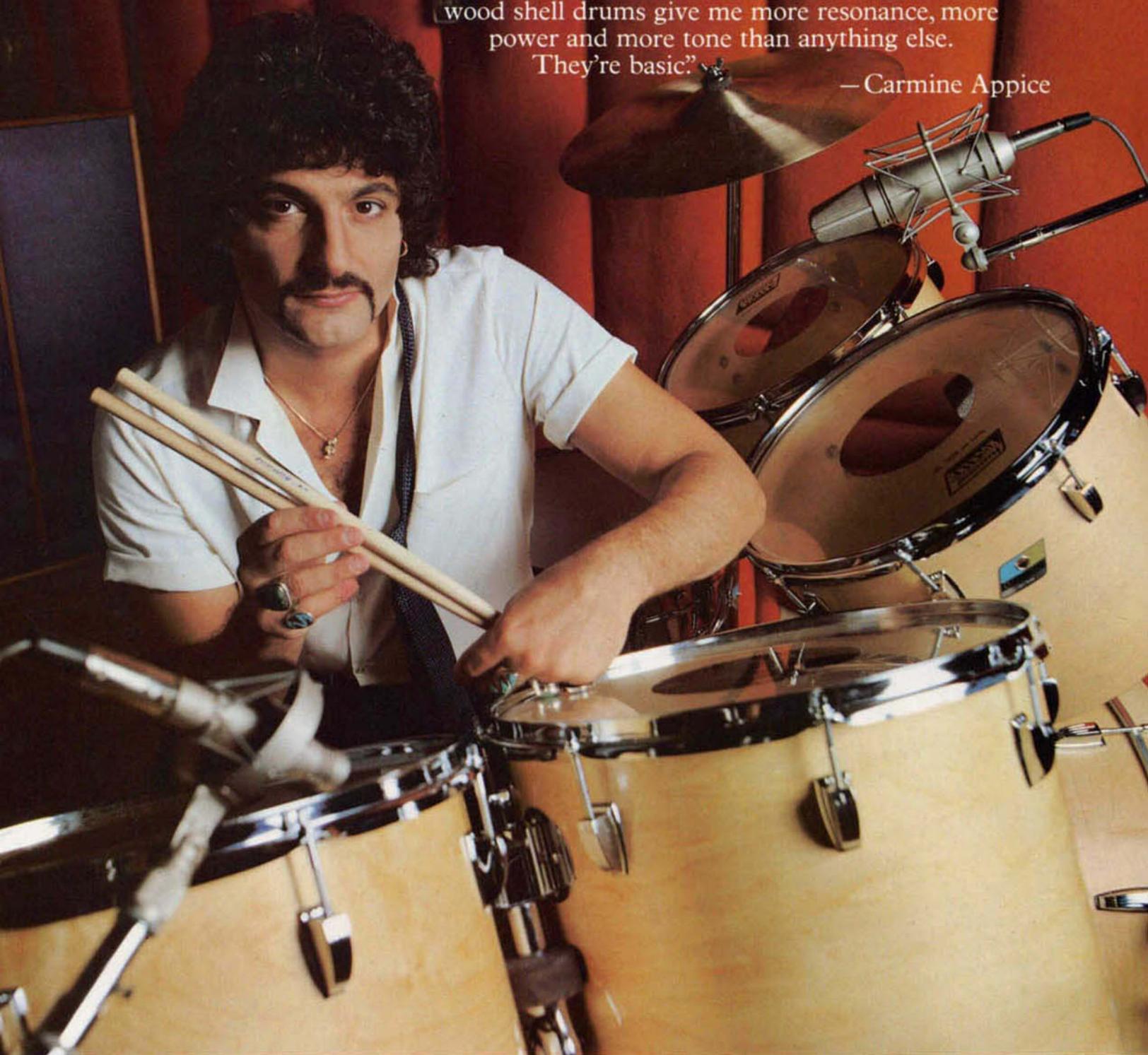
The Percussive
World of
SUSAN EVANS

**PLUS: Terry Bozzio
Roberto Petaccia**

It's gotta come from the inside.

"I could even hear it in playback. Ludwig's wood shell drums give me more resonance, more power and more tone than anything else. They're basic."

— Carmine Appice



No matter how handsome a drum is to look at, the real beauty has to come from within. Which is why the world's hottest drummers choose Ludwig's unique 6-ply die-mold wood shell drums.

Because here the forces of nature combine with Ludwig's renowned craftsmanship. And the result is awesome. Something great drummers

like Carmine Appice recognize.

Experience the inimitable sound of Ludwig's 6-ply wood shell drums yourself. And learn what great drummers know. If you haven't got it on the inside, you ain't got it.

The Star Maker
Ludwig's 6-Ply Shell



Cover Photo by Dario Perla

CONTENTS

FEATURES:



HARVEY MASON

West-Coast studio great Harvey Mason is one of the most-recorded drummers working today. His credentials include performances with such artists as Herbie Hancock, Barbara Streisand, and Quincy Jones. In this exclusive MD interview, Harvey talks about his recording work and his own solo career. **10**

ALAN GRATZER

A founding member of REO Speedwagon, Alan Gratzner has been involved with drums since he was 5 years old. Alan shares his thoughts on drums and drumming, and offers advice on dealing with the music business. **14**

SUSAN EVANS

Beginning her professional career while still in high-school, percussionist Susan Evans has gone on to perform in a wide variety of musical situations. Here, Sue discusses her extensive training, a number of the artists she has been associated with, and the philosophies which have helped her to become the in-demand player she is. **26**



BASSISTS: ON DRUMMERS	18	DEALING WITH THE ACHES AND PAINS OF DRUMMING	29
EDDIE MARSHALL: COVERING THE JAZZ SPECTRUM	22	TONY SMITH INTERVIEW	32

COLUMNS:

EDITOR'S OVERVIEW	2	ROCK 'N' JAZZ CLINIC The Rocking Motion Technique (part 2) by Roberto Petaccia	60
ASK A PRO	4	JAZZ DRUMMERS WORKSHOP Developing Improvisational Skills on the Drum Set by Joe Lambert	62
READER'S PLATFORM	6	CONCEPTS Rudiments: For or Against? by Roy Burns	66
IT'S QUESTIONABLE	8	SHOP TALK Drum Muffling Techniques by Bob Saydowski, Jr.	70
ROCK PERSPECTIVES A Practical Application of Swiss Army Triplets by David Garibaldi	36	PRINTED PAGE	74
CLUB SCENE Evaluating Room Acoustics by Rick Van Horn	38	COMPLETE PERCUSSIONIST A Conga Primer by Dave Levine	78
PRODUCT CLOSE-UP Clap-Trap by Bob Saydowski, Jr.	42	DRUM SOLOIST Terry Bozzio by Paul Goldberg	82
TEACHER'S FORUM Practice and Jazz Drumming by Charley Perry	48	DRUM MARKET	84
DRUMMERS EQUIPMENT REFERENCE Snare Drum Stands by Bob Saydowski, Jr.	57	INDUSTRY HAPPENINGS	88
		JUST DRUMS	90

EDITOR'S OVERVIEW



You'll soon note a change in our corporate name from Modern Drummer Publications, to Modern Drummer Enterprises, Inc. The new name will be a more precise corporate title, particularly in light of our upcoming diversification.

Of course, the magazine will always remain as our major means of communication to drummers. But since information can be disseminated in so many different forms, we'll soon be opening up several new Divisions, the first being Book Publishing. You've already had a small sampling with our Guides and Directories, but that's only the beginning. *MD's Book Publishing Division* will soon offer study books written by some of the great drummers of today, and worthy material by talented lesser-known authors as well. Hard-cover texts on numerous drum related topics will also be a direct outgrowth of this Division.

Another exciting project is *MD's Educational Services Division (ESD)* which should be operational in approximately two years. *ESD* will cater to the educational needs of drummers by way of the most advanced electronic video technology. Video cassettes, for example, will be developed in the form of home study courses on various phases of drumming. A similar format will also be used as a means of studying the drumming styles of past and present masters. A full library of educational video cassettes will be available.

ESD will also sponsor an Annual Drummer's Seminar and Exposition where major representatives of the percussion industry will gather to display their wares, and the nation's leading drum artists will conduct workshops. It will be an event where hundreds of drummers can meet in a totally educational environment. We'll be keeping you posted on the progress of all this through the magazine, and we look forward to having you with us as we prepare for the exciting 80's.

July's MD leads off with Harvey Mason. Well-known for his infectious funk stylings behind Herbie Hancock, George Benson and so many others, this well-schooled player keeps active on the diversified L.A. studio scene. And Alan Gratzner, after a thirteen-year journey up the ladder of success with REO Speedwagon, talks at length with MD's Sue Alexander.

For jazz buffs, San Francisco's Eddie Marshall and New York's Tony Smith are two players who have literally covered the spectrum. And while we're on the subject, Susan Evans certainly represents the epitome of versatility. Her skills on drum set, mallets, timps and conga have taken her from Judy Collins and Gil Evans, to TV jingles and Radio City Music Hall.

As drummers, we're all well-aware of the importance of a good musical relationship with the bass player. If you've ever wondered what a bass player *really* looks for in a drummer, well, we talked with some of the best. Their illuminating comments are here to absorb in *Bassists: On Drummers*. Finally, Doug Ryniker deals with the aches and pains of drumming and supplies some interesting ideas on how to avoid them.

A small sampling of July's column roster includes Roberto Petaccia on left foot technique, Rick Van Horn on *Evaluating Room Acoustics*, and Roy Burns looks at rudiments. There's also a review of the *Clap Trap*, plus some thoughts on muffling both from Bob Saydlowski, and a great Terry Bozzio transcription from the pen of Paul Goldberg. Coming up for the remainder of '81: Billy Kreutzmann and Mickey Hart, Shelly Manne, Jim Keltner, Ed Blackwell, Tommy Aldridge, James Bradley, Jr., Terry Bozzio and a whole lot more! Stay tuned.

STAFF:

EDITOR-IN-CHIEF:	Ronald Spagnardi
FEATURES EDITOR:	Rick Mattingly
ASSOCIATE EDITORS:	Mark Hurley Paul Uldrich
MANAGING EDITOR:	Scott K. Fish
ART DIRECTOR:	Tom Mandrake
PRODUCTION	
MANAGER:	Roger Elliston
ADVERTISING	
DIRECTOR:	Jean Mazza
ASSISTANT	
ADVERTISING	
MANAGER:	Maureen Politi
ADMINISTRATIVE	
DIRECTOR:	Isabel Lori
ADMINISTRATIVE	
MANAGER:	Ann Lambariello
DEALER SERVICE	
MANAGER:	Carol Morales
CIRCULATION:	Leo L. Spagnardi Ellen Urry

MD ADVISORY BOARD:

Henry Adler	Peter Magadini
Carmine Appice	Mitch Markovich
Horacee Arnold	Butch Miles
Louie Bellson	Joe Morello
Bill Bruford	Neil Peart
Roy Burns	Charley Perry
Jim Chapin	Charli Persip
Billy Cobham	Joe Pollard
Joe Corsello	Arthur Press
Les DeMerle	Paul Price
Len DiMuzio	Paul Real
Charlie Donnelly	Paul T. Riddle
Sonny Igoe	Ed Shaughnessy
Don Lamond	Lenny White
Mel Lewis	

CONTRIBUTING EDITORS:

Susan Alexander, John Faraola, Robyn Flans, Norbert Goldberg, Harold Howland, Cheech Iero, Larry Kanusher, Michael Rozek, Bob Saydlowski, Jr., Michael Shore, 7. Bruce Wittet.

MODERN DRUMMER Magazine (ISSN 0194-4533) is published 9 times yearly, February, April, May, June, July, August, October, November and December by Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. Controlled Circulation Postage paid at Clifton, N.J. 07015 and at Richmond, Virginia 23219. Copyrighted 1981 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. **SUBSCRIPTIONS:** 5/5.95 per year. \$28.95. two years. Single copies \$2.00. **MANUSCRIPTS:** Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed stamped envelope. **CHANGE OF ADDRESS:** Allow at least six weeks for a change. Please provide both old and new address. **MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. (201) 778-1700. **POSTMASTER:** Send form 3579 to Modern Drummer, 1000 Clifton Avenue, Clifton, N.J. 07013.

Simon Phillips - Beck's Backbone



Simon Phillips has done some amazing drumming with some amazing players like Jeff Beck, Pete Townshend, Brian Eno and Stanley Clarke.

What drums are Simon's? The strongest name in drums, of course, Tama.



The Strongest Name In Drums

Send \$2.00 for a full-color Tama drum catalog to: TAMA Dept. M.D.

P.O. Box 469, Bensalem, PA 19020

327 Broadway, Idaho Falls, ID 83401

In Canada: 6355 Park Ave., Montreal, P.Q. H2V5H5

ASK A PRO

RICK VAN HORN

Q. I need two cowbells mounted closely together, directly in front of the snare where my 8x12 tom is, or just to the left of that where my 10" is. Do you have any suggestions in regards to clamps?

Ken Cetera
Milpitas, CA

A. Use either a Tama multiclamp, Remo universal adaptor, or similar device to attach a cowbell holder to the same hardware that supports your toms. This way, you can position the cowbells very close to the toms, within easy reach. For closer and simpler mounting, consider a shell mount on the toms. You'll often see this on timbales. It's the same sort of mount used for bass drum cymbal stands, but set vertically on the tom shell. This mount can hold a cowbell rod while the bell extends part way over the toms. You can bend the rod slightly or turn the bell to determine how far it extends.



CARMINE APPICE

Q. Are you still operating your drum teaching studios?

Frank DeMaria
Kings Park, N.Y.



Photo by Paul Jonason

A. No. I'm not. I don't really have the time now, between recording and touring with Rod Stewart, and my own band Carmine and the Rockers. I'm planning on re-opening drum studios all across the nation in the future and the first one will probably be in Los Angeles. Don't worry. You'll hear about it when it happens.



CHRIS PARKER

Q. What are some of the things to keep in mind when playing with another drummer?

Amos Bonet
Wilmington, North Carolina

A. You really have to listen and develop big ears. Steve Gadd and I never discuss what we're going to play beforehand. But we both try to play much more consistently when there's two drummers. We try not to duplicate one another. If we're playing a back beat on a particular tune, we'll both play it more concisely, without any ruffles or skid marks. When we play a shuffle, one of us will wind up playing a shuffle on the cymbal and 2 and 4 on the snare, and one of us will play eighth or quarter notes on the bell of the cymbal, anticipating every beat on the snare drum.

Attach your present mailing label here, or write in your old address.
 Please include customer code number.

New Address

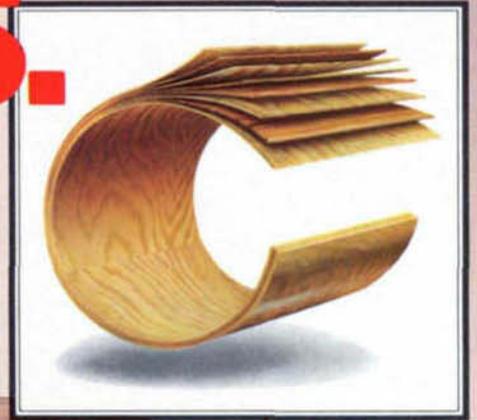
NAME: _____
ADDRESS: _____
CITY: _____ **STATE** _____ **ZIP** _____

MOVING TO A NEW ADDRESS?

XP-8 POWER SHELLS BY ROGERS.

Total power drums from Rogers...spotlighting our XP-8 Powershells. These shells are created from eight individual layers of prime maple, fabricated to rigid tolerances and individually hand inspected. They give you a more powerful, natural wood sound with increased projection! Rogers delivers "Total Power" in other ways, too. Patented MemriLoc® hardware provides a solid foundation for your drums that "digs in" and will never slip...or need readjustment while you play. New Rogers Powerheads deliver a crisp, clear sound that cuts through both in the studio and the concert hall.

Only Rogers gives you this kind of "Total Power" performance. So now the great sound of Rogers sounds even better!



ROGERS®
Rogers Drums, 1300 E. Valencia Drive, Fullerton, CA 92631

READER'S PLATFORM

Greetings from the Southern Hemisphere! I'd just like to say that in my frantic scramble to become a competent drummer, *Modern Drummer* has given invaluable help all the way. Not only in technical advice, but also in the interviews, which keep enthusiasm and experimentation going.

The article on Roberta Crain was very welcome. How about more Rock and New Wave? I'd like to see an interview with The Slits' drummer. Keep up the good work and remember that MD's readership isn't an all male affair.

HELEN SMART
AUSTRALIA

I have just finished reading Robyn Flans' article on Hal Blaine. Excellent! Hal Blaine has always been a big favorite of mine. This article should be read by all young drummers. They can learn so much from it. Hal's theories and ideas are so well-balanced.

L. FEENEY
SALEM, N.H.

I especially enjoyed your recent article on Gil Moore. The article was superb, and I really believe Gil was given the credit and recognition he deserves. Keep up the good work. Triumph will rock the '80s!

TONY SCAGLIONE
PASSAIC, N.J.

I've just renewed my subscription to *Modern Drummer*. I read each issue cover to cover (including all ads). I also require each of my students to subscribe, and we discuss some topics, opinions, and biographies from time to time. MD is an effective teaching aid.

BRANT SHENKSROW
PT. REYES STA., CA

Now you've really done it! The Hal Blaine interview was the ultimate. For years this man has been one of my favorite drummers. This article was what I've dreamt of for ages. Hal Blaine is a credit to his craft. You are to be applauded for providing drummers with a mean-

ingful publication. Any magazine could do a piece on a drummer in the public eye. It takes class to do articles on people such as Hal Blaine, Ed Greene and Russ Kunkel. Keep up the good work!

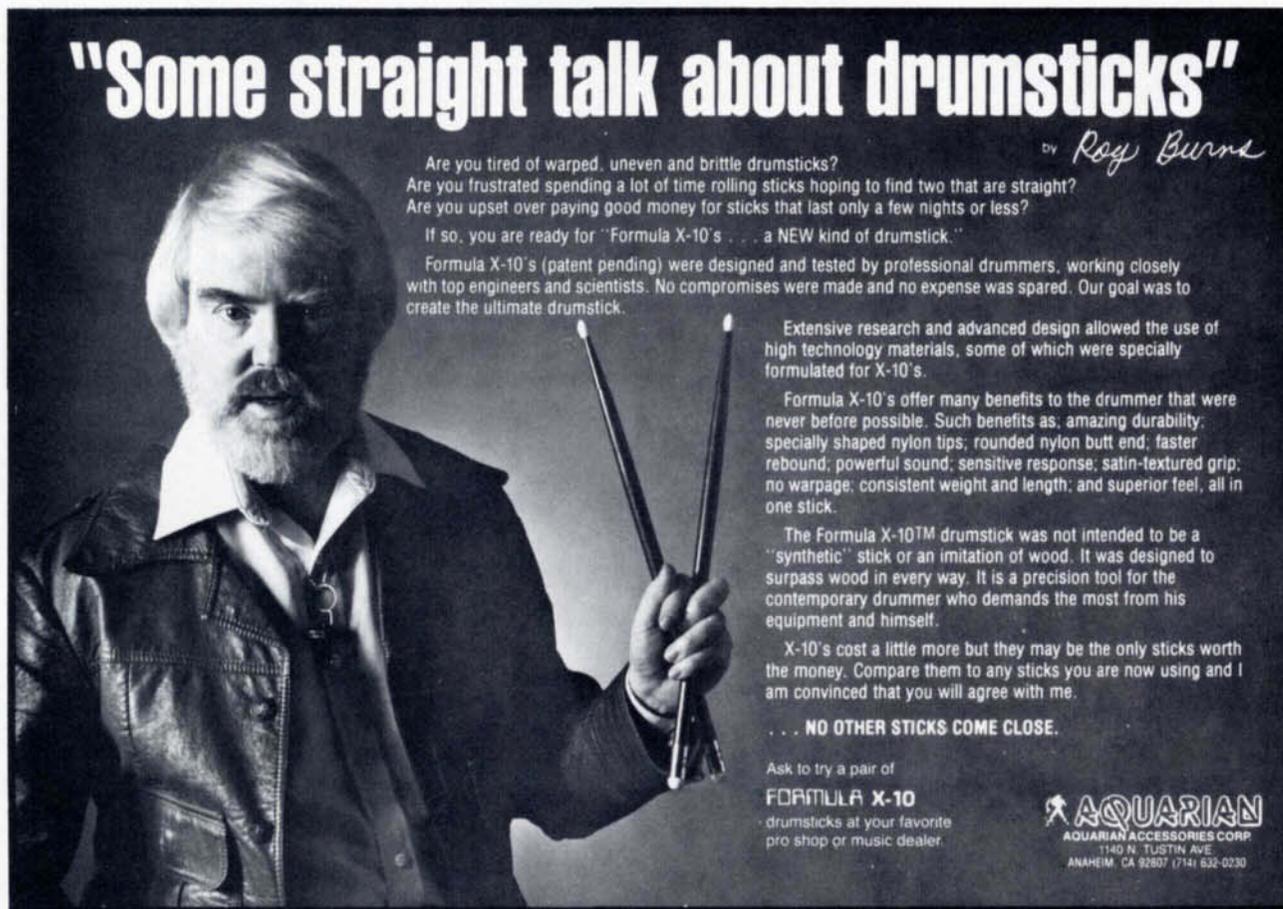
GREG PALASKI
PLAINVIEW, NY

Your magazine is truly essential for today's drummer. It has in-depth interviews with the greatest in the percussion industry. I've idolized Tommy Aldridge for his incredible technique. I would appreciate if you would interview Tommy Aldridge, a truly remarkable drummer.

MICHAEL AMBUHL
ALBANY, NY.

Editor's Note: We have interviewed Tommy Aldridge and MD readers can look forward to his interview in an upcoming issue.

continued on page 9



"Some straight talk about drumsticks"

by Roy Burns

Are you tired of warped, uneven and brittle drumsticks?
Are you frustrated spending a lot of time rolling sticks hoping to find two that are straight?
Are you upset over paying good money for sticks that last only a few nights or less?
If so, you are ready for "Formula X-10's . . . a NEW kind of drumstick."

Formula X-10's (patent pending) were designed and tested by professional drummers, working closely with top engineers and scientists. No compromises were made and no expense was spared. Our goal was to create the ultimate drumstick.

Extensive research and advanced design allowed the use of high technology materials, some of which were specially formulated for X-10's.

Formula X-10's offer many benefits to the drummer that were never before possible. Such benefits as: amazing durability; specially shaped nylon tips; rounded nylon butt end; faster rebound; powerful sound; sensitive response; satin-textured grip; no warpage; consistent weight and length; and superior feel, all in one stick.

The Formula X-10TM drumstick was not intended to be a "synthetic" stick or an imitation of wood. It was designed to surpass wood in every way. It is a precision tool for the contemporary drummer who demands the most from his equipment and himself.

X-10's cost a little more but they may be the only sticks worth the money. Compare them to any sticks you are now using and I am convinced that you will agree with me.

. . . NO OTHER STICKS COME CLOSE.

Ask to try a pair of
FORMULA X-10
drumsticks at your favorite
pro shop or music dealer.

AQUARIAN
AQUARIAN ACCESSORIES CORP.
1140 N. TUSTIN AVE.
ANAHEIM, CA 92807 (714) 632-0230

Expand your sound without blowing your budget



In the past, you had few alternatives if you wanted to expand the sound of your drum set. You could retune your drum heads. But retuning during numbers is impractical.

You could attach your set to some sort of synthesizer. But electronics tend to distort the sound of a drum.

Or you could buy additional drums. But that's awfully expensive. And the last thing you want to be strapped to is a drum set.

Now there is a natural, cost efficient way for drummers to expand their

sound. Now there is Add-a-Tone™ Percussion Kit.

Add-a-Tone is an ingenious new drum accessory that's based on practical acoustical theory. It's a durable acrylic chamber, developed by professional musicians, that actually adds a new sound to the original sound of a drum.

When you play the drum over the main part of

the head, you hear the original, unchanged sound of the drum. Play the head above the chamber created by Add-a-Tone, and you hear an added sound.

What's more, both sounds are independently tunable. It's like getting two drums in one.

Add-a-Tone enhances your sound without fancy gadgets and hard-to-handle electronics.

Add-a-Tone puts you in control. Naturally. And that's just the way it should be. Available at all fine music stores.



Add-a-Tone™ PERCUSSION KIT

IT'S QUESTIONABLE

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

by Cheech Iero

Q. How can I contact drummer Roger Taylor of Queen?

J.S.
Park Ridge, IL

A. Correspondence for Roger Taylor may be directed to The Howard Rose Agency, 2029 Century Park E., Suite 450, Los Angeles, California, 90067.

Q. I am interested in creating a more visual drum solo. I'd like to add some special effects such as lighting, fog, fireworks, etc. Where can I purchase these effects?

P.T.
Burlington, Vt.

A. Try contacting Rocktronics Entertainment Lighting, Rt. 53, Rocktronics Park, Pembroke, Ma. 02359.

Q. My 12" tom-tom creates sympathetic vibrations that set off my snares making it sound as if I have a 12" snare-tom. I've heard that this is a fairly common problem. Do you have any suggestions for overcoming it?

K.F.
San Diego, Ca.

A. To overcome sympathetic vibrations, I suggest you experiment with changing the pitch of your tom-tom. If you have five or more drums, you may need to change the whole range of toms. Try tuning them up or down a diatonic step, depending on the intervals you prefer. Another suggestion is to slightly distort the tension of the snare side by odd tensioning the head.

Q. What is the difference between the talking drum from Ghana and the one from Nigeria?

K.P.
Brisbane, Australia

A. The talking drum from Nigeria is round at the top, straight in the middle, and round at the bottom. The Donno from Ghana, is basically hourglass in shape. Because of its shape, the drum from Nigeria achieves a higher pitch.

Q. I own a 1968 Ludwig Standard drumset. Could you explain the difference between Ludwig Standard and the other Ludwig drums?

F.D.
Stoneham, Mass.

A. Besides price, there were six major differences between the '68 Ludwig Standard, and other drums in the Ludwig line according to educational director Karl Dustman. 1) The insides of the Standard shells were granitone, an acoustical coating and sealer. 2) There were 15 selections of finishes which were different from the Ludwig Classic line. 3) Standard shells were 3 ply with glue rings. 4) All Standard hardware was lighter in

weight. 5) Standard offered low cost, die cast lug construction. 6) The Standard also came with a different, die cast hi-hat and bass drum pedal/foot board.

Q. What is the significant difference between a 10 lug and a 12 lug snare drum:

F.F.
Amarillo, Texas

A. The more lugs, the finer the tuning, although I question the significant difference the two extra lugs make on a 14" drum.

Q. At the very end of Peter Criss's *Out Of Control* album, Peter sings "You must remember this, a kiss is still a kiss." Please explain the significance of this.

R.E.C.III
W. Palm Beach, Fl.

A. Peter remains Vice President of the Kiss organization, and he wanted to pay tribute to his former colleagues. Also, Casablanca is one of Peter's favorite movies and he felt it appropriate to quote front the song "As Time Goes By."

Leo's DRUMS Ltd.
"Everything Percussion"

LEO'S DRUM MAINTAINS ONE OF THE LARGEST DRUM AND PARTS INVENTORIES IN THE UNITED STATES, FEATURING HARD TO FIND ITEMS, COLOR AND VINTAGE PIECES.

FIBES	DRUM	SEQUENCERS
GRETSCH	WORKSHOP	EFFECTS
LUDWIG	VALJE	RACKS
PREMIER	SPECTRA-	PICK-UPS
SONOR	SOUND	MONITOR
NORTH	REMO	SYSTEMS
CAMCO	EVANS	PRO MARK
TAMA	ANVIL	REGAL TIP
SLINGERLAND	MS. PERC	JADEE
YAMAHA	SIGNATURE	BUNKEN
PAISTE	MUSSER	VIC FIRTH
LATIN	DEAGAN	ZICKOS
PERCUSSION	CUSTOM STAGE	HAYMAN
GON BOPS	RISERS	ASBA
KING CONGA	SCULPTURED	AVEDIS
PEARL	HARDWARE	ZILDJIAN
	SYNARE	FAT CONGA
	MOOG	

CASE LOTS

WRITE OR CALL FOR COMPLETE LISTS OF INVENTORY, SERVICE AND REPAIRS.

Telegraph Avenue at 55th Street,
Oakland, California 94609 • (415) 653-0591

continued from page 6

I was happy to see in your March issue, that a reader asked about Mitch Mitchell. I've always wondered why you didn't do a feature on him. It's a shame that this incredible drummer always was overshadowed by Hendrix. He was really the greatest drummer in rock from 1966 to 1970, and the first to incorporate jazz drumming into rock. Sadly, we haven't heard of him in more than 10 years. Please find him and let us know some of his secrets.

PHILIP PHILIPSEN
DENMARK, EUROPE

Editor's note: We "found" Mitch Mitchell in England, and Mr. Mitchell was gracious enough to give an exclusive interview with correspondent Gary Herman. The interview will be featured in a future issue of Modern Drummer.

I'd like to compliment you on your magazine. It's the only one I subscribe to. I have been a professional drummer for almost 4 years now, at clubs and a hotel in the French Quarter. Things I read in *Modern Drummer* have come in handy, especially your article on "Tips for the Singing Drummer" by Rick Van Horn. Keep them coming!

READ BELL
NEW ORLEANS, LA.

I've been a drummer/percussionist for 17 years, but had left music high and dry since 1977. Towards the end of 1979 I discovered *Modern Drummer* in The Long Island Drum Center. It provided some of the inspiration I needed to start playing again. I bought a new drum set, started reading MD, and your articles reinforced what I already knew, plus showed me lots of new things. I moved to Colorado, built a studio, and have been woodshedding and jamming until now, when I feel my chops are ready to take it again in the pro world. I've been advertising lately and the gigs are starting to roll in. This is the capital of Country Swing music and I love the stuff! Thanks for the inspiration!

GENE HAIMSON
LONGMONT, COLORADO

The article on Cozy was really nice. It's great to know you guys are making a sincere effort to recognize truly significant people on the instrument. Keep up the great work. Incidentally, I felt this issue was the best yet—well balanced, good information, etc. Somehow I know Cozy's in tune with the fact that we're thinking about him and he's missed.

ROBERT BREITHAAPT
PERCUSSION INSTRUCTOR
CAPITAL UNIVERSITY

**Regal Tip®
now has a
family.**

**The Calato
family of
percussion
products.**

You already know
Regal Tip drum sticks.
Now meet the rest
of the Calato family:
Maplewood Drum Sticks
Pipe Band Drum Sticks
JoJo Drum Sticks
Practice Sets and Pads
Bass Drum Pedals
Brushes and Mallets
Drum Corps Sticks & Mallets
Goodman Sticks & Mallets
Write or phone for our
free color catalog.

calato We invented
Regal Tip®

4501 Hyde Park Blvd., Dept. MD
Niagara Falls, N.Y. 14305 (716) 285-3546

THE NEW TELSAR A1 • Add a new dimension to your percussion with the Telsar A1 electronic drum synthesizer. • Steal the show and excite your audience with space-age sounds inspired by Star Wars and other galactical spectaculars. • Strike the heads and get an explosion of sounds never before expected of your drums. • The Telsar A1 is a compact electronic device that inconspicuously clamps to the rim of your drums. It has controls for volume, sensitivity, range and duration to create a variety of interesting tonal colorations. Use more than one for even greater dimension. You'll find it hard to believe that so much sound comes from this compact, easy to attach unit. • Explode a Telsar A1 today at your nearest music store or order direct.

**YOU BECOME THE STAR PERFORMER
WITH A GALAXY OF SOUND AT
YOUR FINGERTIPS**
Hear the exciting galaxy of sounds
from beyond the stars for yourself!
24 hours a day—(314) 838-9886.



\$69.95

Mo. Residents Add State Sales Tax.
Telsar Laboratories

**Box 208
St. Louis, MO 63033
(314) 837-2721**

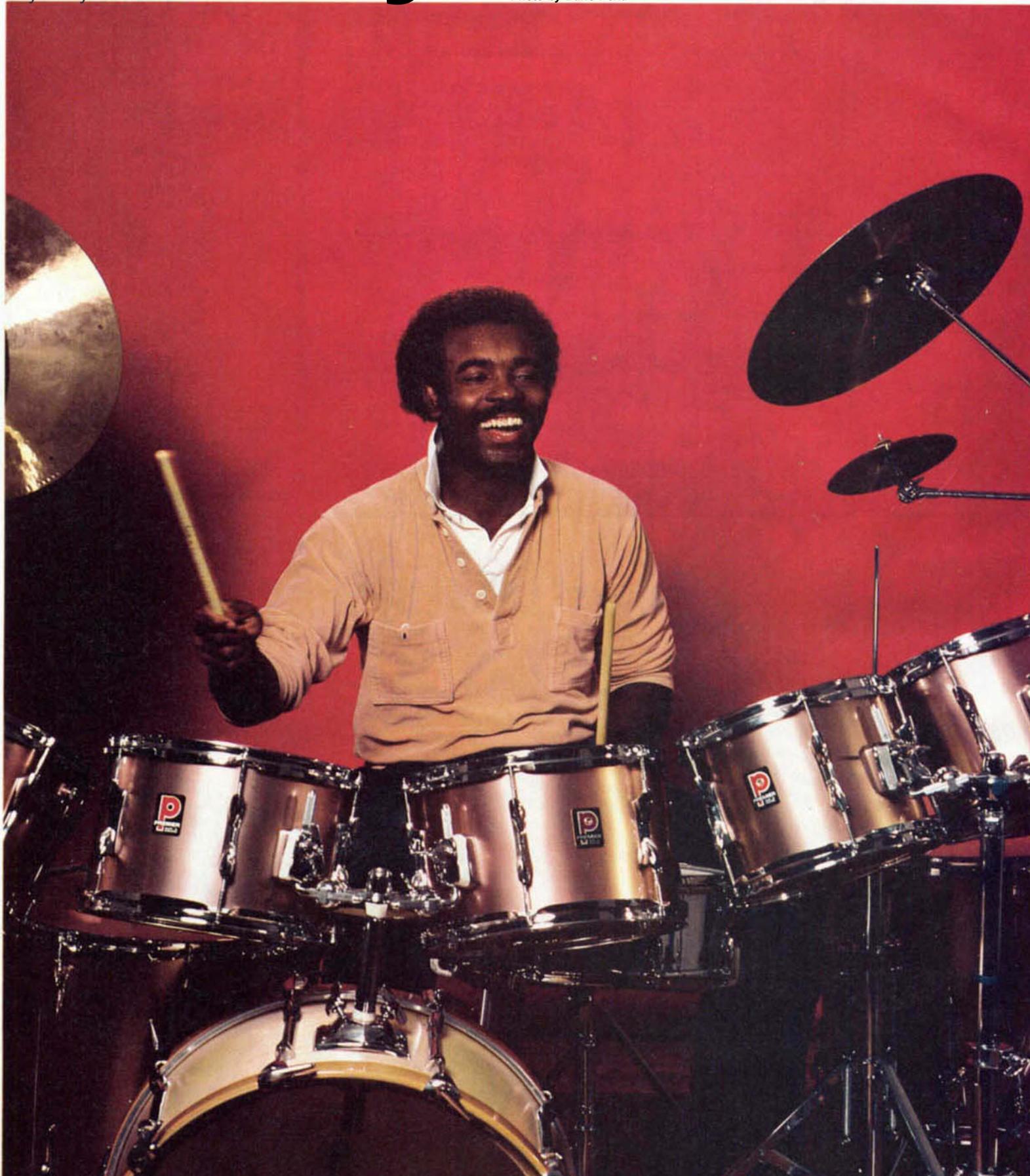
Send For Free Brochure.
3-Year Limited Warranty.

TELSAR A1

Harvey Mason

by Robyn Flans

Photo by Dario Perla



"I never really thought of being a professional musician," stated Harvey Mason. "Music is something I did for fun and enjoyment, and coming from a poor family, there was no way I was going to do anything that wouldn't make me a good living. There were eight kids in my family and we were on welfare and it was really hard. I thought I would be a lawyer, but in my junior year in high school, I read an article in *Downbeat* about Larry Bunker and studio musicians, and the money they made. When I saw that you could make a living doing studio work, and knew I enjoyed all kinds of music, I thought it was something I was definitely prepared for. That's when I decided I would be a musician," he recalled from his lovely home, where it is nearly impossible to perceive his profession from glancing about. After speaking with him, however, it becomes obvious that the scarcity of gold records on the walls is intentional and proportionate to his modesty. He has left few clues to reveal his status as one of the foremost session players of the last decade. In fact, Mason refuses to compile a list of those projects special to him in fear that he will offend someone by his accidental deletion, but the list for whom he has played is lengthy, including Herbie Hancock, Quincy Jones, George Benson, Barbra Streisand, Bob James, Elmer Bernstein, Henry Mancini, such TV as "Chips" and "Benson," countless films, and endless jingles.

Growing up in Atlantic City, New Jersey, Mason's first influence was his father, who played drums for the Army band. At age four, he recalls playing the roll for the Star Spangled Banner, and getting his picture on the front page of the paper.

At eight, he began to take lessons on the snare drum, and didn't buy his first set, a single lug Gretsch set, until his junior year in high school. "For years prior to that, I always wanted a drum set, but we couldn't afford it," he recalled. "Every Christmas I remember running downstairs to look for a drum set and there wouldn't be one.

"When I was really young, I was just into reading and I didn't play the drum set at all. I was in orchestras and bands and that's really all I did. I had no direction as far as playing on a bandstand or anything like that. Then in jr. high school, the drummer in the dance band got sick and there was a concert that night for the PTA. I was the best drummer in the school, but I had never played a set. I kind of had an interest, but since I didn't own a set, I never pursued it. They asked to me play that night, and after that, I became interested in set. It was amazing. I sat down the first time at a drum set and I could play it. So I remember putting drums together and

making a set, and using the crash cymbals and making them into hi-hats, and all kinds of things like that. I did the same thing during my freshman year in high school and played in the talent show. Right after that, I got interested in jazz, which some of my friends were turning me onto.

"When I started going to shows and seeing Stevie Wonder and Motown bands and checking out the drummers, I began to get really enthused about playing. Musically, my interests were really wide because I was affected by a lot of music. I played piano in church and my interests were really varied. I took piano lessons, but not extensively. I was impatient and wanted to go faster than the teacher thought I should go, and also, faster than I was ready to go. Consequently, I never really put in the time I should have. I'm taking piano this year, though, and starting all over again. I can play functionally enough to play my own material and some other music, and I read slowly, but I really want to be good. I find more and more the need to be able to entertain myself on piano because

"A GOOD STUDIO PLAYER IS SOMEONE WHO GOES ON THE DATE AND FEELS AT EASE PLAYING ANYTHING CALLED FOR TO MAKE THE ARTIST HAPPY ... IF THEY'VE HIRED YOU, THEY EITHER WANT YOU TO PLAY LIKE YOU ... OR THEY WANT YOU TO DO SOMETHING THEY HEAR, SOMETHING THEY THINK YOU'LL BE ABLE TO DO FOR THEM. IF YOU DON'T WANT TO DO IT, IT'S GOING TO BE A NEGATIVE SITUATION."

drums leave a void in that way, as far as melodic interpretation, so I really enjoy it, plus it helps with writing."

After high school, he went to Berklee School of Music for a year and a half, until he received a scholarship to transfer to the New England Conservatory of Music, where he completed his education. Mason says the choice to continue his musical education after high school was the best decision he could have possibly made.

"It came from my background and not having any money, and not really wanting to fall back in that position anymore. I wanted some sort of what I thought was security, so if nothing else, I could at least be a teacher. I had all kinds of offers, even when I was in high school, to go out on the road and stuff, but I declined because I thought maybe it would be short-lived and there wasn't any insurance. That's why I finished school. Even now, I feel that I could probably teach on a college level, and when I first came out to L.A. and I was getting my California teaching credential, I taught for six months at Hoover High School in Glendale and that was fun. It was always sort of an ace in the

hole. Plus, the Conservatory gave me a good musical background. I learned a lot about harmony, orchestral playing, and I got to play with all kinds of great conductors at New England. I became familiar with all the instruments, and as far as Berklee, I learned an awful lot about writing in a real contemporary style and there were all kinds of great players there. Boston was a great place to be; all kinds of music, all kinds of great players. It was perfect. It was the best thing I could have done, rather than go out there and get locked into one type of music and probably neglect a lot of other kinds of music, which would have put a real narrow capacity on my interests and abilities. By going to school, I went to a melting pot of music, so school was absolutely perfect for me."

He worked all through school as well, and in fact, his first night at the dorm at Berklee, he landed a job at the Pussycat Theater. "Someone called on the phone for a drummer and I was the first one to the phone, so I got it. It was great, because I had taken out a loan to go to school and had to pay \$131.60 a month to

pay it off. I didn't know where I was going to get that money. It was lucky I got that job."

After that, he doesn't remember being off for a month in an entire year. He gigged constantly in a variety of jobs, including strip places, jazz clubs, orchestras, percussion ensembles, belly dance clubs, operas, R&B bands, and once he even worked with Duke Ellington. He also began to work steadily at a club called the Sugar Shack, where the house band would back a lot of famous R&B performers touring the area without their regular backup bands.

During his last year in Boston, he even had the opportunity to gain studio experience by becoming involved with a studio called Triple A, which did jingles, religious albums and various other projects.

"I got to really think about drum sounds and really learned the kinds of compromises I had to make with my drums. I thought I knew, but I didn't really, and I had to learn to bend and compromise that way. I have always been a sympathetic player because I've been in so many situations and I didn't want to over-run the situations. I've al-

ways been in situations where I felt I was backing someone else up, and the object is to make them feel comfortable so they can do what they do the best they possibly can. I always wanted to have that kind of an attitude rather than my showing them up or anything like that. So going into the studio, I had to compromise, but it wasn't hard for me to do that. You learn what to play and what not to play and you get very relaxed, so by the time I came out to L.A., I was pretty relaxed with recording."

Mason came out to L.A. with Sally, a trombone student he had met and married during his first year at Berklee. Aside from her family being on the West Coast, they settled there because, "This was really where it was all happening with a lot of records, T.V., film, and a fair amount of jingles. Plus, I didn't want to go to New York because I wasn't crazy about the thought of going there and being surrounded by such a huge jungle, where there didn't seem to be much organization. I thought it would be hard in L.A., but at least there seemed to be some organization to it."

Shortly after the move to Los Angeles, Mason began to get session work. His first big break occurred when Marty Berman took a chance and used him on a big Texaco commercial, during which, Ray Brown saw him and called him to do the Bill Cosby Show with Quincy Jones. The calls, however, were for Mason the percussionist. He had played timpani throughout the four years of high school and had begun to learn the mallets during his last year, although not seriously. When he studied with Vic Firth of the Boston Symphony, during his instruction at New England, Mason became serious about mallet playing and practiced many hours daily, training as if he were going to pursue an orchestral job afterwards.

"There are probably some instruments I am more comfortable playing than others. Timpani would be one of them. There are guys in this town who have been playing the tuned instruments, the bells and things of that nature, as long as I've been playing drums. Being realistic about it, they would probably be more at ease doing that than I would. When I first came out here, though, percussion was all I was doing, and I went on dates where I didn't know what I was going to see musically. So I developed an attitude where I put in quite a bit of time. There are points about me that are real strong, and there are other things that I guess aren't going to be as strong, but it all worked out. I got hung a couple of times, but nothing really major or disastrous. I just went in and had a good attitude about myself and what I was doing, and I was able to pull myself through the situations.

"In the meantime, I wasn't getting any calls for drums and I was wondering if my calling was percussion. I was doing a few record dates here and there, and they were even playing some of the records I had done on the Bill Cosby Show, and I said, 'That's me playing drums,' and they said, 'Sure.' There were a lot of drummers, but I guess it was a novelty that I played percussion. One night, the Sammy Davis Show was going on and the drummer was sick and couldn't make it, so he recommended me to the conductor. I went in there and played drums and there were some people there, one being J. J. Johnson. He was doing a TV show on a regular basis and he began calling me for both drums and percussion. Once people started hearing me more on drums, they began to call me for that as well.

"I would prepare by checking out the artist's every album to check out style, how the drums sounded on previous records, etc. For a long time I was

"I'M SO AWARE OF THE FACT OF SOUNDING LIKE MYSELF, THAT IN SOME SITUATIONS, I'LL PURPOSELY TRY NOT TO SOUND LIKE MYSELF BECAUSE IT DOESN'T CALL FOR THAT SOUND."

playing percussion, so I would watch the drummers carefully to see how they would handle the various playing situations."

He is grateful that he spent his early years training in all styles of music as opposed to joining a band, for it is that background that has made him the in-demand player he is.

"A good studio player is someone who goes on the date and feels at ease playing anything called for to make the artist happy, and is fully capable of doing that.

"A negative session is one in which you have an attitude where you really don't want to play what the people who hired you want you to play. That's really a negative situation, because if they've hired you, they either want you to play like *you*, which happens after a while, or they want you to do something they hear, something they think you'll be able to do for them. If you don't want to do it, it's going to be a negative situation; not being cooperative, not being interested and not doing the best job you can."

Then there are times when what an artist may demand seems unreasonable. Mason has experienced relatively few such situations, but like many musicians,

cited Steely Dan as being extremely difficult to work with "and with the money they wish to pay, it isn't worth the mental anguish. They repeat and repeat, with no explanation as to why, so you really don't know why you're having to do it. I do like their records, but they really don't have any earth shattering innovations for all the time and money they supposedly spend."

He also recalled a particular Seals & Crofts session, providing some insight into the difficulties encountered by seasoned session players.

"What happened was, Jimmy Seals told me to give him more oranges and reds. He couldn't tell me in musical terms what he wanted, and I couldn't figure out exactly what he wanted from what he was saying. It was really frustrating. We finally had some words. I told him to write it out, that I had no idea what he was talking about, and he got real insulted. As a result, I didn't do anything for those guys after that. I guess at that point, my patience must have been pretty thin because I had been in situations where people had asked me for weird things. Probably by that time, it had gone on and on and on, and I was probably just at the end of my patience. If I had been real studious, I probably wouldn't have said anything and just smiled and kept trying, but I guess everyone has his limit and that must have been mine.

"At this point in my career, artists generally give me creative freedom. Sometimes I feel that people are intimidated and don't want to tell me what to play, which is too bad, because they don't want to give me an idea of where they want to come from. I want everything; I want it both ways. I want the people to be able to take me in and trust me totally to give what I think is best for the situation, and then I want other people to tell me. The only way you get new ideas and get to new points in music is by listening to other ideas. So I want it all."

In addition to the on-the-job hardships, Mason has also encountered the normal difficulty a session player has in keeping his work fresh, exciting and stimulating. Production, playing live, his own solo career, and constantly expanding his musical avenues, in addition to maintaining a balance between his music and outside interests, have been the keys to his lack of stagnation and personal enthusiasm and growth.

"You can get burned out after awhile, and sometimes it gets hard to really stay up and always be cooperative, always be smiling, always look forward to going to the next date. For five years, I did three sessions every day and I really kept that attitude up, but after awhile, I got to the point where I burned out. So at that point, I knew it was time for me to pursue the artist end of it a little more.

So I did that and started to move into another area so my attitude wouldn't get bad. If I were to go on a date with a bad attitude, it would hurt me more in the long run, so I started not taking as many dates.

"I hadn't really predetermined to have my own artist career, but in 1972 some record companies expressed interest in my doing so. My notoriety at the time was unbelievable, working with Herbie Hancock, and when they approached me again in 1975, I decided to do it."

He has enjoyed that aspect of his career tremendously, yet simply as additional musical expression as opposed to being in the foreground. When asked how it felt to be the focal point of a project as opposed to the background player, he explained, "The success I've had has come from how I've played, which is being sympathetic and really laying down good pockets of interesting colors. When I did *my* album, I felt the focal point would be on the songs, the production, and the way everything was laid out; the whole musical environment, as opposed to just my drumming. A drum album is boring. I never even played a solo on the first record, and I had one song where I didn't even play at all. I didn't play on that song because it wasn't necessary, and I was trying to say, 'Look, I'm man enough, even on my own record, not to do that because it's not what's called for.' So as far as my being the focal point, it wasn't really like that. I was lucky enough to be able to produce all my records right from the beginning, so I was getting a really good experience of being in control and having the say in everything. It was a good experience that was leading towards another area, also in my own musical experience, and I began cultivating the interest of moving into production."

While few realized Mason had been writing since high school, his audience became even more surprised when on his third album, *Funk in a Mason Jar*, he added his own vocals.

"When I was in church, I used to sing in the Choir, and I used to do a lot of things with them. When my voice changed, I stopped singing, but with the way music had been going, for records to get airplay, there's been a greater call for vocals. If you're not going to get airplay, you're not going to survive. My albums went from selling 50,000 to 250,000 when I added vocals. I sang on some of that and started taking some vocal coaching up until about six or seven months ago. I just couldn't make a record and have someone else doing all the singing. I really felt I wanted to participate, although I wouldn't say I'm a singer, per se."

After his third album, he went on a limited solo concert tour, which he

would like to do again soon. Aside from a few appearances with George Benson and Bob James, it is the only live performing he has done in recent years.

"I really enjoy seeing the public reaction to things. It's good for you to see some appreciation. You hear it on the radio and see that everybody is into it, and that's nice, but to see it right there immediately is really great. It really takes you to a different place and also puts your playing on a different level. All the years I was doing studio work, though, I didn't really feel that my live playing was suffering because I was playing so much, and in real challenging situations which called for me not to

always play the same way. A lot of people say if you play studios, you get stale. You have to listen to yourself, and if you're playing the same things, it's not going to be too pleasant to hear. You just have to keep going for different things and not be afraid to try stuff. I think the style a lot of people know me for is probably a jazz-rock situation, which received a lot of notoriety, but there are a lot of records I've played where people wouldn't know it's me, unless they were really heavy listeners. I'm so aware of the fact of sounding like myself, that in some situations, I'll purposely try not to sound like myself because it doesn't call

continued on page 50

Photo by Tom Copi





REO drummer Alan Gratzer was born in Syracuse, New York, and almost immediately displayed an interest in drums. After bugging his parents for a couple of years to get him a kit, they gave in and got him a toy set. At the age of seven, he had his first lessons. From there he progressed into rock and roll bands in high school.

While at the University of Illinois in Champaign, he teamed up with keyboard player Neal

Doughty and started playing gigs around school. This partnership soon became REO Speedwagon.

Twelve years and eleven albums later, REO is one of the fastest rising rock bands in the land. Their hard rocking music has won them a large audience as evidenced by their sold-out concerts and large record sales.

SA: You've been with the band about 12 years now. How do you keep it fresh working with the same people?

AG: I'll tell you, it's getting easier and easier. There was a point where we were getting bogged down with our records because we weren't happy with our producers and stuff. Now that we're producing ourselves, we're totally in charge creatively.

Gary and Kevin write the songs and they've improved as songwriters. I've seen them progress over the years. I think they were both great songwriters to begin with, but they've progressed even more to the point where our new album, *Hi Infidelity*, has a 3/4 ballad on it. It has another ballad, an early sixties-feel type of old-time rock and roll song, plus it has lots of good REO-type rhythm tracks and songs.

Right now I feel more excited about the band than ever because I think that the songs on our new album are real, real strong and we're happy with the way the production and everything is turning out. At this point, I can't imagine being

REO's Alan Gratzer

by Susan Alexander

Photos by John Lee

in any other band. I think, "My God, if I ever am not in REO, what other band would I want to be in?" I've worked too hard on this band to get as far as we have and I just want to see it do well, and keep doing well, and do better. It's real creative to me.

SA: Speaking of producing, I've known producers who, after mixing a record on those big studio monitors, will take the dub down to their car and listen to it. If it sounds good there, then they know it's going to sound good on the radio.

AG: Yeah. We mix on three different sets of speakers. In the studio, we have the regular studio monitors which are huge, and then we mix on JBL studio monitors. They're basically a 12" woofer and a midrange horn and a tweeter. Those studio monitors are pretty well accepted as being the state of the art—not too big and not too small. But, we also mix on Auratone speakers which are just little cubes that reproduce what you would hear in a fairly decent car or home situation. We'll mix it on the JBL's and then play it on the real little ones at a barely audible volume just to make sure the balance is right. You can tell balances much easier when the volume is real low. Then just for the sake of hearing how everything is blasting, you can put it through the big ones, but that's usually just to impress somebody.

SA: How do you reconcile the fact that the record company is always saying, "You've got to make hits; you've got to sell records; this isn't commercial enough." Do you run into that much?

AG: Yeah, we definitely do, but as far as being commercial, we're probably an FM album-oriented type group. We have been over the years. The new album may prove me wrong. If we do have a hit, to me, boy that's icing on the cake. That's something we've come close to. We've had some top-twenty, almost top-ten singles, but it would be great to have a number one single. It would just put us over the hump.

SA: Do you enjoy producing?

AG: Oh, absolutely. I love it. I haven't thought about producing anyone else, but producing ourselves is a real treat. We went so many years having conflicts with outside producers. With Gary and Kevin, the two guitar players/singers, and our engineer, Kevin Beamish, and me producing the records, it's rewarding and interesting and it's fun. I really enjoy doing it.

SA: Did you find it hard getting a drum sound on record that you liked and were really happy with?

AG: That's always a problem. I use Ludwig drums and I have almost always used Ludwig. I started out with Ludwig and I experimented and tried other ones, but I never was happy with them and I came back to Ludwig all-wood drums.

Actually on this record, we ended up using six or seven of the rhythm tracks that are first or second or third takes. They are real straight ahead with a live feeling and so we didn't spend a lot of time on drum sounds. We spent maybe twenty minutes, a half hour at the most.

Usually, when we're making a record, we go in and spend the first day getting the drum sounds, and it's a long process. But I think this

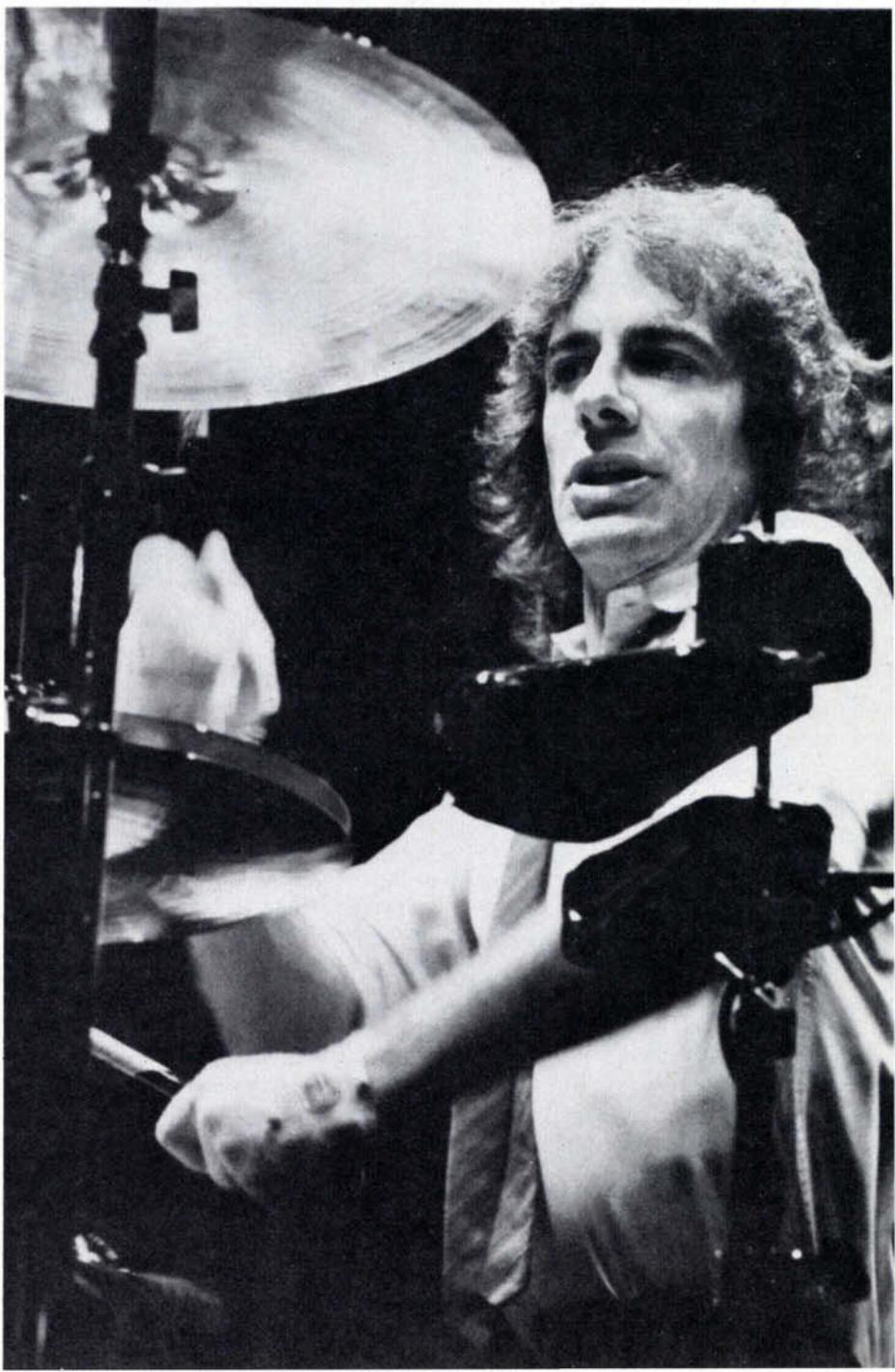
says something for Ludwig drums and for the natural sound that they have, because the drum sounds are real good and we didn't do a lot to get them. I basically put them up the way I have them set for playing live, with a little muffling, but pretty much the same. I think they sound real, real good.

SA: How do you mike them? Do you do it the same way for the studio as you do for a live gig?

AG: Sometimes. Over the years I've gone through the myriad of miking changes. We've tried every kind of microphone in every kind of position. But I find that usually we end up miking the tom-toms on top. I mike the snare drum on the top and on the bottom. You get the crack of the stick plus the snares. We do that live, too. We've been doing that for years and years and, to me, you can't get a real good snare sound unless it's miked on the top and bottom.

SA: How did you become interested in drums?

AG: I got my first little toy set of drums when I



was about five years old. I bugged my parents for a couple of years before that. I wanted some drums and they got me one of those little toy sets of Davy Crockett drums. I broke all the heads the first day. But they looked neat under the tree while they lasted.

I continued playing and I took lessons when I was about seven or eight. I just had regular rudimental lessons. Nothing spectacular, but it carried me through, and in junior high, I was in the concert band. In high school, I didn't join anything organized. I started rock-and-rolling when I was in high school and I was in different bands.

SA: Who did you take lessons from?

"IT DOES GET BORING BEING IN CITY AFTER CITY AND ALL YOU SEE ARE AIRPORTS AND HOTEL ROOMS. . . . BUT I SAY THE SAME THING WHEN I'M HOME FOR TOO LONG. I THINK, 'I WANT TO GO OUT. I WANT TO PLAY IN FRONT OF THOUSANDS OF PEOPLE. I WANT TO GET THAT ADRENALIN FLOWING.' THERE'S THAT CHARGE, TOO. I FEEL REAL FORTUNATE BECAUSE I HAVE A BALANCE OF BOTH."



AG: No one in particular. I lived in Syracuse, New York and I don't even remember who it was; some grade school teacher and the same in junior high. Basically, I'm self-taught. I learned by going downstairs when I came home from school, turning the stereo on, putting on about four albums, and playing until it was time to eat dinner. My mother was very tolerant, so I was lucky.

I never think about the rudiments anymore. I drum more by feel; and by what I've learned over the years listening to other drummers, and just playing myself. From lessons I learned the importance of meter and time, and stuff like that. But when I do a roll, I don't think that I'm doing a paradiddle or a five-count roll or anything like that. I'm more of a feel drummer.

SA: Do you practice everyday?

AG: I try to play everyday just to keep loose and keep my wrists working.

SA: What kind of practice routine do you go through?

AG: Nothing in particular. I usually concentrate and make sure my left hand is still working. I broke my left wrist when I was about 12 or 13

and it's never been quite as loose as my right one, so I just keep it moving, but nothing specific. I usually just try to play straight rolls as fast as possible—build up to that.

SA: Do you prefer practicing on a pad or would you rather play on the real thing?

AG: I would rather practice on drums, but I don't mind practicing on a pad. It's real easy. You can sit there and just work on your wrists and I enjoy doing that, but if I can sit down and play, that's okay, too. If you want to practice solos and stuff like that, then that's what you should do. I've been playing the drums for so long that if I took three months off and didn't sit down, I could still go and sit down and it would feel pretty much the same. As long as I kept

loose in between.

SA: We might as well run down your equipment now.

AG: Okay. I have three shell-mounted tom toms—a 10", a 13" and a 14". I have an 18" floor tom, a 24" bass drum and I use a 6 1/2" deep snare drum. Actually, I have five sets of drums and all of them are varied, but that's basically the kit that I'm using now and the one that I pretty much stuck with for the last few years. I have the extra deep tom-toms and the extra deep bass drum so I get more projection live, and it makes them even bigger sounding. I like the drums to sound as big as possible and fat. Every drummer is going for fat. I want my snare drum to be fat. It's always hard to get crack and still make it fat.

SA: I notice that you have double heads on your drums.

AG: I do on this set that I just got. When you take the bottom head off, you're usually looking for more loudness; more projection. But these are so deep and so big and rich sounding, that I have the bottom heads on them. I think you get a better tone when you have the bottom head on. If it's possible to keep it on, I will, but I find that

a lot of times you can't hear yourself at all, even though you're coming through a bank of monitors.

SA: Is there a big difference between playing a gig for 20,000 people than it is for a smaller audience?

AG: No, because you look out and you can see maybe the first ten or twenty rows and other than that, you're oblivious to the rest of the people. You know that you're playing for all of the people and you have to sound good and you're making sure that the PA is projecting well. We have a guy who has mixed us for a long time. We couldn't part with him because he does such a good job.

SA: Is that true for playing outdoors as opposed to playing in a closed-in place?

AG: Yeah, outdoors different elements come into play like humidity, the weather, and stuff like that, and they usually wreak havoc with tuning of the drums and tuning of the other instruments.

SA: If you were in the market for some new drums, what would you look for?

AG: I have tried fiberglass drums and every sort of plastic-coated wood drums and I find that just plain wood is the richest, most resonant drum. Not necessarily for a snare drum, but for tomtoms and bass drum and everything like that. They have a deeper, richer, more resonant sound, and I haven't been able to find that in anything but wood drums. I'm totally sold on wood. I just got a new set of Ludwigs with *The Set-Up*. It's their new interlocking this and that. They're real interested to see how much I like them, and I love them. They sound great and I just added another tom-tom because they sounded so good. I used to play with just two shell-mounts and one on the floor, a pretty business-like kit, but I added one more shell-mounted tom-tom.

SA: What do you think of multiple-drum setups?

AG: I don't think a lot of them. I don't see the point. If you're in a three-piece band or something where the drummer is playing a couple of solos a night and getting spotlighted, then you need something, but I tend to keep it small and compact. Even though my drums are a little bit oversized, I do that for tone, not for show. I don't play a lot of solos or anything like that. I don't need that many tom-toms.

SA: Many drummers have expressed the idea that the fewer drums one has, the more creative one tends to be.

AG: Exactly. It's real easy when you have a rack of tom-toms to start at the top and just do a roll all the way around. It's a little too easy and obvious to me.

SA: What about electronic drums, have you used any?

AG: No, I haven't really. I've been very close to doing it in the studio, but we've never been quite that electronic. Our keyboard player plays synthesizer and I think that's about as electronic as we want to get. We try to remain as pure as possible and not get carried away.

SA: There seem to be few people who really know how to use them. Most people seem to use them just for "Star Wars" type of effects. I guess that can create a prejudice against them.

AG: Yeah. They definitely have their place. I've heard them used on records where they're used tastefully and not overdone and they sound real neat. I know that on some of Linda Ronstadt's records there's a lot of Syndrum, and I know that the Doobies use them, but they use them so sparingly that it's nice and tasteful. I think I can appreciate that more than somebody getting carried away.

SA: What is your concept of the drummer's role in a band like REO, who are, for want of a better word, hard rock?

AG: It's hard to say exactly. I think mainly keeping the rhythm happening and keeping the time consistent and adding to dynamics. I think the drums are a very integral part because you can do some sort of fill that can definitely add to how exciting a song can be. I think that in our type of music, which is very exciting live, it's really good high-energy rock and roll and the drums are very, very important. I may be prejudiced.

SA: You sing through an overhead mike?

AG: Yes. I have an overhead boom stand right above me. I don't have it there all the time I'm playing. My drum roadie, Motor, is so efficient that it appears the split second before I have to sing. People say to me afterwards, "How does he know exactly when to do that?" He's real good and he likes to stay on top. That makes it easier for me.

continued on page 65



Bassists: on Drummers

by Scott K. Fish

No matter what style rhythm section a drummer plays in, it is essential that he or she lock in with the bassist. Since there is no one hard and fast rule on the subject, I spoke with some of the top bassists in the country and asked them two questions: What do you look for and listen for in a drummer? What are common faults that you find in drummers?

Jack Six: Acoustic Bass, live performer perhaps best known for his work with Dave Brubeck and Alan Dawson.

"The sound of the drums is important. The sound of the cymbals. The *feel* is the most important thing to me. That's a difficult thing to describe. The kind of feel that's affected by the *sound*, and where everything comes together.

"I think there's a tendency to overplay with most young drummers. Rushing is common in

trying to force things to swing by playing on top a little bit. If things weren't swinging by forcing it a little bit, it might seem that by playing a little bit on top, it at least makes it *seem* more exciting. But, it also makes it feel a little more uncomfortable. I think *that* might be a common failing of younger drummers. To maybe *artificially* create excitement."

Carol Kaye: Electric Bass, studio and live performer with a string of movie, TV, and record hits.

"The main thing is a great sense of time, sensitivity and dynamics. A real fine drummer ought to be able to tell a story between his hands and feet and not just *bang* on the drums. The drummer is like the framework of a house, and the bass player is like the basement. The bass drum is very important to groove with, but not necessarily by playing the same line; perhaps a complimentary line.

"When I watch people dance, the bass is felt in their pelvic area, but the drummer's got the whole body! The bass player and the drummer should be able to lock in and groove together. *Not push or pull*. Once in awhile I'm the one that has the energy, so I'll push and pull the drummer a bit to lock him into a good, steady time groove. Musical peaks don't happen if the time is rushing an awful lot. You can rush a little bit and drag a little bit, as long as you do it *together*.

"I listen for cymbal work, too. The *sound* of the cymbal is important. I look for a drummer who's looking for the same goal that I am: To back up the lead player or singer with simplicity. To play simple and to put the right stuff underneath a player or singer takes talent!

"My favorite drummers to play with have been Johnny Guerin, Sharkey Hall, Jesse Sailes, Earl Palmer, Jim Gordon, Paul Humphrey, and Shelly Manne. Shelly used to tune his drums in the studio just *so* beautiful! People say that drums are not musical instruments. Drums *are* musical instruments! You can play *songs* on the drums.

"A good groove is essential. That's the number one role for the bass player and drummer. It's very rare to find that. First of all, we've got to lock in. If I can't think of a bass pattern, I'll listen to the drummer's feel. Not just to his bass drum ... I listen to everything! Most of the time it's up to me to create bass patterns. *Technically* speaking, I never really thought much about the drummer. I created my parts by feeling.

"The players that want to learn that, I'd say just *listen* to the bass and the drummer on records, and *listen* to what's happening on the lead. Listen, when the singer is singing, how the bass player may follow with a little lick as an answer, or the drummer may do the same thing. Or they might do it together! It's a team.

"A common fault in drummers is that they don't have good time, especially in their fills. They'll be concentrating on the technicalities,

painting the picture, but they've got to concentrate *as* hard, if not *harder* on the time. I'm not saying that you've got to be like a metronome, because Miles Davis said that with *time*, you can go up and down a little bit as long as you stop back at the same point.

"Drums usually have their fills at the end of eight bars. They usually rush. I'll go with them a little bit so it doesn't sound like there's two bands. They usually drag when they get through with their fills, and I'll play on top of the beat a little to smooth it over. It has a lot to do with drummer's attitudes. They're told from the time they're little kids, 'Drums are not a musical instrument, I want you to play the violin.' If somebody wants to play drums, for gosh sakes, let them play drums.

"Many times, if your timing is off it's the attitude. 'Look at me. I'm great.' They have to think that way because of what they've been told all their lives, that drums are not musical instruments. But, they've got to realize they *are* musical instruments! A drummer should feel proud of his role, but many times they get overbearing and they'll tell the bass players what to do. Well, just leave the bass player alone! If drummers are going to talk to the bass players, don't just say 'Follow my bass drum.' Tell them on a *communicating* level how to do it. Not just 'Copy me.' I've had a lot of complaints from my students about drummers who tell them that. But, I think a lot of drummers are finally getting their shit together as far as thinking 'Well, I *am* very important. The drums *are* a musical instrument.' There's not so much of that bad attitude now. It's getting better. Keeping a happy attitude in the band is very important, and the drummer, being a gregarious kind of guy, can do that.

"The drummer is painting a *sound* picture. He's the guy that's putting the framework around everything. Fine drummers usually have really great ears. They can hear stuff that other instrumentalists can't hear because they're listening to the strings, the horns, the percussion, the singer . . . they listen to everybody. They play notes on the drums, too.

"Who's the boss of the band? That role should be shared between the bass player and the drummer. You've just got to groove together."



"I guess first of all would be the sensitivity. Does he listen to what everybody else is playing? Most of all that he keeps good time, and listens to what everybody else is doing, and doesn't cover up somebody. Colors and shades, different volume levels, I guess those are the two main things.

"Faults I hear in drummers? Mainly that they play too loud. They're too insensitive. A drummer can lead whatever band he's in. He can *force* himself to be the leader, just by the nature of the instrument. He can play the loudest, he can cover everybody up and he can make everybody go in the direction that he wants to make the music go. But, he should be sensitive enough to realize that if he's *not* the leader of the band, then he is just another *member* of the band. That everybody else's role in the band is just as important as his is. The beginning of every band is the linkage between the bass player and the drummer. Drummers have said to me 'I can't hear you. I can't hear what you're doing.' And a

lot of times I do that on purpose because I want them to stop and listen. I'm saying *musically* what I could be *verbally* saying: 'I can't hear the piano player or the horn player because you're playing so loud. You can't hear me because you're playing too loud, not because I'm playing too soft.'

"I think that the greatest drummers had the ability to really burn with intensity while still playing soft. I don't say that a drummer shouldn't play loud. I remember listening to Elvin Jones with John Coltrane! To an extent it's volume but it's also space. A lot of drummers are just so busy that they don't leave spaces for other instruments. Like I said, the beginning of a band is the linkage between the bass player and the drummer. If they're not linked together the band never gets off the ground. No matter how good the piano player or horn players are, if you don't have that foundation in the drums and the bass, nothing else is going to work."

Photo by Kathy Sloane

Calvin Hill: Acoustic Bass, playing recently with Max Roach and Michael Carvin.

"I've been very lucky because I've played with a variety of musicians; drummers who have been from different idioms of the music, whether it's the New Orleans style or the Swing style or the Bebop style or the Avant-Garde style—one of the basic things that I'm constantly looking for is that common denominator of the spiritual relationship. That's got to be there! Baby Dodds said, 'Everybody can *beat* a drum; but everybody can't *play* a drum.' That might seem an overly simplistic statement. But, there's a lot of meaning behind what he's saying there. It goes back into that spiritual aesthetic thing that I was talking about. That's the major thing that I look for.

"Too often guys are so insecure and wrapped up in their own egos, that they don't recognize what makes the music strong. I don't care if it's a duo or a 200 piece orchestra—you still have a role within that circumstance. I compare it to athletics. You just can't win it by yourself! You've got to be part of a team. And that's one of the things that a person has to recognize. That spiritual perception and the fact that you're part of a team. And it's important for the bass player and the drummer to really lock up. Every individual has to recognize, *especially* if you're playing the drums—you might be playing too loud! And you adjust your volume to allow that spiritual perception to take over so that you can tune in to what's happening, and become a part of that total experience as it happens. There is no set pattern or formula for that. It defies analysis and it's a very intuitive ability that an individual just has to learn to be sensitive to.

"I've been very fortunate to play with a lot of different guys: Max Roach, Roy Haynes, Philly Joe, Art Blakey and Elvin Jones! You have to know how to make certain kinds of adjustments. They way I walk my lines, for instance, in playing with Max, it's not *totally* different but there's an adjustment that has to be made. As an individual, Max has a unique approach to how he phrases, how he breathes and the intuitive rhythm he feels. I can't go in and gorilla my way

with Max like I would with Philly Joe. I have to make those kind of adjustments. It's important for all the instruments to do that, but it is a special kind of thing where the bass player and the drummer have to form what I call a 'marriage.' This is something that Percy Heath taught me back in the Fifties when I was studying with him.

"The fault with most drummers is they get carried away, mesmerized by the sound of the instrument. Drummers blow it because they don't think of themselves as playing a melodic instrument. They think of a sound and they just start beating. They don't realize that you have to develop a whole range of inner ability to control the instrument so that you can produce different pitches. And there are a variety of ways you can achieve that. The way you tune your drums, the way you strike it, what part of the drumhead you hit, for instance. Just like all this stuff with electronic drums. Okay, so it's a new innovation. All these guys that are experimenting with that stuff, they haven't even learned, for the most part, how to play the basic instrument, or to develop the full range of dynamics, colors, pitches, and timbres that you can get out of the multiple percussion set-up. Guys don't realize the many colors they can explore and get into and that it takes time! And it takes a very sensitive person dealing with it from that spiritual aspect that I'm talking about. You know, them flams might be shams! It's just like a plumber with a wrench. Just 'cause you got a wrench doesn't mean that you can install a bathtub or a shower unit for somebody. You got to know what you're doing. The wrench is just a means to an end.

"The spiritual part is very important. It just ain't about practicing all the basic rudiments and saying 'Oh man I really did it. I practiced 8 hours and got all my rudiments down.' Okay, but can you make any music out of that? If you can't put it together to convey a complete thought to communicate something and project something to people it doesn't mean a thing."

Larry Ridley, Jr.: Acoustic Bass, live and studio. Mr. Ridley also teaches at Rutgers University.



Ron Carter: Electric and Acoustic Bass, studio and live performer with most of the jazz greats, as well as his own group The Ron Carter Quartet.

"Someone who is aware of the placement of the beat by the bass player and what kind of notes the bass player plays.

"They don't tune their drums correctly. That's very common."

Miroslav Vitous:

Acoustic and Electric Bass, studio and live performer. Founding member of Weather Report.

"Musicality. Being musical. Dynamics. Listen to everybody in the group and be musical about it. Do not overpower the rest of the group. Dynamics has a lot to do with it. That's the number one thing. Number two, just as important, a drummer must have great time.

"Faults would be slowing down or speeding up, or not listening enough so that the whole thing doesn't come together. All of a sudden everybody goes apart and everybody's down-beat is in a different place. Overpowering volume is another common fault."



Eddie Gomez: Acoustic Bass, studio and live performer with Jack DeJohnette, Chick Corea and Bill Evans.

"The most fundamental thing is the ability to listen to the total musical picture, and to respond *sensitively*. That's about it without getting too elaborate. Maybe I *should* get elaborate, but I look for a drummer who responds to the way I'm playing and knows how to play with dynamics, different nuances in the time, and again, has the ability to respond to the whole picture, the whole totality of the music. I would say Jack DeJohnette is a good example of that. Also, Al Foster, Joe Chambers, Dannie Richmond, Billy Hart, and Eliot Zigmund.

Common Faults; "I guess the answer would be somewhat opposite to my first answer. Drummers or musicians that don't respond to the music, that just kind of go headfirst into it and are not sensitive, and they are not supple enough to be able to sculpt with the music. Also, a drummer can be very, very loud and that can be just totally meaningless. Sometimes it can be very, very loud and it can be extremely exciting. So, it's really not a question of how loud or how much, but really the intensity under the conditions of what's happening."

Reggie Workman:

Acoustic Bass, studio and live performer with his own quartet. Has performed with most of the great jazz drummers.

"Everybody has a different approach to the way they deal with music. I appreciate a drummer who has the ability to make music according to the components that he's dealing with as opposed to having a preconceived idea as to what is *supposed* to happen.

"Very often you get on the bandstand with drummers who don't understand the magnitude of what's happening. They don't converse with the soloist. They don't listen. Those who *do* would be the persons I would prefer to make music with. It takes a lot of ingenuity from the rhythm section to keep the groove from dying.

"I think it's important to have a concept of putting your feelings where each individual soloist is concerned. Let's take Philly Joe for example. The way that he played behind John Coltrane was quite different from the way that he played behind Cannonball, and different again from the way that he played behind Miles Davis. That's an example of what has to happen. You have to have enough in your conceptual reservoir to change according to who steps up to the podium, so that you can converse with him adequately and be a complement as well as a give and take.

"I believe that a lot of drummers have a concept of playing the 'beat' instead of playing the 'groove.' The percentage is way up over half. Too many drummers are concentrating on playing the beat instead of realizing that every person on that stand has a different concept as to where the beat is.

"I would think that it's important to understand the groove as well as to understand the beat. There are so many ways of dealing with that groove. Think of Elvin Jones and the wide,

broad way that he approaches the beat. Like a Watusi dancer. And then you think of somebody like Jimmy Cobb or Tony Williams who approach the beat very definite, or very closed.

"The other thing I think that is important is to understand that everyone has to have the rhythm and the time in their soul. If they don't, then they have no place on that stand. It's not completely the drummer's responsibility to have to keep the beat and pull everybody's coat where *one* comes; or to mark where the bridge is. Some drummers think that this is traditionally a responsibility, and therefore never grow out of it. They don't cut loose and make music instead of making beats. The harmonious situation on the bandstand is such that the drummer, the saxophonist, the pianist—everyone must understand that time is dispensable. The heart doesn't stop beating. It never misses a beat, but you're not sitting there listening for each throb of your heart.

"I always go back to Elvin because when you listen to him you may hear the rhythm coming from his sock to his bass drum, his left hand, his seat, his voice. It may come from any one of those places. It's a natural thing. And he's not restrictive, like a lot of other drummers. You never really lose the groove.

"A lot of drummers try to be futuristic and more modern, but they lose the groove and find themselves nebulous instead of in contact with what it really is. So all of the interesting things that are happening, all of the intricate things that are happening in their percussive playing or music making, don't have the same significance because they lose the groove."



Photo by Sam Silver

"Time. Imagination. Musicality. Security. heavy. The time doesn't float. Some drummers
"Common faults? Their foot might be too play *with* you and some of them play *at* you."

Richard Davis: Acoustic Bass, studio and live. One of the premier bassists in jazz history.



"Pulse. Because they're playing like a percussive instrument a lot of them lack finesse. *Shading* is a very heavy thing with me. Some drummers only know full speed ahead. They can play the greatest things fast, but if you ask them to play something at a very slow, pulsating rhythm they tend not to be able to keep time. A drummer's time varies, I feel, more on slow tunes than on fast ones. Sometimes when I work with drummers, if you play something fast, they get it as fast as they can play, and they push themselves. They can push fast and feel that they're keeping the rhythm. As they get tired they start slowing down and down and down."

Gordon Edwards: Electric Bass, studio and live performer, primarily with Stuff.

"Steadiness. I just listen to his right foot, usually. That's where my relationship with most drummers starts.

"Common faults? Just underconfidence. That's about the only fault that ever comes out of a drummer. Even if his time stinks, if he's confident you can follow him."

Will Lee: Electric Bass, studio and live with Brecker Brothers and others.

"Well, I listen for his ability to play time. What his time feeling is, what kind of facility, what kind of chops, and I try to get to know the drummer himself. The personality. I think we *play* a lot like we *are*. So, I try to find the way to be around the person for awhile. It gives you a better idea of what he's about. Those are some of the things I try to check out in working with a drummer, whether it's for a few minutes or longer. So, I have to be open. I have to be receptive to the vibes. I have to be open to listening.

boost it. The drums can be very exciting. More-so, usually, than a bass player. It is the bass player and the drummer that help create that feeling, so I enjoy a nice tasty drummer.

Bob Cranshaw: Electric and Acoustic Bass, studio and live. One of the first proponents of electric bass. Played with many jazz greats.

"I listen for time, because I'm a time player. So, I kind of enjoy a drummer who sometimes does other things. The way I play is a certain kind of style and feeling, and I think that a *different* style sometimes goes very well with my playing. It keeps my thing from being monotonous. I enjoy playing time. That's been my role through the years in playing music. I enjoy accompanying different people. So, the drummer is very important because we help make whatever is interesting, interesting. We have to

"I try to offer the bottom, because that's what I feel is important. Not every bass player plays like that and those who don't, work with other groups where another person has the same role, or plays the part. Sometimes it's the bass player; sometimes it's the drummer.

"To me, when Coltrane had his thing, McCoy Tyner was the drummer. He kept the time. He marked the place. You couldn't hear Jimmy Garrison, but he was just moral support for Elvin because they could *feel* him whether they heard him. It was support for McCoy because he could hear him, but you couldn't hear him in the audience. Elvin added color. McCoy was the timekeeper. Every group has to have that from somebody in the group. I feel I'm *that* kind of bass player. So, whoever I'm working with, I can enable the drummer to add those colors, shadings and a certain spark."

"One of the things I always consider is their time. Most of the guys that I end up working with, their time is very good. It's an aggravation when it's not there. One of the things I really like is kind of a spontaneity or an unpredictable quality. I like guys that are real 'go for it' drummers rather than those who play it real safe. I'd rather a drummer just completely go for it and *lose* it, than be completely safe and never kick you in the butt or stretch out! Making you *think* and *work* a little extra hard in an effortless kind of inner relationship. I like a sensitive drummer who's listening to the music that *we're* doing and not just off doing what *he* wants to do. Playing within our framework and being aware of what's going on.

even when it's not anything that's indicated or written. We're really kind of like a nice fitting glove, and that's what I really like. I like guys that are radical!

Lee Sklar: Electric Bass, studio and live performer with Jackson Browne and James Taylor among others.

"I've worked with Russ Kunkel for 11 years now. He's like that. We could play blindfolded and hit almost everything right-on, together,

"If a drummer's time is not right, I don't care how much technical prowess they have, they're not even worth bothering with because it makes my job 100 times harder! I can no longer open up and be creative. I have to be worried about keeping time. I really get tired of guys that are on an 'ego trip.' Just struttin' their stuff and flailing away all the time without consideration for what everybody else is doing, or for the music.

"But 'time' is the whole keypoint. If the time isn't there then nothing else even matters."

continued on page 51

No doubt it's somewhat of an exaggeration to claim that Eddie Marshall has played with all of the major jazz figures of the past two decades. But if so, the degree of untruth is only slight. He first came to prominence at the dawn of the 1960s, working with pianist Toshiko Akiyoshi and her husband of that time, saxophonist Charles Mariano. Subsequently, there were year-long stints with two other noted saxophonists, Stan Getz and Rahsaan Roland Kirk. Eddie next veered in the direction of free jazz, accompanying many of the leading artists of that persuasion—Pharoah Sanders, Archie Shepp, Albert and Donald Ayler—in some of their New York performances. Later, after transplanting himself and his family in San Francisco, he became a charter member of the Fourth Way, one of the first of two small jazz ensembles seeking to create a "fusion" music that incorporated rock rhythms. (The other like-minded outfit was the Free Spirits, which numbered drummer Bobby Moses in its ranks.)

By the time the Fourth Way came apart at the end of the 1960s, Eddie Marshall's name had already become a by-word with the San Francisco jazz community. During the 1970s, two new associations in particular have served to further showcase his talents. First, he has become, in effect, the house drummer for the San Francisco jazz club. Keystone Korner. There he has worked with a diverse spectrum of artists ranging from mainstreamers Dexter Gordon, Ahmad Jamal, Ted Carson, George Coleman and Mary Lou Williams, to avant-garde saxophonists Oliver Lake and Sam Rivers, to singer Eddie Jefferson, to such unclassifiables as pianists Randy Weston and Jaki Byard. Second, for three years he was one-fifth of the recently disbanded group led by vibraphonist Bobby Hutcherson, an impressive

Eddie Marshall:

aggregation that included pianist George Cables, saxophonist Manny Boyd and bassist James Leary, III.

To watch Eddie play is to be present at a display of poetry in motion. His fluidity, taste and grace, even at the fastest tempos, defy description; they must be witnessed first-hand to be believed. He has much the same kind of relaxed and gentle touch found in the work of Billy Higgins, and these qualities manifest themselves in his conversation as well. Currently, he is becoming more active as a writer. His composition Knucklebean, for instance, is the title selection on one of the last albums made by the former Hutcherson quintet. In a field sometimes rent by violent partisanship, Eddie Marshall is that rare musician of whom everyone speaks with warmth and respect.

FK: How did you end up in San Francisco?

EM: I ended up in San Francisco by playing with Dionne Warwick's band in the late '60s. My wife and I were travelling with Dionne's band and my wife got pregnant. We travelled right up to the last minute. The airlines wouldn't let us go back to New York because she was 9 months pregnant, so we stopped in L.A. to have the baby. We liked the weather, and there was no hurry to go right back to New York, so we stayed in L.A. Then, about six or seven months later, when I was getting ready to go back, Mike Nock called me from Frisco to come up here and work with the Fourth Way.

FK: What did you do before that?

EM: After I left Toshiko's band, I was drafted into the Army in 1962 and I didn't get out until '64. Then I joined Stan Getz's band.

FK: Did you record with Getz?

EM: No, I didn't record with Stan. It was the quartet with Gene Cherico [bass], Gary Burton, Stan and myself—just the four of us. I took Roy Haynes' place.

FK: I wonder why that band was never recorded?

EM: Well, we only stayed together about a year and it was a

very hectic time for Stan. It was right after that Gilberto-bossanova thing.

FK: That takes you up to 1965. Did you join Dionne Warwick after leaving Stan Getz?

EM: No, I worked with Rahsaan [Roland Kirk] for a year first. But he didn't record at that time either; he was struggling then. too.

FK: Then after Rahsaan you went with Dionne, then you came to San Francisco when Mike Nock called you and said he wanted to put a band together, is that right?

EM: Right. So I said, "Well, I'm going to go back to New York, but I'll check it out anyhow," so I came up here. And I've been up here ever since.

FK: The Fourth Way was not playing straight-ahead jazz but a lot of even eighth notes.

EM: Yeah, a lot of what we called "rock" then, and there were attempts at fusion jazz.

FK: How did you feel about playing that kind of music?

EM: I loved it because all of that music is fun for the drummer. I grew up with my father playing dances, rhythm and blues, and stuff like that in his band. It was sort of strict for drummers in the late '50s and early '60s. You know, you just played the backbeat. But then when I heard jazz, and I heard Max Roach and Art Blakey and Art Taylor, all the people who were playing in those days, I went crazy. I could never play back beat again.

FK: That's why I asked you about rock. It seems in that music, the drummer's role would be a little more restricted.

EM: It requires another type of skill. The first skill it required for me was endurance. And you really do learn how to play along with people. Jazz is a different thing altogether. To me,

the rock and roll music and the soul music stuff is a lot like Latin music. There's a discipline to it, but when everyone's doing their little part, it grooves.

FK: I'd like to go back and ask you a question about your father. What kind of a band did he have?

EM: It was basically a dance band, because that's what the bands were hired for in those days. He played the piano, and I grew up hearing a lot of Nat King Cole, Oscar Peterson, and Teddy Wilson. That's what he loved to play, and that's basically what we played. In those days there were a lot of black clubs and we made a fairly good living like that.

FK: That was in Boston?

EM: That was in Springfield, Massachusetts.

FK: How old were you when you started playing with your father?

EM: Fourteen.

FK: You were undoubtedly the youngest person in the band.

EM: Right, and sometimes I'd be playing with some of my teachers. My old man knew all these guys in the school district, the good horn players that happened to teach school. One of them was my music teacher in junior high. We'd both come to school sometimes just completely zonked out from staying up all night.

FK: Did you major in music when you were going to school?

EM: Nope. I never even got a chance to play in the band!

FK: Why was that?

EM: Well, I wanted to play basketball, that was my thing, you know. I got into drums because my old man played piano, so I played piano. I was studying piano from the time I was six and I hated it. I wanted to play the *drums!* Gene Krupa was my main hero. I loved the drums and I always wanted to do that, and when we tried out for the different instruments in band, I'd go for the drums, but I never would get it because they wanted me to play the piano.

I always watched drummers. Joe Morello used to come by my house, he's from Springfield too, and he and my father would have rehearsals. I'd see him playing, I would watch, and I *knew* I could play. I never even touched the drums until I was maybe 13. What happened is, my father had a drummer that couldn't make the job. He split and left the drums up at the house. So I did the rehearsals. I told my old man I could handle it and he got stuck and had to hire me. I've been working ever since.

FK: Had you had any instruction at that time?

EM: None. But what happened was, I was 14, and I still had to finish school. My father said he knew I was really interested, so he made me take lessons, like he did with the piano. The first teacher I had was an old Polish man named Joe Sefcick, who looked like Kojak. He was a drummer in a pit band. Joe knew everybody. He knew George Stone, Moe Goldenberg, and Jim Chapin. So I studied with all of them. It was amazing. Joe would write me a note and I'd go to George Stone in Boston and study there for free.

FK: When did you move to New York?

EM: When I was 16. By that time, I'd heard Max Roach and those guys and I wanted to play like that.

FK: And you took more lessons?

EM: Yeah, I took lessons from Moe Goldenberg and from Chapin and from everybody else I could get hold of.

FK: I've often thought that you have remarkable technique and I wondered how you came by it. Part of it, I'm sure, is just your gift. But it must help to study with teachers like that.

EM: I'll tell you, it does, man. And those are great guys. George Stone could take a stick and make a drum roll with each finger.

Old Moe Goldenberg, before he died, was the same way. They were just *dedicated* to drums. With Max and Art and those guys, you see the same kind of dedication like that, and I wanted to be like that. That's why I really feel lucky sometimes, because those great old teachers are gone, though there are a lot of good young teachers.

FK: I notice that every so often one or two of your compositions will pop up on a record. Do you still play the piano at all?

EM: Yes.

FK: I have a theory that most drummers, if they couldn't play drums for some reason, their second choice would probably be the piano.

EM: You know, all those years I hated playing the piano and studying, but now I wish I had studied twice as hard. Piano helped me when I started playing the drums, because I could read.

FK: Was the record with Toshiko and Charlie Mariano your first session?

EM: Yes, I was 22.

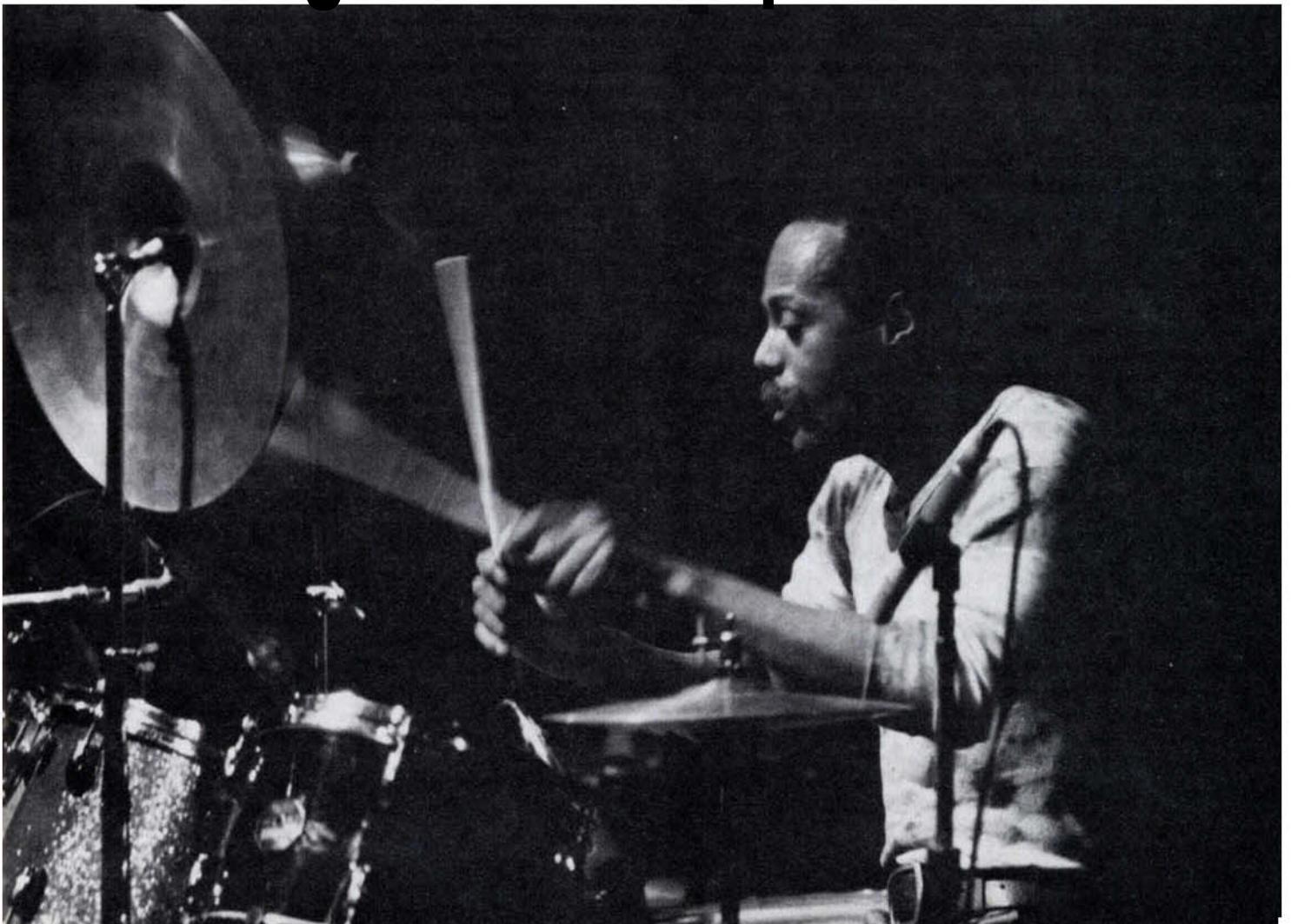
FK: How did you come to be involved with that band?

EM: I was living in New York and I came home to visit my folks in Massachusetts, and they told me Toshiko was in Hartford. I had just seen her, because when I lived in New York, she used to work at the Hickory House a lot, so I'd go down there and see her. They wouldn't allow a horn in the Hickory House, so Charlie would be sitting and watching, and Toshiko, Jake Hanna, and Gene [Cherico] would be playing. So when they were in Connecticut, I thought, "Well, I'll stop by on the way back to New York." So I stopped by this club and they wanted me to sit in. So I sat in with them, and when I got back to New

Covering the Jazz Spectrum

By Frank Kofsky

Photos by Tom Copi



York, she called me. The other drummer split, so I started working with them then. We went all over the place.

FK: How long did you stay with that group?

EM: Until I got drafted. That was about two years.

FK: Too bad that group didn't record more.

EM: I know it, because we had some good tunes, and we worked a lot, too. In fact, that's how I first met John Handy. We had a long gig, a month at the Five Spot, and John Handy was playing opposite us. It was just after he left [Charles] Mingus.

FK: So you spent two years in Toshiko's quartet, then you went in the Army for two years, then you went with Dionne Warwick. That must have been interesting, too, because there are a lot of different time signatures in her music.

EM: You should have seen it. One time we went to Puerto Rico and we were playing in one of those big clubs with a string section. We had a 7/4 bar in *Anyone Who Has a Heart*. The guys in the string section just couldn't feel this phrase. You know how Burt [Bacharach] phrases all of his stuff. It would never feel right.

FK: It must have been difficult for you to hold things together.

EM: Basically, it was still like rhythm and blues. There's a whole lot of bass drum, and that kept it together.

FK: That takes you to Los Angeles, San Francisco and the Fourth Way. The Fourth Way stayed together how long?

EM: Just about three years.

FK: When did your association with Bobby Hutcherson begin?

EM: In 1977.

FK: You've worked a great deal with him.

EM: That's what I've been doing mostly for the last three or four years.

"IT WAS SORT OF STRICT FOR DRUMMERS IN THE LATE '50s AND EARLY '60s. YOU KNOW, YOU JUST PLAYED THE BACK BEAT. BUT THEN WHEN I HEARD JAZZ, AND I HEARD MAX ROACH AND ART BLAKEY AND ART TAYLOR, ALL THE PEOPLE WHO WERE PLAYING IN THOSE DAYS, I WENT CRAZY. I COULD NEVER PLAY BACK BEAT AGAIN."

FK: One of the things that most impressed me about you during this period is that you were more or less the house drummer for Keystone Korner and had to play with just about everyone. Has this posed any problems for you?

EM: Actually it doesn't present any problems, because it's music and I really love it all. I'll tell you, though, I came up playing time. It used to be very hard for me to even approach free music. I had a steady gig at the Dom in New York City. Archie, Pharoah, the Ayler Brothers and all the people like that would come in and play. Most of the time, if they didn't bring their drummer, they'd ask me to play. I'd be trying to play, because I'd seen Sunny Murray and Rashied Ali and those guys play loose like that, but I didn't know how to do it. I would try, though. I guess Archie sort of understood that I was trying, because I remember one time telling him, "Look man. I don't think I'm really makin' it." He says, "Man, just keep on playing." And so after awhile I get there, and then it starts flowing. And that's what it is. It might seem that this guy is just beating the shit out of the drums, and maybe a lot of people do that, but you can bet your bottom dollar that nobody could do that for more than five minutes unless he knew what he was doing. He'd be *exhausted*. That's how I used to get at first. I'd be trying so hard I'd just be exhausted. But then I started relaxing and listening. Playing that music is a whole involvement. You have to breathe and, most important, you have to all breathe together, and then it flows. Everything just gets real light like that when it's working right.

FK: And that's how you made the transition to playing free jazz?

EM: Yeah. In about the middle of the '60s, just before we came out here.

FK: That leads me to a question I've been thinking about quite a bit. Is it possible to have a legato style playing drums?

EM: Yes, it is.

FK: How does one go about achieving it?

EM: The only way I could put it into words is, it's like a liquid feeling, or when you're in water. If you're immersed in water and your arms are swinging like this [flails vigorously], nothing is going to happen. You have to move like this [smoothly and gracefully]. That's the basic feeling I have anyhow.

FK: Something else you said suggests another question. You mentioned that when you were able to relax, you were able to cope with the demands of free playing. How *do* you go about relaxing?

EM: I think I just got older and got more relaxed. But I'm still learning it. I have ways of disciplining myself, through yoga and stuff like that.

FK: Are there things that you do regularly before you play?

EM: There are things I do every morning when I get up. I do my yoga exercises and stuff. But before playing, I mainly try not to eat and never drink liquor. Both of those slow me down. I hardly ever drink anything, but every once in a while someone will say, "Here, have some champagne," or something, so I'll take a sip. I'll take *one* sip and, I don't know if it's psychological or what, but I can feel it. Not that I'm drunk, but I feel a little bit lower. I know a lot of it's psychological, though, 'cause I've heard myself on tape when I've thought my playing wasn't really right, and it wasn't that bad.

FK: What do you do when you're faced with an extremely fast tempo? How are you able to hold it?

EM: That's when you *really* have to relax! That's what I tell some kids that I'm teaching. That's the hardest thing. The first

continued on page 45



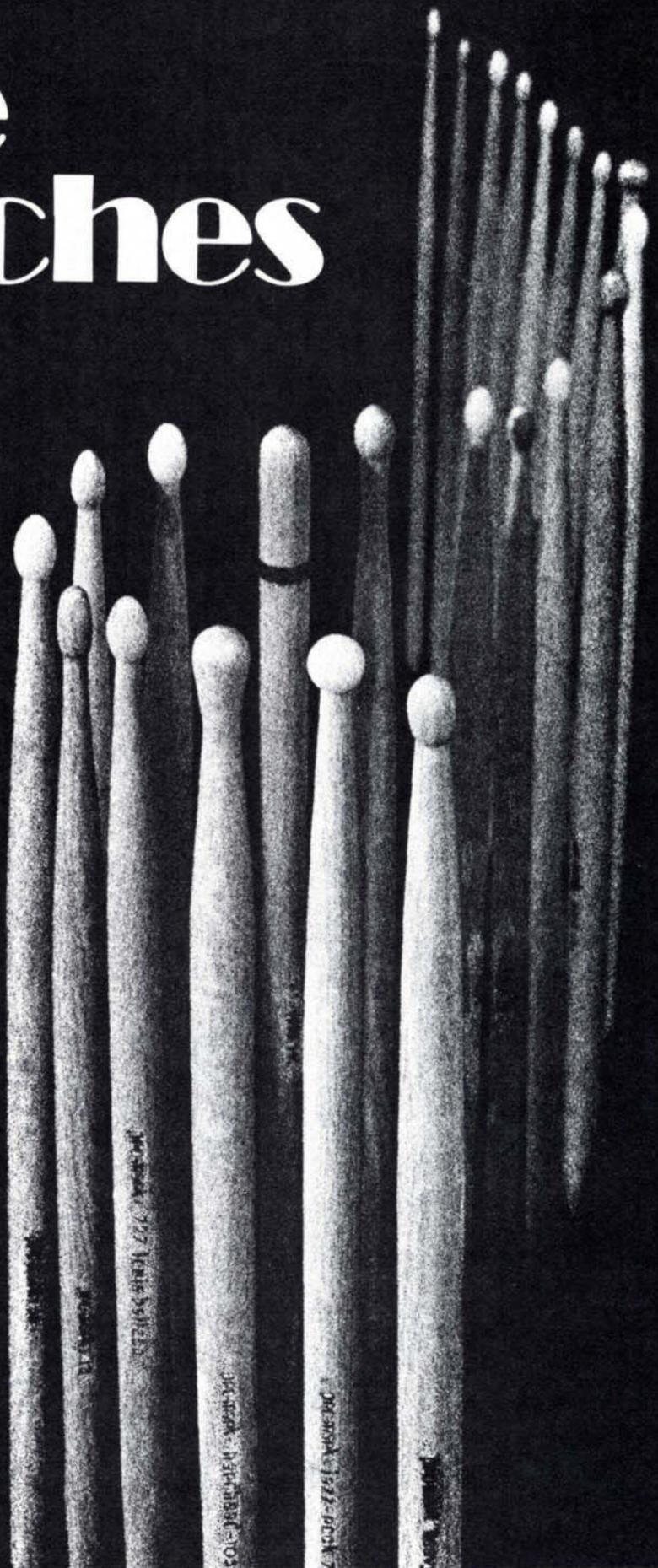
Time marches on & on & on!

Times change.
Sounds change.
Drummers change.
Drumsticks change.
And we've done more to
change the drumstick
than anyone else in the
world... with 33 handmade
models. What's the differ-
ence? Small change!

pro-mark

A division of REMO, Inc.
10706 Craighead
Houston, TX 77025
(713) 666-2525

21 Wood Tip Models
12 Nylon Tip Models
Sold by better music
stores around the world.



Susan Evans: Doin' It All

by Rick Mattingly



Photo by Rick Mattingly

A person interested in playing percussion has a lot to choose from. First of all, a decision must be made as to which instrument should be studied. Will it be drum set, congas, vibes, timpani, or one of the many other percussion instruments? After the selection has been made, the question becomes: which field of music should he pursued? One can play jazz, folk-rock, shows, studio sessions, or any of various other styles. Some people never make the choice. They simply do it all. Such a person is Susan Evans.

While still in high school, Sue began her professional career by landing a gig as drummer for singer Judy Collins. This was followed by a long association with the Gil Evans Orchestra, where she played full percussion, and came to the attention of jazz fans. Subsequently, her name began turning up in Downbeat polls. While continuing to perform with a variety of artists, Sue became active in the recording field, playing in virtually every type of situation, from movie soundtracks to jazz and rock sessions. A stint at Radio City Music Hall supplied her with yet another set of credentials, and she is often called to sub for Broadway shows.

In spite of her considerable success in a world filled with inflated egos, prima donna stars, and eccentrics of all sorts, Susan Evans has remained a quiet, almost shy person, who continues to work hard to develop her talents to the fullest. We began by discussing her first exposure to music:

SE: My first exposure was through my father, who used to play clarinet and saxophone. Later he got into teaching and became head of the school system up in Mt. Vernon. When I was about 8 years old, I started studying clarinet with him. It was a disaster. I really didn't like the clarinet. Meanwhile, I was taking piano lessons at the 3rd Street Music School. Eventually, I dropped the clarinet and started violin lessons, which I continued for about 3 years.

RM: How did you finally end up on drums?

SE: When I was in the 6th grade, a percussion ensemble came to my elementary school. I remember standing in the back of the auditorium and really liking it. I must have been turned on by one of the instruments in particular, probably the snare drum. I went home and asked my father if I could take drum lessons. At first he didn't want me to study drums because I had already had lessons on three different instruments, but finally we made a deal. You see, I had been wanting to quit piano, but he said if I continued studying piano, then he would let me study drums. Today I am really grateful because I realize that I got the better end of the deal. I got

lessons on both piano and drums.

RM: Who did you study drums with?

SE: I started with the staff teacher at the 3rd Street School, Warren Smith. I stayed with him for about 5 years. Warren was great because he was into everything. He was both a legitimate percussionist and a jazz drummer.

RM: Did he take you through the typical drum books?

SE: Yes. I remember using books by Haskell Harr, Charles Wilcoxon, Jim Chapin and Morris Goldenberg. Warren also introduced me to an MMO album by Chapin called *For Drummers Only*, which really helped my ensemble playing. In addition, Warren had collected charts from his various studio jobs, and he made those available to me as well.

RM: When did you move into full percussion?

SE: I had been with Warren for about 2 years and one day he said, "There's more to percussion than just drums. There's timpani, marimba, xylophone . . ." So he started me on the other instruments.

RM: Were you playing in school?

SE: In junior high I played in the band and the orchestra. They also had a dance band. The drummer who played set was terrific, but I couldn't wait for him to graduate so that I would get to play more often. In addition, twice a year I played in parades that my father organized at the school where he taught. I remember being thrilled by marching and playing drum cadences in unison with other drummers.

RM: Were you a typical '60s teenager? For instance, did you listen to groups like the Beatles?

SE: I liked the Beatles, although I wasn't really into rock that much. I listened to a little bit of folk-rock, but I was never very interested in hard-rock groups. However, I can tell you about my first jazz album. It was by Max Roach. Max's melodic approach fascinated me and it is still one of my favorite albums.

RM: What was your emphasis in high school?

SE: I was doing a lot of "legit" percussion in the senior orchestra, the senior band, the school percussion ensemble and the city-wide orchestra. I never got to play as much timpani as I would have liked, because there was always somebody who was the timpanist, and that was all he ever did. Also, I was involved in a more commercial group which consisted of a cellist, a guitarist, a flutist, and I played drums and vibes. The cellist tuned her strings like a bass, and used pizzicato more often than arco. That gave the music more of a jazz flavor. I was inspired to write for the group.

RM: Tell me how you became involved with Judy Collins.

Photo by Rick Mattingly



SE: Judy had heard me play once when our group was on the bill with her at a concert. A few months later, I was taking a drum lesson from Warren, and Judy's manager called. They wanted to see if Warren could fill in for Judy's drummer that weekend because he'd gotten sick. Warren couldn't do it, but he said, "Hold on. Sue is right here and maybe she would like to do it." So he put me on the phone. I was really excited. I was ready to do it, but I had to go home and ask my parents, because it would mean missing two days of school. Of course, they were really thrilled about it and said, "Okay." Judy's manager sent me all her albums by messenger, and I spent Thursday night cramming in five years worth of Judy Collins. The next day they picked me up in a limousine and took me to the airport. We flew to New Hampshire and did three one-nighters in a row. I was so nervous. The other musicians were a lot older than I was, and the only rehearsal we had was the sound check. It looked like her regular drummer was going to be out for quite a while, so afterwards, they offered me the gig.

RM: So you were going to high school and, at the same time, running out to do dates with Judy Collins?

SE: It was crazy. I would take my suit-

case to school with me on Friday and carry it around to my classes. At 3 o'clock I would take a cab to the airport and fly out somewhere to do 2 or 3 weekend concerts. I'd come back Monday morning in time for my first class.

RM: Were all of her gigs on weekends?

SE: Not always. We would sometimes go on a two-week tour and I would have to bring my books and do a pile of homework. It was hard to find time to study. I probably would have failed due to absence, but I was able to maintain good grades. Also, the principal liked Judy Collins, so that helped.

RM: How did your classmates react to all of this?

SE: The other kids were very envious, but also very thrilled. Other people in the school were doing things, too. Janis Ian was making records. I used to sit next to her in history class, and she would be writing lyrics instead of taking notes.

RM: Did you play anything besides drums with Judy Collins?

SE: She never asked me to play any other percussion instruments. However, I did suggest to her that I play orchestra bells at times. On the recording of "Both Sides Now" there was a bell part that I really missed hearing in concert. Since I played bells, I didn't see why I should not do it. So I played the bell part with

my right hand and kept time on drums with my left. That was the extent of my percussion with Judy.

RM: When did you start playing congas?

SE: I studied with Montego Joe for about a year when I was 19 because I really loved the sound of congas. I never got into congas with Judy though. I was just doing it on my own. When you first start to learn an instrument, you don't think of yourself as being able to play it. So for a while, I would not tell people that I played congas. Then, all of a sudden, I decided that I was strong enough to say, "Oh yes. I play congas." Once I said it, I had to live up to it. As it turned out, I ended up doing a lot of gigs and recordings on congas.

RM: Did your gig with Gil Evans follow Judy Collins?

SE: They overlapped. Again, this came about through Warren Smith. Warren had been playing with Gil's band, and Gil had met me at Warren's studio. In fact, Gil would sometimes come in and sit down at the piano to work out and develop motifs, and we would basically just practice together. We must have connected, because when Gil was getting ready to do the Ampex album, he decided to use me, since Warren was in Europe at the time. It was my first record date and I was very nervous. I remember being handed the marimba part to "Blues in Orbit" and thinking that it looked very hard. Not only was it hard, but I had to play it perfectly in only a couple of takes. It was a challenge, but I did it.

RM: So after the recording, you started working regularly with Gil Evans?

SE: We did a few concerts at places like the Whitney Museum and the Village Vanguard. Then we did quite a few tours of Europe. I had also been to Europe with Judy a few times before.

RM: Did Gil write out every note he wanted you to play?

SE: No. Most of the time, the parts were just road maps and often they were not very clear. When they were clear, we did not always follow them. At some point in the music, we would go off on a tangent. That was the beauty of the band. I could suddenly decide to take the band somewhere, and Gil would let me. So I had a lot of freedom, but at the same time, a lot of responsibility. Once I had made the decision to lead the band to a certain place, I had to have the strength to carry my ideas through.

RM: I suppose Gil had a lot of influence on your playing.

SE: Definitely. I had already developed some sort of distinguishable style before I joined Gil because I do not think he would have used me if I hadn't. But playing in his band for so many years, his musical concepts have rubbed off on me.

He always had an eclectic band of musicians with varied backgrounds and styles.

RM: In between gigs with Gil, did you continue studying with anyone?

SE: As I said, I did most of my studying with Warren Smith. But I also studied with Morris Lang for about a year and a half. We worked mostly on mallets and did a little bit of timpani. The thing I remember really respecting about Morris was that he was an open-minded player. He did not just view percussion from the context of the symphony. He was very interested in jazz and would come to hear me play with Gil. In this one particular piece we played, I would get a little uptight about the way I was holding the tambourine whenever I knew Morris was in the audience. I had to overcome that feeling and go ahead and play the way I



Photo by Bob Weber

felt it should be played to get the sound I wanted, regardless of whether or not it was the "correct" way. And Morris understood that. In addition, I studied with Sonny Igoe for a while. I went to him primarily to get my drumset reading together. He had a terrific system for teaching you how to set up big-band accents. It clarified big band drumming for me, and enhanced my work with Gil's band.

RM: Who were some of the other people you played with?

SE: I was with Steve Kuhn for awhile. My first experience with Steve was at Gerdes Folk City, where we did the album, *Live in New York*. About 3 years later we did the ECM album, *Trance*. In between, we did some live gigs and some touring. His music varied from straight ahead be-bop to bossa and samba feels. I had the freedom to play whatever I thought would add to the music. I also played with Kate and Anna McGarrigle. They are French Canadian songwriters and I was with them for about a year. We did a little tour of New England and I played on a couple of their albums. That

was a group that I really felt a part of. We rehearsed a great deal, which enabled me to develop specific parts on my instruments.

RM: Have you done any shows?

SE: My first experience with shows was when I played the Catskill Mountains. I had reservations about taking the gig, because although I could read, I never really played for singers before. But I went ahead and tried it, and it was successful. I ended up playing there every weekend for a couple of summers. It was wonderful experience, reading charts and working with big bands. My biggest experience with shows, however, was when I was on the staff at Radio City Music Hall.

RM: How did that come about?

SE: I used to sub for a drummer there. I got to the point where I was subbing for him fairly often. Finally, he quit and I got his job. I stayed there for 3 years. That was great experience because we did 4 shows a day, 7 days a week. The show changed every 6 to 8 weeks. It's not like a Broadway show, where you might play the same book for 3 or 4 years. The new show would always open on a Thursday, so on Tuesday and Wednesday we would rehearse between shows. Thursday morning we would rehearse at 7:30 in the morning and open the new show at noon. Radio City really helped me get my xylophone and timpani playing together.

RM: Did you just hold the percussion chair at Radio City?

SE: No, I did both chairs, drums and percussion. Playing drums for the Rockettes was another good experience. I had to be very strong and solid because they relied on the drummer a great deal.

RM: Have you done any work with Broadway shows?

SE: I've subbed for some shows, like *Annie*, *Dancin'* and *They're Playing Our Song*. I've also played some off-Broadway shows.

RM: How did your career as a studio musician develop?

SE: Very, very gradually. It started with that Gil Evans album. I did one session a year, 2 sessions a year, one session a month, one session every two weeks, one session a week, and now I sometimes do several sessions a week. But the whole process was gradual over a 10-year period.

RM: Do you enjoy studio work?

SE: I get an incredible amount of personal satisfaction from studio work. People ask me, "How can you stand playing TV commercials?" I love playing in any musical situation that works, or that feels good. Of course, some commercials do not have much musical depth. But on the other hand, I've worked for some incredible arrangers who really know how to make the most of a 30-second

continued on page 52

Dealing With the Aches and Pains of Drumming

by Douglas H. Ryniker

Let's face it—a working drummer works hard. Drummers tend to get more physical exercise on stage than other musicians, and sometimes this physical work on a night-to-night basis can lead to various aches and pains. Of course the best solution is some sort of microphone set-up, so that you can play at a level which is comfortable. However, for many drummers this is simply not practical.

Physical discomforts can fall into two distinct categories: 1) those which will decrease as you work steadily, and 2) those which will get worse unless you take some time off to heal.

The first category consists of types of muscle soreness due to strain. This is hardly a real problem because as you work and/or practice on a regular basis, the muscles are trained and strengthened so that as time goes by, the muscles are able to produce more and tire less. Contrary to what some may think, lifting weights can actually make this situation worse instead of better. Yes, hard exertion strengthens the muscles, but it also tightens them, and half the secret of a drummer's endurance is staying loose. Work-outs should be kept light. Check *Modern Drummer's* Dec. 1980/Jan. 1981 issue for Jim Dearing's guidelines in this area. In short, "train, don't strain," or at least save the straining for when you really need to push the band.

The second category of aches and pains are familiar to drummers who almost continually play in fourth gear. There were a few years in my career when I played at a volume which cost me more in broken sticks, heads, and cymbals than I ever made on jobs. In those days, I felt like I was about 90% athlete and 10% musician. Even though I play more of a variety of styles now, I still have residual problems from those thun-

derous days of yester-year.

By trial and error, I learned a few tricks for taking care of myself, and I hope these hints can be of help to other drummers who may be experiencing one or more of these symptoms.

Just as in the music business, let's start at the bottom and work up.

Many a drummer suffers from the "agony of de feet." As the volume goes up, so does the leg. As most drummers know, it is possible to get a powerful punch out of a bass drum by developing the muscles of the lower leg just enough that there is seldom a need to lift the heel of the foot a few inches above the pedal. Some drummers use the raised-heel technique very successfully and have great control and dynamics from this position. However there are others who abuse this method and have a tendency to keep the heel suspended so that they can put their entire leg into each shot at the bass drum.

If you misuse this technique long enough, you might develop a hard bump on the bottom of the ball of the foot which will take longer to diminish each time it swells. According to Dr. Newsom Stool, an orthopedic surgeon in San Antonio, this bump is caused by one of the five metatarsal bones dropping out of position. The body deals with this situation by developing a callus in the skin covering the "bone prominence" to help cushion the shock. The callus and the pain are signals that such a prominence is beginning. Continual abuse of the foot in this way could lead to a need for surgery to elevate the bone back into normal position.

Again assuming that you must produce the volume unaided by a microphone set-up, there are still at least four ways to decrease damage to the foot.

First, use less muffling so that the

drum can put out more. Also, experiment with different tunings, remembering that results with various tensions will vary in different rooms.

Second, work at developing a powerful stroke without raising the heel off the pedal. Many drummers feel that this will not only be more comfortable, but will allow more range in dynamics as well. A drummer who has developed a strong punch while keeping the heel on the pedal is not going to be lacking in power next to a drummer who keeps the heel raised.

Third, buy shoes a half-size larger and slip one or more cushions inside the shoe. These cushions are available at drug stores.

Fourth, a shoe with a soft sole will absorb some of the pressure that a harder sole will pass on to the foot, so wearing a different style shoe may also ease some discomfort.

Knee problems are apparently less common than foot problems, but they still exist. Drummers who suffer from this are those who tend to sit higher so that their legs are bent at more than a right angle, thus causing the body weight to be placed on the slightly bent legs. Sitting at a height which allows almost a right-angle knee bend will shift the body weight to the drum throne. This shifting of weight allows the feet more freedom. I have noticed that sitting lower not only improves my footwork, but allows my feet to work harder and longer without strain.

Speaking of drum thrones, some are more comfortable than others, but anything is uncomfortable if sat on long enough. If the discomfort is a bit much, try putting a small pillow on it, or adjusting the height.

Pain in the joints of shoulders and elbows is probably not related to drumming. Dr. Stool informs me that tennis players who suffer from tendonitis (tennis elbow) can blame a faulty back-hand, but that most people with so-called tennis elbow don't even play tennis. The pain in the joints is caused by tom muscle fibers which will usually heal if left alone.

According to Dr. Stool, "The most common thing that people who do repetitive movement with their hands suffer from is a pinched tendon." Excessive use causes swelling of the tendon, restricting its free movement. This will cause one or more fingers to lock in a grip position. This is unpleasant but fortunately not painful. The stuck fingers feel normal after they have been manipulated back to normal position. This can be relieved sometimes by injecting cortisone into the tendon to shrink it enough to allow normal movement. Dr. Stool says these shots "are worth trying a time or two, but if they don't work, then it

takes a minor operation."

Like most musicians, your hands are your livelihood, and a sore hand or even one sore finger can be very inconvenient. Constant hard playing can contribute to soreness of the bones in the fingers of the dominant hand. Again, assuming the drums are not miked, there are a few steps you can take to at least help ease the problem.

First, some cymbals are just plain louder than others, so perhaps changing to another ride cymbal will allow you to have more punch with less pain.

Just as different areas of the cymbal have distinctive sounds, different areas also have varied degrees of resistance. The center of the cymbal, or "bell," has no give to it, but as the stick is played closer to the edge, it has a softer feel. Although hitting the bell with the side of the stick gives a less desirable tone, it certainly gives more volume, and in a pinch can save you from trying to get an impossible volume from the bell with the stick's tip.

Experimenting with different sizes and weights of sticks will have an effect not only on the volume produced, but also the comfort of the hand at any volume. Generally, using a larger stick will be less painful in the long run not only because it has more punch to it, but because a larger grip requires less pressure.

Like some other drummers, I kept waiting for someone to invent a rubber grip stick to help absorb some of the pressure. It has been done, however the purpose is apparently to increase resonance.

The sub-dominant hand can be subjected to more of a variety of problems than the dominant, especially if you switch back and forth between traditional and matched grips. If the matched grip is used, the problems can be the same as those of the dominant hand.

Many drummers have found that even if they have never used the traditional grip, the sub-dominant hand still does not truly match the dominant one. When executing any patterns which include a double-stroke, the sub-dominant hand tends to absorb the pressure in a less natural way than the dominant hand does. The area of discomfort in this situation is the inside of the base of the index finger, or "ball" of the hand.

Our first two fingers are anchored to the wrist and have very little give to them, whereas the knuckles of the ring and little fingers are more mobile and therefore better able to absorb shock. The dominant hand is more likely to grip the stick in such a way as to allow the last two fingers to absorb pressure, while the sub-dominant hand is more likely to grip in such a way as to put pressure on the knuckles of the less movable index



and middle fingers.

Aside from striving to get the sub-dominant hand to move as naturally as the dominant hand, some ways to help alleviate discomfort of the ball of the hand include not playing as hard, using larger sticks, and using the back end of the stick to strike the drum. Another method is to lightly ride the hi-hat with the sub-dominant hand and strike the snare drum with the dominant hand. Incidentally, this is a good exercise for developing the strength of the sub-dominant hand and coordination in general. In fact, switching back and forth is somewhat showy if that seems appealing.

With the traditional grip, it is important to develop power in the wrist. When more volume is needed, it does little good to use a long arm movement while holding the stick in the traditional way because the increase in power is slight and it can lead to painful problems. We are not interested here in the build-up of calluses on the sides of the fingers. Any drummer who uses the traditional grip knows that these calluses are no problem. However, harder playing with this grip can cause stress in the knuckles of the middle and/or index finger. When only one finger starts hurting, it is indicative of that finger having to take more than its share of the pressure. Distributing the pressure more evenly will not

only ease the pressure and therefore the discomfort in the sore finger, but will improve the grip in a general way.

If the underside of the thumb is the area of complaint, then again, this indicates that the thumb is taking more than its share of abuse. A partial solution is to distribute the pressure more evenly between the thumb and the first two fingers.

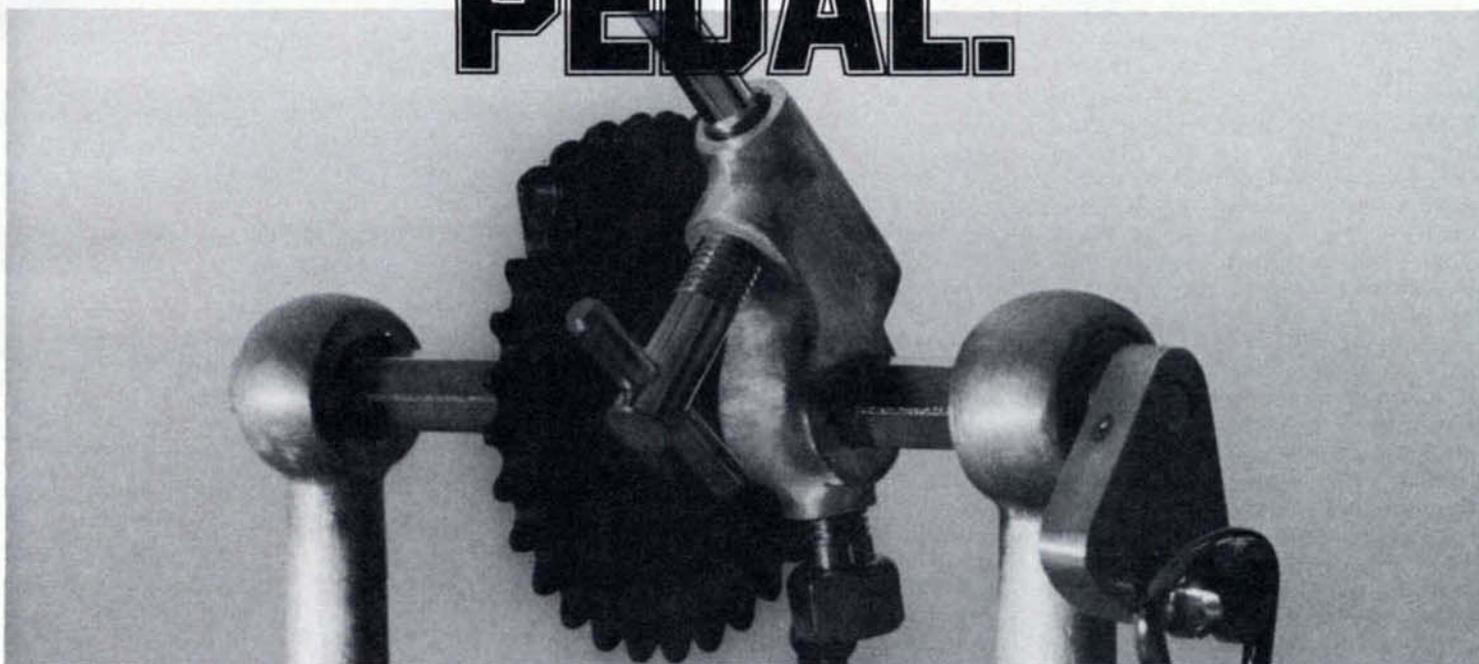
When more volume is needed for a brief time, the answer may be to quickly switch to a matched grip with the heavy end of the stick striking the drum. If more power is needed for the duration of a song and you want to maintain traditional grip, the only solution might be to hold the stick backwards so that the hand is positioned the same way but the heavy end strikes the drum.

Ears are as important to drummers as hands are, and they take their share of abuse from loud music, especially if it is frequent and prolonged. Usually the drummer is positioned behind the other musicians and, unfortunately, this often means sitting between or just in front of stacks of speakers.

The Occupational Safety Hazard Act (OSHA) has established standards concerning dangerous levels of volume for different exposure times. The idea is that a volume level which may be acceptable for one hour may be dangerous after two

continued on page 86

THE ORIGINAL, ALL AMERICAN, CHAIN DRIVE PEDAL.



Drum Workshop has been successfully manufacturing chain drive bass drum pedals longer than anyone.

We started with a sound concept and developed it into the fastest, most accurate, and reliable pedal around.

The chain and sprocket drive was designed for its durability and direct action. Light alloy foot board and drive mechanisms were developed to reduce reciprocating weight and allow the foot board and beater to move in unison—lightning fast, and without the need for high spring tension!

Other Drum Workshop pedal features include:

Tension spring has a "sonic damper" to reduce the noise

associated with the coils expanding and collapsing.

Heavy-duty stroke adjustment plate is pinned, not just press fitted, to the drive shaft.

Solid alloy base, clamp, and upright castings for accurate bearing alignment, strength, and reliability.

Sealed long-life ball bearings for low friction, and quiet trouble-free operation.

Wing screw for easy beater adjustment. No need for keys and wrenches.

Spring adjustment lock, keeps the tension spring from loosening by way of special broached indentations, yet allows easy fine adjustment.

100% American made.

Join these satisfied pro drummers: Jim Keltner, Steve Smith, Keith Knudson, Shelly Manne, Freddy White, Nick Ceroli, Brent Brace, Colin Bailey, John Ferraro, Fred Gruber, Burliegh Drummond, Bill Severance, Bruce Gary, and John Hernandez.

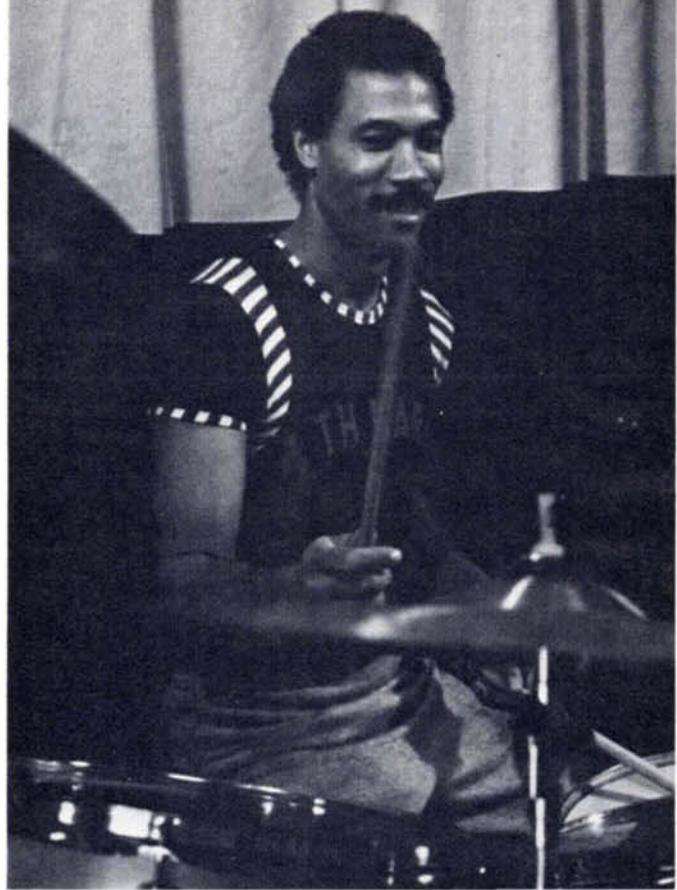
Try Drum Workshop pedals at your music dealer or contact:
Drum Workshop
15312 South Broadway
Gardena, California 90248 U.S.A.
Telephone (213) 515-7826



Tony Smith

by Michael Rozek

Photos by Rick Mattingly



Tony Smith didn't own a set of drums until he was twenty. But then, he quickly made up for lost time, and eventually made his reputation with Jan Hammer and John McLaughlin. Today, Smith lives in New York City. At the time of this interview, he was wrapping up his first album as a solo artist-composer, and preparing to place it with a major label. For after ten years of touring and recording with artists including Jeff Beck, Malo, Gabor Szabo, Loading Zone, Azteca, Papa John Creach, Ray Gomez, Hammer and McLaughlin, he's begun to find the "self a leader needs to succeed.

MR: Was there music in your home as you grew up?

TS: My father, Allen Smith, is a professional trumpeter in San Francisco. He does the first chair spot when any big name comes to town: Frank Sinatra, Tony Bennett, Ella Fitzgerald. But he's not really a studio musician. At this point, he can virtually pick his situations. As I grew up, he was doing road gigs, session work, and club gigs. He did a Benny Goodman tour for awhile. And he was friends with Miles, Dizzy, Johnny Otis, and Cal Tjader.

Because my parents were divorced, that really wasn't a direct influence. What did steer me was all the time I spent at my grandparents' house. My grandfather was, and still is, a choir director. My grandmother played piano, composed, even made a few records and sang in the choir. I listened to the records they had around the house, too.

MR: When did you start playing an instrument?

TS: In the third grade, in the school band. I'd always liked to bang on things with my hands or a spoon, and it was obvious I was meant to play drums. But the band didn't need any more drummers. I had a choice of trumpet or sax, and I chose trumpet, but every time the percussion section was empty, I'd be over there playing on everything I could.

MR: Did your father help you with the trumpet?

TS: Not directly, because I just wasn't that inspired by the instrument. Learning it was just like going to math class. I never wanted to stand up and do a solo. If I had to, I'd just go into a practice room, write it out, memorize it and just play it out. Finally, when I was eighteen, and had graduated from high school, I said I'd had it with the trumpet; I wanted to play drums.

MR: So how did you start?

TS: Well actually, as a vocalist in an r&b band, while I was in City College. This, at least, got me out gigging around the music I wanted to play as a drummer. When I was twenty, my father worked out a deal for me with a friend of his who owned a music store. I got a used Japanese set for \$350. I paid my Dad ten dollars a month to pay for it, but I wore out the drums before I was through.

MR: So you were self-taught?

TS: Yes. It took me a year to get coordinated, because I'm left-handed. But I didn't want to play lefty. I didn't want to rearrange them just to suit my left hand. I wanted to be ambidextrous.

MR: What drummers did you listen to?

TS: For the basic things, I was listening to Greg Errico with Sly. In fact, I was with a band that would often open for Freddie and the Stone Souls, led by Freddie Stone, Sly's brother. And their drummer was Greg. When he got with Sly, I'd listen to what he'd recorded, without even knowing that a lot of it was multitracked, and try to play along.

MR: When did you start working?

TS: I was twenty-two. I hooked up with an organ player friend of mine whose idol was Jimmy Smith. We found a guitarist who was into Kenny Burrell, and so I started listening to Grady Tate. We did wedding receptions, one-room parties. I was playing a very solid backbeat with a little jazz in it, but eventually I said, "There's got to be something more." I didn't want to go to a teacher. I'd been to a teacher once, and paid him eight dollars a half-hour for about four lessons, and realized I wasn't getting anything out of it. It was better for me to combine practice with the challenge of a new gig. So I took a gig with a Sly-type band called The Brothers And.

MR: Could you support yourself in a local band like that?

TS: Well, not really, but I was living at home. I needed the experience of coordinating my drumming with my singing. The band worked itself into being really tight and we even started doing some demo work. It was a good growing situation. But then, I had an accident and had to go to the hospital. While I was in, the band got another drummer. That took care of my singing and playing. It seemed really cold at the time, but it worked out for the best, because when I got out, I joined a more challenging group, The Western Edition. The horn players in it were really professional; the bass player had an incredible feel for rock and roll; there was a conga player; and there was Wendy Haas, the organ player now with Kenny Rankin. They were a completely different group. We started to do club dates, and the experience was taking me in an entirely different direction.

Then, after we were together about a year, the group broke up, and I joined Loading Zone, which at the time was a very well-known San Francisco band, with even some national exposure. Wendy Haas was on keys, Linda Tillery was the singer, Tom Coster was also on keyboards, Doug Rauch was on

bass, and Bruce Conte, who later went with Tower of Power, was on guitar. It was smoking, and a big step up for me.

MR: All that syncopated, Tower of Power-type funk is a very special thing. What is it, technically, from a drummer's viewpoint?

TS: It's hard to explain. To me, it's a circular motion. And it's like mathematics; every player has a piece of the pie, perpetually playing their own part. If you keep it up, it starts to lock into itself, and just take off. I heard a lot of it from David Garibaldi. At this one rehearsal studio, Loading Zone was always on one side of a wall, and Tower on the other. It's subtle. Doug Rauch, the bassist, really taught me about it. He showed me a few things you can do to keep a sixteenth-note feeling while only really playing quarter or eighth notes. That way you can be subtle, and still sound like an express train—like *two* drummers. Bashing can wear you out, so you have to turn to technique. Like doubles and triples with your bass, paradiddles backwards and forwards, exchanging beats between hand and foot, and counter rides on the cymbals. It's a matter of splitting yourself up; this hand does one thing, the other does another. When you hear it really propel a group like Loading Zone or Tower of Power, it inspires you.

MR: What happened after Loading Zone?

TS: I took a job with Gabor Szabo. Spider Webb had left Gabor, and Tom Coster who was with him then, recommended me. But after a year of mainly working up and down the West Coast, and no recording, I saw that not too much was going to happen, so I split. I'd done session work for Grunt Records, on Jack Bonus and Papa John Creach albums, which were my first recordings, and I wanted to keep my career moving. So, this was 1973, I auditioned for Malo.

MR: How did your style have to change, fitting into all that Latin percussion?

TS: I'm usually pretty adaptable, but it took me a few months to learn about *clave*. Francisco Aquabella, the conga player, taught me a lot. Latin is slightly on top while holding the time down. I was very tense for awhile, but Francisco got through to me. I learned to keep the time going, and to break it up *within* the clave. My chops picked up because it was an endurance thing, on the vamps especially. I had to play behind each of the soloists, and there were eleven people in the band. New rhythms were being thrown at me all the time, before I even got into the flow, but I'm grateful to Latin music. Because of all the offbeat rhythms, I was able to understand more complex rhythmic forms. The music's also given me a sense of structure, and of the *meaning* of rhythm.

MR: What happened next?

TS: Pete Escovedo, the timbales player, asked me to join Azteca, which took the Malo experience another step further. They played a lot of 6/4 and 6/8, plus Latin, rock, and funk. It was a heavy test of everything I knew.

But when the band broke up, it left me at a crossroads. I was making good bucks, but I was still in school. All the road work had stretched my college out. I was 25, and the question was "Do I *really* want to be out on my own, away from the town I grew up in, a full-fledged professional?" I mean, I was getting a taste of national exposure already. I'd done two records with Malo, a record date with Santana, and written lyrics for and sung the lead on a single Columbia put out for Jose "Chepito" Areas ("Morning Star"). And, I had a chance to audition for Quincy Jones. It was time to make up my mind. So when Doug Rauch asked me to go to New York to play with Jan Hammer, I said "yes."

MR: Was it a good move?

TS: It was scary. The drug scene was making San Francisco pretty crazy, but people-wise, New York was still so *cold*. The band, Jerry Goodman, Doug, Jan and myself, were going to live, work and rehearse on Jan's farm, north of the city. And that was a lot more habitable. We worked all the time. I learned about odd time signatures and a way of drumming I had never



considered before. Up till then, I'd played 4/4 or 6/8; I hadn't tried 11/8 or 15/8 or 19 or 20. When I finally learned the system, my Latin experience helped me make connections, and besides, I never really liked drummers that played a rhythm and stopped on beat *one*. I like circular, super-imposing rhythms. And with Jan, I could do that. I would keep a four going on my left foot, and a seven or eleven on my high-hat or snare. It was a get-off!

MR: Jan's a drummer, too; how did he work with you?

TS: He'd want me to learn the *clave* of the rhythm. You know, it's not just Latin that has *clave*. We'd play it together. Or he'd play the rhythm on keyboards and I'd play it on drums. We'd start out simply and get more intricate, working for hours at a stretch. I remember one night he was teaching 21/8, and I was *so* frustrated, because it's so complicated. It doesn't follow the same patterns as a 7, 15, or 11. It isn't like 11, where there are two bars of four and one bar of three, and you go right back into it. 21/8 is five sixteenth notes, and back into the four. And so I'd say to Jan, "Wait a minute—this always seems backwards!" One night I woke up playing the pattern on my chest! I ran down to the studio and did it on the drums before I forgot!

MR: But with all the work you did, how successful was the Jan Hammer Group?

TS: The records weren't doing much. Some said, there was no continuity of direction. Some songs had lyrics and some didn't. Doug and Jerry eventually left and we got Fernando Saunders to play bass and Steve Kindler for violin. We worked harder on the second record, especially on a melodic concept which Jan felt was the key to pop success. But we were up in the country, isolated from the mainstream, and maybe the results sounded like it. Finally, Fernando and I moved down to New York. It meant some scuffling, but it was the right idea.

MR: Then Jeff Beck called Jan?

TS: Right. Jan had been working with him on *Wired*. And

". . . YOU CAN BE SUBTLE AND STILL SOUND LIKE AN EXPRESS TRAIN. . . . LIKE DOUBLES AND TRIPLES WITH YOUR BASS, PARADIDDLES BACKWARDS AND FORWARDS, EXCHANGING BEATS BETWEEN HAND AND FOOT, AND COUNTER RIDES ON THE CYMBALS. IT'S A MATTER OF SPLITTING YOURSELF UP.... WHEN YOU HEAR IT REALLY PROPEL A GROUP-IT INSPIRES YOU."

afterwards, Jeff asked the band to tour with him. But then, some negative things started to happen. They were no reflection on Jan or Jeff, believe me, but having three soloists was crazy—the thirst for equal time and all. Steve Kindler left. Jan was pursuing a new rock and roll direction. He was using his portable synthesizer like guitar, except the instrument couldn't play chords, so I think the music that resulted was kind of flat-sounding. And then after the tour, some things went down between Jan, the management, and the rest of the band, making things seem down for a while.

MR: Then you joined John McLaughlin?

TS: Right. Fernando and I tried to ride things out for awhile. We got an offer from John to go to Europe with only a few days notice. There wasn't even time for more than a hour or two of rehearsal. I couldn't even arrange to have my drums sent over, so I used a rented set. The band was John, Stu Goldberg, L. Shankar, myself and Fernando. Even with all the last-minute stuff, it was amazing. The energy level was so high, and it just kept getting higher. The music got tighter, and my playing started to get really strong. Some of the sets were three hours long.

MR: What kind of music were you playing?

TS: It was fusion, but also, getting away from fusion. And John, because of his heavy jazz background, was pulling stuff out of me I didn't know I had. Like he was saying, "Pull out your Grady Tate influence, your Greg Errico influence." The crowds were great. After each set, I'd be mentally and physically exhausted. Offstage, John was always listening to tapes of Miles and Coltrane saying, "Check *this* out! Check *that* out!" It was cool though because it was great music.

MR: What did McLaughlin want you to "check out?"

TS: Coming back to the big 4, instead of the 2/4. The big back beat, the fast sixteenth jazz rhythms on top, and all the polyrhythms underneath. John wanted something different all the time. Before a set, he'd change things, and then, he'd change things *onstage*. But I was always ready. If John wanted to surge ahead, I'd jump out behind him. If Shankar wanted to break out, I'd go with him. Man, behind those solos the energy was *intense*. John will talk about colors, which is obviously very hard to do at times. And I'll ask him what he means, and he'll say, "You know, use the colors." After a few minutes of this, I'm really confused. Then he'll smile, and say, "I want you to play the way *you* play." But by tearing down your ego with all the confusion, somehow the music flows right through you. That's probably why, of the records I've made, the one I most enjoy is the group album with John (*Electric Dreams*). It came out the way it was supposed to; I'm happy with my playing. The tunes, and the feelings, are all different, which gives me a chance to do lots of different things on the drums.

MR: We're now up to what year?

TS: Well, I finished another tour with John in the summer of 1979, and then the band and the concept broke up very amicably. I took off six months to get married. The day I got back into town, I went into the studio to rehearse with L. Shankar for his album. So, we went on the road for two weeks, which I loved. It was Fernando and myself again, who by now,



as a rhythm section, are just locked.

MR: And from that you went on tour with Judas Priest?

TS: It was with Ray Gomez, actually, but yes, we did open a lot of gigs for Judas Priest, which obviously was *another* growing experience for me. The crowds boo the opening act when their boys are on next. And some people throw things. We were playing in San Bernadino, my home area, and it felt really different, really good. Suddenly, out of nowhere a rock hits me in the mouth! It was like Ali hit me: I'm playing, but I'm dazed. And after a while I didn't know where I was, and we got offstage. And then things *really* started to fly.

But, I learned, again, from the experience. Because if you can get over to an audience like that, I guess you've established your ability to reach a mass market. And you don't have to go down to their level, you just have to know where they're coming from; give them their groove, then you can take them with you. Just before I went out with Ray, I was really working on getting my tunes together for a record deal. But my circle of experience really wasn't complete. With Ray, I got a change of pace by working in a group with another bass player for the first time in over four years.

MR: Maybe now we could get into some technical stuff, and your equipment.

TS: I should probably say from the outset that my philosophy is very basic. With Jan, I used two rack tom-toms, two floor toms, a snare and four cymbals. And I would have never moved on to anything else until I had some feeling of mastering that. I'm not comfortable with a lot of extra gear, anyway.

MR: What did you use with McLaughlin?

TS: Rentals. Any set with two tom-toms and two floor toms. And my own Paiste cymbals.

MR: And now?

TS: Well, while I was in Australia with John, I used different sets of Tamas, similar to the set I have in New York. The set you see here in the apartment is a combination of drums I've accumulated over the years. It's small enough for my apartment and to record on my four-track, plus, it's mobile. And I like the sound. The Tama snare is metal, it gives you a loud sound, good for rim shots. It's a full snare. Whatever you want to do with it, it'll come across—punctuation marks, wood-block rolls—and there's no ring.

MR: Why the tape on top?

TS: I like a lower and tighter sound, but I wouldn't need to deaden it that way in the studio. In this apartment, it's a different story.

MR: What kind of heads do you use?

TS: I like Evans *Blue Xs*, because the overtones are really non-

existent. It depends on how you tune them. I usually tune tighter on top than on the bottom, and use the bottom for more tonal quality.

MR: Tell us more about the Tama road set.

TS: It's seven tom-toms and nine cymbals. It's really an ideal set-up because you can do rolls from the high to low rack toms, and from the cymbals to the two floor and rack toms. It makes it all so much easier. I like going from high to low with different tonalities of low, and this setup gives me that. I even have a 10" tom, like a bongo or timbale tom except with a bottom head. It has this incredible, *high* sound.

There's a 10 x 6 tom mounted with an 8 x 12. All my toms have bottom heads. A 9 x 13, 14 x 14, 15 x 14, 16 x 16, and an 18 x 18. The bass drum is 24". I'm using the Tama footpedal and hi-hat. I really recommend the bass pedal! You can make any number of adjustments from where you sit. I've never been as satisfied with a pedal. It's *right* with your foot. The ball of your foot rides on it all the time; it's comfortable and flexible, even though it looks massive and is extremely durable.

The hardware is Tama, also. It's durable, heavy; they call it *Spartan*. Each one of the cymbal stand legs not only has rubber pads, but if you're on a floor where things slide, you can flip them over, and you've got a double metal spur, so nothing moves! And although these stands are tough, they're incredibly light. They're aluminum, and they have counterweights.

MR: What do you like about the drums?

TS: The shells. The Tama drums and shells are *wood*. Every one is bonded together, not glued; they're put together diagonally, not straight-ahead, so they allow for the bend. They get a tight sound as a result. And they're like three-quarter-inch thick.

MR: So you want a rock sound more than a *jazz* sound?

TS: I want *every* sound! These drums can accommodate them all.

MR: How about cymbals?

TS: I use Paistes, on the road with this set. The hi-hats are 14",

and there's an 18" China-type gong. Then there's a small, 8" bell, a 20" medium crash, and a 16" fast crash. And, a 22" Chinese type, a 22" dark ride, and another 18" fast crash. And then I use a small 10"—a funky little ragtime cymbal. I beat the heck out of it.

MR: And sticks?

TS: I had one pair I really loved—the Regal 5B, wood tip. Then Regal changed hands and started making them a different weight, which became a problem. If the whole construction, right through the tip, isn't solid, I'll break it. There have been times I've broken twelve pairs of sticks in a single performance. The tips would snap off and the stick, (whose make I won't mention) was completely hollow inside. I don't like using plastic tips, because they give a "ping" sound. It's too metallic, and the tips fly off like bullets!

So, I'm still looking around. Tony Williams used to use some Gretsch sticks, and I had two pair, and they were great and so I gave one pair to Tama to see if they could come up with something. I also liked the old Pro Percussion 2Bs. They're pretty durable.

MR: What drums have you recorded with?

TS: Whatever I was using at the time—except on *Electric Dreams*. There I played (percussionist) Alyrio Lima's Gretsch set, two tom-toms and one bass drum. We kept changing snares. I used to half-kiddingly call myself the Drum Doctor. If I didn't have my set, I'd see what was at a gig, get some tape and tissue and tools and try to make the set sound as good as possible. I just like the challenge. But that's why I like very good drum sets, too. I just want the drums to give me back what I play. Then it's up to *me* to do the creating. It's not what it will do with you, but what you can do with it. I have had too many people say to me, "You can't get anything out of this." But nothing is really impossible, and there's value in everything. That's why I've worked so many different kinds of gigs over the years, too—and learned from them all.



Three years of touring. . . . Four albums. . . .
MERCER and MILESTONE. . . . Powerful friends. . . .!



. . . . Catch Jerry's energy live with 'APRIL WINE'
. . . . catch ours at your local percussion outlet*

'April Wine' latest platinum album 'Nature of the Beast'

*If no outlet convenient deal direct
Milestone Percussion
9771 Pinewell Cres.
Richmond British Columbia
CANADA V7A 2C7
(604) 273-0611

Evaluating Room Acoustics

by Rick Van Horn

In a forthcoming article I'm going to discuss tuning a drum set specifically for club work. But before we tune the set, let's talk about what we're tuning it for: The acoustics of the club itself. To do this, a club drummer should have an understanding of the factors which combine to create a room's acoustic properties, and how those factors relate to tuning the drums.

A concert drummer tunes for the sound board. The sound man has the responsibility of making the drums fill the hall and sound good at the same time. The studio drummer also tunes for the board, and there is no necessity for projection from the drums over any kind of distance. In both cases, equalization and other electronic effects can be applied to enhance the sound of the drums.

But the club drummer's set has to project into a reasonably large area, through amplified music, *and sound good doing it*. In this case, the drums are tuned for the human ear, not for an electronic board. What the drums project is what is heard, with no electronic assistance. I think it's safe to say that most club drummers are not miked (although bass drum and snare/hi-hat mikes are fairly common) and most club bands do not have a sound man out front.

It becomes the drummer's responsibility to familiarize himself with the acoustic properties of the room and adjust his tuning to achieve sound and projection. To help you with that familiarization process, I'm going to list eight factors you should consider when analyzing acoustics:

1) **Room Size:** Obviously, the larger the room, the more projection required to fill it. But small rooms can be deceiving, as other factors can combine to reduce projection. You should have someone play your set while you listen from the most distant point possible; then from a middle point, and then a close one. The drums should project adequately to the rear of the room without being too boomy or explosive at the closer point.

2) **Room Shape:** It would be nice if all nightclubs were built like concert halls, with clear paths from stage to audience,

but this is rarely the case. Seldom is entertainment a major design consideration. Often a room is very long and narrow with the stage at one end. Also common is the wide room, with a stage placed in the middle, creating deep "wings" to the right and left, but only a shallow area directly in front. The worst situation is an L-shaped room, or one with niches or compartmented areas. These are extremely difficult to deal with since sound is directional and doesn't turn corners well.

3) **Stage Placement:** If the stage is at one end of the room you have the problem of a *long throw* to reach the other end. The drums need to be punchy, directional and slightly flat to carry with power. If the stage is in the middle of a wide room, you have to fill the areas at either side, and in this case the drums need to have more radiance to project in a 360 degree pattern. Sometimes the stage is in a corner of the room, facing out diagonally, and then you don't have a straight shot at *anybody*. In this case, a compromise tuning is generally best.

4) **Stage Configuration:** The actual architecture of the immediate stage area can sometimes assist you in achieving projection. If the stage is in a corner, or recessed into a sort of alcove, the walls act as a funnel to concentrate and direct the sound. A low ceiling can also help in this way. However, if the stage is wide open on three sides, and the ceiling is high, much of your sound dissipates into the expanse of open air around and above you before it ever gets to the audience. It's extremely important to have a feeling for *how much* help or hindrance you're getting, so you can tune accordingly.

5) **Overall Room Architecture:** In addition to general shape, other architectural factors of the room affect your sound. Once again, high ceilings can allow the sound to get lost, while low ceilings will help contain it. The type of ceiling material makes a difference, since it reflects the sound back down to your audience. The typical spray-on acoustic ceiling represents a middle-ground between reflective and absorbent types. The drop ceiling, of the type with heavy card-

board-like panels hung on tracks, is a little more reflective. Solid wood-beam or wood-panel ceilings are even more reflective, unless the wood is very soft.

There are, of course, extremes when it comes to ceilings. I worked in one club that was a converted Quonset hut, with a huge umbrella-like domed ceiling of solid corrugated steel. The echo was tremendous. I worked another club where the entire ceiling was crisscrossed with rugs and tapestries, and the sound seemed to stop dead an inch off the drums.

If the room is more or less an open bay, you've got a good chance of achieving an even projection. If the floor plan includes lots of individual booth areas, small side-areas off the main hall, or even several different levels, then you have a problem. Objects such as stand-up bars, high tables, room divider panels and hanging decorations all interfere with projection as well.

6) **Upholstery and Wall Coverings:** Room decor may be important to the visual design, but it can be a nightmare acoustically. The typical "steak house" look calls for lots of rough-hewn wood, plush tweed-like fabric and soft cushions. All in all, a very large amount of absorbent material. This deadens the overall sound response and reduces projection. On the other hand, a lot of clubs are into the chrome, vinyl and plastic look in their decor. These materials provide a much harder, more reflective surface, and keep the sound more *alive*. But they also contribute to a *bounce* characteristic that you'll need to be aware of.

Wall covering is also an important factor. A polished hardwood wall, brick, stone or similar dense material will reflect sound, as will metal panels or mirrors. Drywall (Sheetrock) covered with paint or wallpaper is slightly less reflective. Walls covered with fabric, plush velveteen wallcoverings or heavily hung with rugs, macrames and the like, are much more absorbent.

The amount of reflective items in the room, such as mirrors, metal lampshades, table surfaces and non-carpeted flooring areas, contribute to the *bounce* of sound, keeping it live and in the room. Heavy carpets, rough wood beams and

even fabric type lampshades all act as absorbent baffles to actually remove the sound from the air.

I'm currently working in a room with the typical "steak house" decor, but which features a stainless-steel dance floor, surrounded by mirrors and topped with a low, mirrored ceiling. The rest of the room has a very high ceiling. Consequently, sound on the dance floor area is very live, while sound in the seating area is very dead. I can't tune precisely for each area, but it's important that I be aware of the difference. On a slow night, when the audience is dancing less and watching from their seats, I might adjust my tuning for a little more projection into the seating area. On nights when the dance floor is packed, I'll make sure my drums are strong on the dance floor to give the music the support it needs for the dancers.

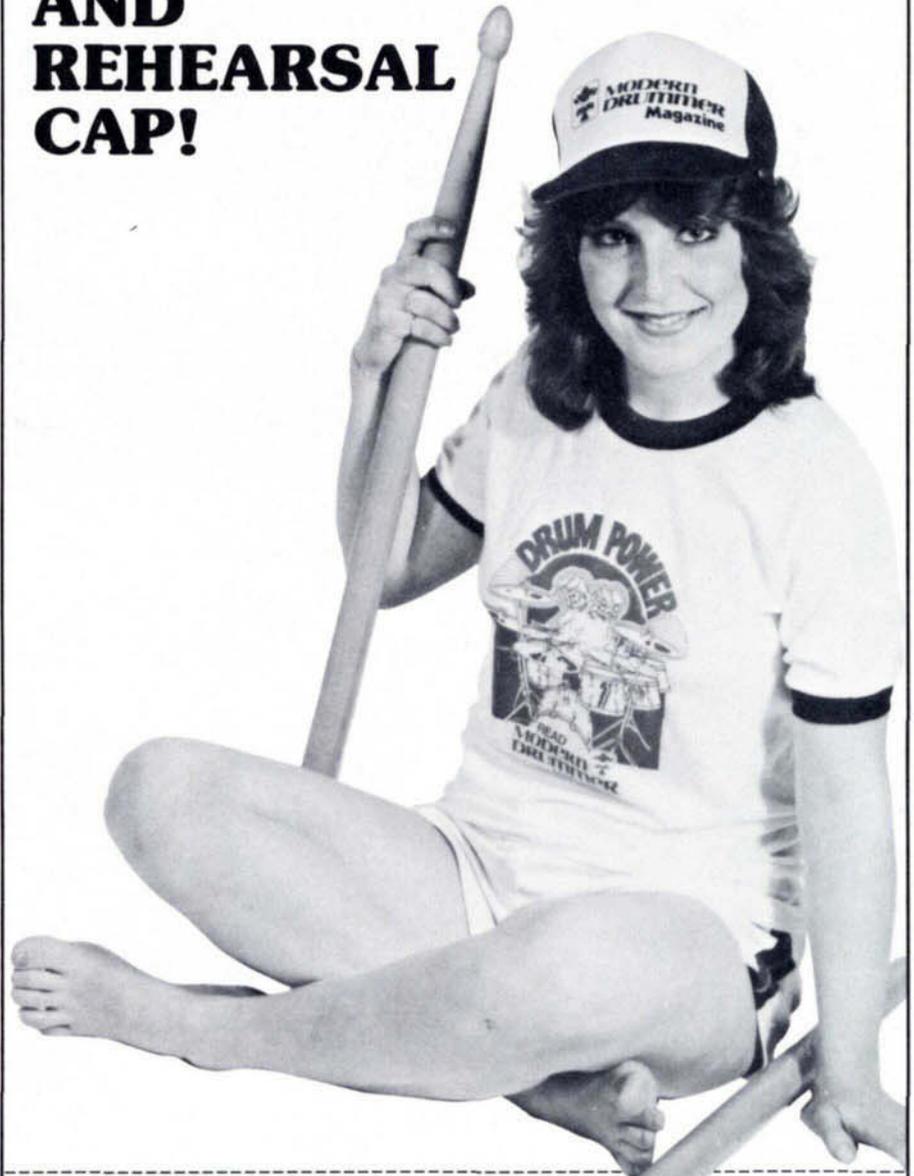
7) **Atmosphere:** This is a subtle factor, but very important. If you've ever wondered why your drums are very live and clear one night and muddy or flat the next, with no change in tuning or amp settings, pay attention to the air temperature and humidity in the room. Cool dry air carries sound well and makes it more *brittle*, letting highs through unimpeded. Warm dry air is similar, but tends to mellow the highs. Cool damp air carries sound, but tends to lack clarity; the sound seems *diffused*. Warm damp air will muddy up the sound, muffling the bass and swallowing the highs. Temperature changes also affect the resonance of drum shells and the response of heads, plastic or not. And remember what else is out there in the air besides your music: Smoke, dust, and the warm breath of your audience all act as barriers to the clear transmission of sound.

8) **Size of Audience:** Bodies act as sponges to soak up sound. The more bodies in the room, the lower the projection. Additionally, the more people in the room, the greater the volume of voices, clinking glasses and other noises competing with your music.

All of the above are factors you need to be aware of when deciding how to tune your set in a given environment. I'm often discouraged by drummers who have an attitude of "I've got my drums just the way I want them, so I don't ever change the tuning." *The way you want them may not be the way their sound is reaching your audience.* The same set can sound radically different in two different rooms. Your thinking, and your musical ear must extend beyond the stage and into the space where your sound is being heard. Once you've learned to evaluate the acoustic qualities of a room, you'll be able to maximize your sound everywhere you perform.



JOIN THE DRUMMER'S REVOLUTION. . . . WITH AN MD 'DRUM POWER' T-SHIRT AND REHEARSAL CAP!



Please send me:

- T-Shirts @ \$7.00 ea.
 Small Med.
 Large X-Large
 Rehearsal Caps @ \$6.00 ea.
 (one size fits all)

Enclosed is \$ _____ check or M.O.
payable to MODERN DRUMMER
MAGAZINE.

(Please allow 6-8 weeks for delivery)

MAIL TO:

MODERN DRUMMER
 Products Division
 1000 Clifton Ave.
 Clifton, NJ 07013

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____



A GIANT LEAP IN DRUM DESIGN

Staccato Drums are now manufactured in Canada & England for the world market
ENGLAND: Staccato Drum Co. Ltd., 40 Grovelands Road, Reading, Berkshire, England (0734) 56494
CANADA: Staccato Drum Co. (Canada), 220 East 7th Ave., Vancouver, B.C. V5T 4M2 (604) 879-0322

PROFILE: STACCATO "TUNE-LOCK" tension system

BRIEF: the most significant design in drum tension hardware in 50 years.
Renders the conventional "casting and swivel nut" systems obsolete.

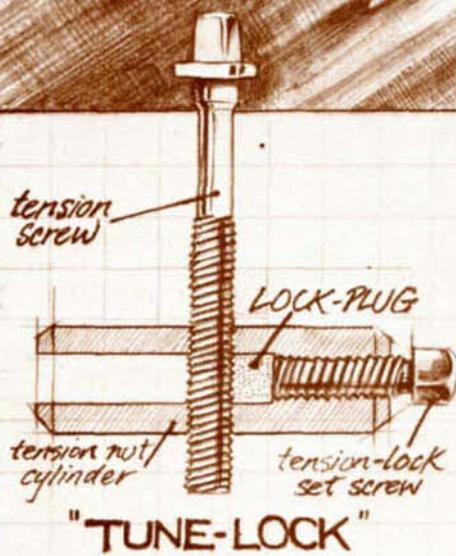
FEATURES: "Snap-Away" tension nut for quick head changes — all hardware stays attached to counterhoop — no more chasing loose screws & washers

"Tune-Lock" positive tension lock — your drum can't go out of tune — a simple turn of the "Tune-Lock" set-screw pushes the "lock-plug" against the threads of the tension screw, preventing it from vibrating loose.

solid "Tension Bracket" has no "hum" and no spring or swivel nuts to "rattle" — allows for quick conversion from double-headed to single-headed, leaving nothing behind to "hum & rattle"... great in the studio!

virtually **UNBREAKABLE** tension brackets — made of forged space-age alloy — a lighter and stronger metal with a clear, anodized rust-proof finish; hard, permanent and non-flaking — bracket has **NO THREADED PARTS** to strip out — mounts to shell with screw from outside shell and nut inside — no self-tapping screws here.

Comment: the new Staccato "TUNE-LOCK" outperforms in every way the conventional tension systems on other drums.



Staccato Drums are now manufactured in Canada and England for the world market.

ENGLAND

Staccato Drum Co. Ltd.
40 Grovelands Road
Reading, Berkshire
England
phone (0734) 56494
telex 929416 G

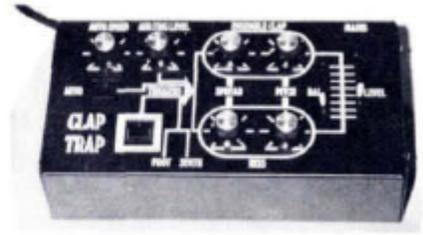
CANADA

Staccato Drum Co. (Canada)
220 East 7th ave.,
Vancouver, B.C.
V5T 4M2
phone (604) 879-0322
Canada

1.B. Our spectacular "moon 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 THUNDERWOOD drums in popular extra-deep shell.

Clap Trap

Handclap Synthesizer



by Bob Saydlowski, Jr.

Multi-tracked handclaps have been used for percussive backing on many records. Trying to produce the same effect in live performance is impossible, unless you are the proud owner of the phenomenal *Clap Trap*.

Designed and manufactured in England, *Clap Trap's* express purpose is to synthesize accurate handclap effects. The device can simulate a single person, or a whole group. *Clap Trap* is a black metal box measuring 10" x 5 1/2" x 3 1/2" having six rotary controls and two slider posts on its face panel. The handclaps can be cued manually by a trigger button on the box, by an automatic trigger button, or by external sources.

The "Ensemble Clap" section of *Clap Trap* has two rotary knobs, that produce the individual 'claps'. The "Spread" knob varies the *togetherness* of the handclaps from very tight to a ragged clap. Pitch of the clap is adjustable from high, to a low-pitched foot stomp. The "Hiss" section provides the 'crash' sound, using white noise. Its pitch and decay are also adjustable. A balance slider next to these sections enables the Clap and Hiss sounds to be mixed together: just the claps, just the crash, or a little of both. I've found that the Hiss by itself is very good for enhancing a snare drum sound, by adding a bit of the white noise to 'lengthen' it. The handclap effect is unbelievable, more like a recorded sound than a live one.

A manual trigger pushbutton is mounted on the *Clap Trap* box. This button has a tiny light in it, which flashes when it's depressed. There is also a trigger button for the Auto Speed, also with a light. The Auto Speed control produces steady, continuous metronomic handclaps through an internal clock, varied in speed by a low-frequency oscillator. The fastest setting on Automatic gives ap-

proximately 5 claps per second. At the 8 o'clock position (its slowest), it seems to give no claps at all. Boosting it up to the 9 o'clock mark produces one per minute. The trigger button starts and stops the Auto function. There is a light below the control knob flashing each cycle of the LFO. Pressing the Auto trigger while it is still lit causes the first clap to be out of time, but this can be remedied by paying attention to the light.

The rear panel of *Clap Trap* has five jacks for output and external triggering of the handclaps. "Audio Out" is for connection to a P.A., amplifier, or studio direct box. The "Foot" input allows triggering of *Clap Trap* by an optional foot pedal. The "Synth" jack will accept the gate or control signals from other synthesizers or sequencers to trigger the effect. "Audio" enables a microphone or pickup to be plugged in. Ideal triggering here would be from a snare drum, bass drum, hi-hat; even a guitar or piano. *Clap Trap* will also trigger nicely off a pre-recorded drum track or click track via the studio's patch bay. The Audio Trigger Level control on the face of the unit adjusts sensitivity for minimum or maximum signal input when using external sources. The LFO Cancel jack allows foot switch activation of the Auto Speed.

There is a level slider on the unit for volume control and a rocker on/off switch with a Mains On light signal. *Clap Trap* is AC-powered (converted for American voltage), and has a one-year full guarantee.

Clap Trap's face is designed clearly, utilizing white graphics and sensible location of controls. In live application, I found it best to use a hi-impedance microphone pointed at the snare drum and connected with the Audio Trigger jack with the *Clap Trap* itself being run

through the P.A. or a guitar amp. Setting the trigger level near minimum produced handclaps on the strong beats only, in perfect sync with the natural snare drum sound. Adding reverb "opened up" the effect a bit, resulting in a great, definite handclap sound. There is also a pickup available for attachment to your snare, bass drum, or whatever, instead of using a mike. If you opt for the foot switch triggering, only a momentary on/off will work best. Having a regular-type foot switch will cause you to have to tap eighth notes on the switch if you want quarter-note handclaps, since that type of switch turns on with one tap, off with another.

I predict *Clap Trap* to take recording studios by storm since, 1.) it's easier than having to hire 10 people just to clap hands, and, 2.) can be injected anytime during the recording process. *Clap Trap* is very easily triggered in sync with pre-recorded tracks, and with adjustments in EQ, can sound anywhere from crickets and castanets, to handclaps to footstomps. Its "Hiss" section allows some very interesting percussive effects, also.

I have nothing but praise for *Clap Trap* and its inventor, Dave Simmons. *Clap Trap* is an absolute time and manpower saver in the studio. In live performance, it adds 'Pizzazz' to any rhythm section, with dazzling authenticity. I can see its use in many a musical situation. 10CC, Yes, Status Quo and Jethro Tull are just a few of the current users.

Clap Trap is being made available to recording studios at a pro price of \$198.00 from Sano Corp. (317 Cox Street; Roselle, NJ 07203), but there is presently no dealer network or list price set up in the States. Sano will sell direct to the musician if need be.



HARVEY MASON & FRIENDS



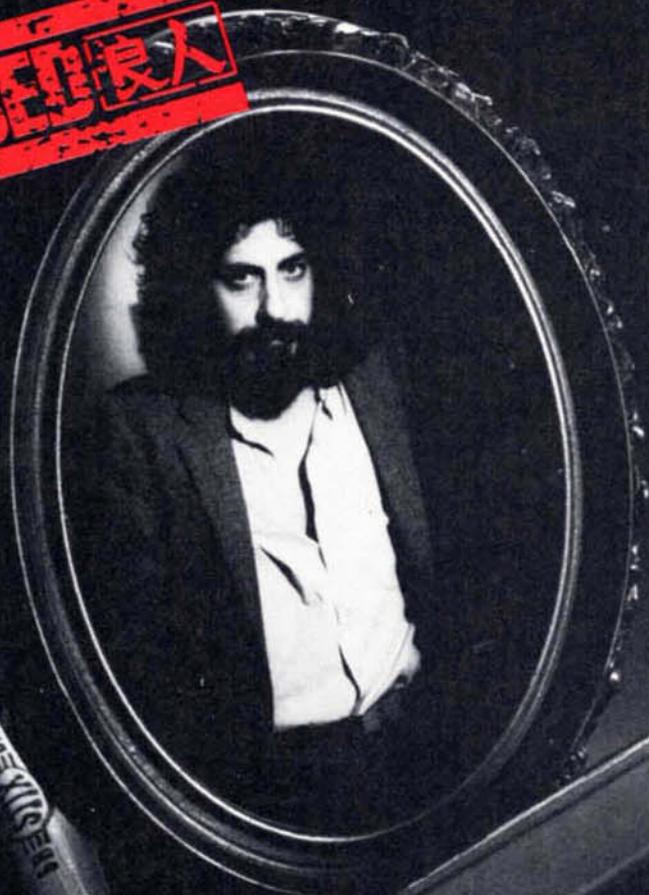
REMO USA

Better Products for Better Percussion

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

Send in this ad, \$3
and your size
for new \$6 value
Remo/Pro-Mark T-shirt.
Dark brown only.
Limit 1 per ad.

ENDORSED 名人



RICK MAROTTA:
Studio/Concert Musician

He plays with the best.
Steeley Dan, Jackson Browne,
Paul Simon, James Taylor, Linda
Ronstadt, Bob James and other
such artists.
He uses the best. Dean Markley Sticks.
Hear them both on Ronin's new
release under the Mercury Label.

Dean Markley

Stix

Marshall continued from page 24

thing in playing a fast tempo is breathing. It always gets back to breathing with me, for some reason. If the tempo is fast and I start tightening up, I'll take a breath again. A lot of it is breathing. You have to practice, too, there's technique involved. But there's so many different ways that drummers do this, you know? Like you see Max [Roach]. Now Max, to me, can play the fastest straight-four tempo in the world. I think his basis for the whole thing is his foot rocking on the hi-hat. His toe comes down on the "2" and his heel goes on "1," and he can just go on like hell. Even when I was a kid, I used to be amazed that Max would do that with his foot. For myself, I've got these four limbs here, and one of them has to be the master. When I play fast, the key is in my right hand.

FK: Is that true in medium tempos too?

EM: Yes. I would say I'm more or less ruled by my right hand.

FK: I think most drummers are.

EM: But I'll tell you, I think there's one that isn't. It's Elvin! I don't think he's ruled by anything! I've been trying to decipher that man for 20 years! He's just amazing.

FK: How did you approach independence when you were learning to play?

EM: Very cautiously! You know, I have a theory that most of the drummers are pretty well-coordinated anyhow. Maybe that's why we become drummers, because it's easier for us. And a lot of the guys were very good in sports and stuff, too. You see a lot of drummers who used to play ball or box.

FK: I think there probably are some similarities between sports and music, in that you have to spend a great deal of time developing your reflexes and coordination. The main difference is that the scale of the movements is larger in sports than it is in music.

EM: Right. I remember when I was a kid, I'd come home from school and I would get on that practice pad for at least a couple of hours. Until I was about 17, that's all my life was. I didn't have girl friends or anything. That was it.

FK: It seems that if one is going to achieve in music at that young age, it's necessary to be single-minded and give up everything else.

EM: Yeah. I was always impressed with music, but what happened is, my father brought me into New York with him on a trip when I was about 14, and that did it. School was over then.

FK: How do you think of your own playing in terms of its relation to the beat? Do you tend to play in front of it, behind it, or in the middle?

EM: I'm an ahead-of-the-beat drummer, in a sense. I know I'm really on top of it, and on certain tempos more than others. But I'm *conscious* of it, and I *can* pull back on things. I couldn't do that all the time; it's just recently that I've acquired that knowledge of how to hold back.

FK: What about your grip? Last time I saw you, you were playing matched.

EM: I just went back to the conventional grip. Before that, I played matched grip for about ten years.

FK: What led you to go back?

EM: I had an argument with this guy. He asked me why I'm playing my way. I said, "I feel better this way. It's easier for me." He said, "Well, if you've played matched grip so long, you probably can't play the other way anyhow." So I got my practice pad out and now I'm doing it both ways. Almost all the drummers do now. You see Max play matched grip a lot of times now.

FK: Could you tell me a little bit about your recording activity? I know you've made a number of records with Bobby Hutcherson's group, and you have one album with the same people under your name, *Dance of the Sun* [Timeless/Muse 315]. What else?

EM: Let me see. I did a couple of tunes on Ahmad Jamal's last two albums. That's just about it.

FK: My feeling is that there are some drummers in this area—and you are definitely one of them—who, if they lived in New York or Los Angeles, would be much better known by the jazz-

continued on page 67

THE OMNI OF DRUM TECHNIQUE
by *Sal Sofia*

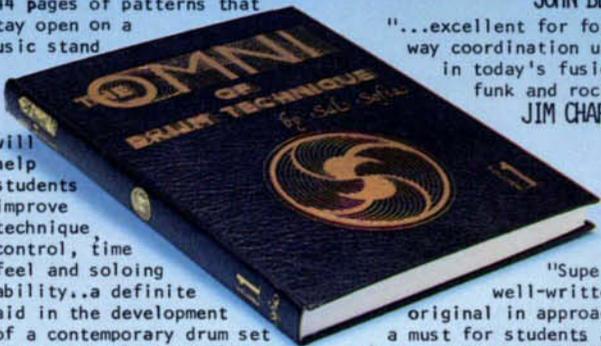


Alumni of the Berklee College of Music. His ability as a performer, studio musician, writer and instructor allows him distinction as a drum technique expert.

"A most logically written drum set book which could very well become THE coordination book for all drum set players."
JOHN BECK

344 pages of patterns that stay open on a music stand

"...excellent for four-way coordination used in today's fusion, funk and rock"
JIM CHAPIN



"will help students improve technique control, time feel and soloing ability...a definite aid in the development of a contemporary drum set concept."
JUSTIN DICICCO

"Superb, well-written, original in approach, a must for students and teachers."
ROBERTO PETACCIA

"Inspiring...one of the all-time drum books...a very special book that should be in every drummer's library."
MAX ROACH

"...unique, indepth study...developes phrasing for the musical drummer, allows for creativity..utile in all styles of music ...the reward will be worth che effort."
ED SAINDON

Send \$37.50 (postage inc.) to SAL SOFIA, PUBLISHER, 6 Avenue J, Brooklyn, New York 11230. T- and sweat shirts with title and cymbal insignia in gold on black or navy are \$7.00 and \$14.00.



800 645-3518

WHAT'S BEHIND THIS TELEPHONE NUMBER?

There's a whole world of *service* behind the Sam Ash telephone number.

Like quick delivery. We know that once you've made up your mind on an item, you want it *NOW*. So we keep \$5 million dollars worth of merchandise on hand to insure that almost everything is *in stock*.

Another plus: Sam Ash telephone sales people are all professional musicians. They know what they're talking about and you can trust their advice. Even our *packers* are specialists in musical gear, quality checking every shipment before it goes out. What a pleasure to get service like this! Call the Sam Ash Hot Line—and enjoy.

Since 1924
Sam Ash
MUSIC STORES
124 Fulton Avenue, Hempstead, New York 11550

IN NEW YORK STATE CALL 212-347-7757



In this picture there are 166 cymbals, 72 gongs, 37 crotales, 25 tuned discs, 4 sound plates, 7 cup chimes, 2 finger cymbals and a set of accent cymbals.

At Paiste we take their creation, and the percussionists art very seriously indeed.

And we begin by listening.

Just as a drummer's style is modified and matures as he absorbs different influences and styles, so the whole music scene alters constantly.

At Paiste we have listened to and followed these changes.

For example, the needs of the modern Rock drummer can be seen reflected in the 2002 series which are specifically designed to cut through high stage sound levels.

For many they are the ultimate performing cymbal.

They, along with the other 5

PAISTE: WE D EXTREM

ranges pictured here, are the result of listening to the comments and advice of many leading drummers and then crafting a series of instruments tailored expressly to their needs.

We listen in other ways too. We imagine a sound that does not yet exist, and then create a cymbal or instrument that reproduces that sound.

But to describe our entire range of percussion devices is obviously beyond the scope of this, or any other advertisement. (Indeed, to describe the Paiste range in any



DO ONE THING DO IT WELL.

drummers, their kit layouts and their views of Paiste equipment.

As a final thought, consider this. Cymbals and percussion instruments are our sole reason for being in business. It is the only thing we do. It is what we do best.

There are many drummers who, through their own experience, know this to be true.

We would like you to become one of them.

depth would require a publication considerably thicker than the one which you're reading right now).

The only way to assess a cymbal, gong or percussion instrument is to play it.

Write us and we'll send you the address of your nearest Paiste Sound Center or Dealer, along with two books.

The first takes you through our entire range, describing their percussion characteristics, and also provides some useful advice on how to choose a cymbal. The second is a collection of profiles of 289 top name

I believe you're as serious about drumming as I am. Please send me the two books you mentioned, and the name and address of my nearest dealer. I enclose a \$3 handling charge.

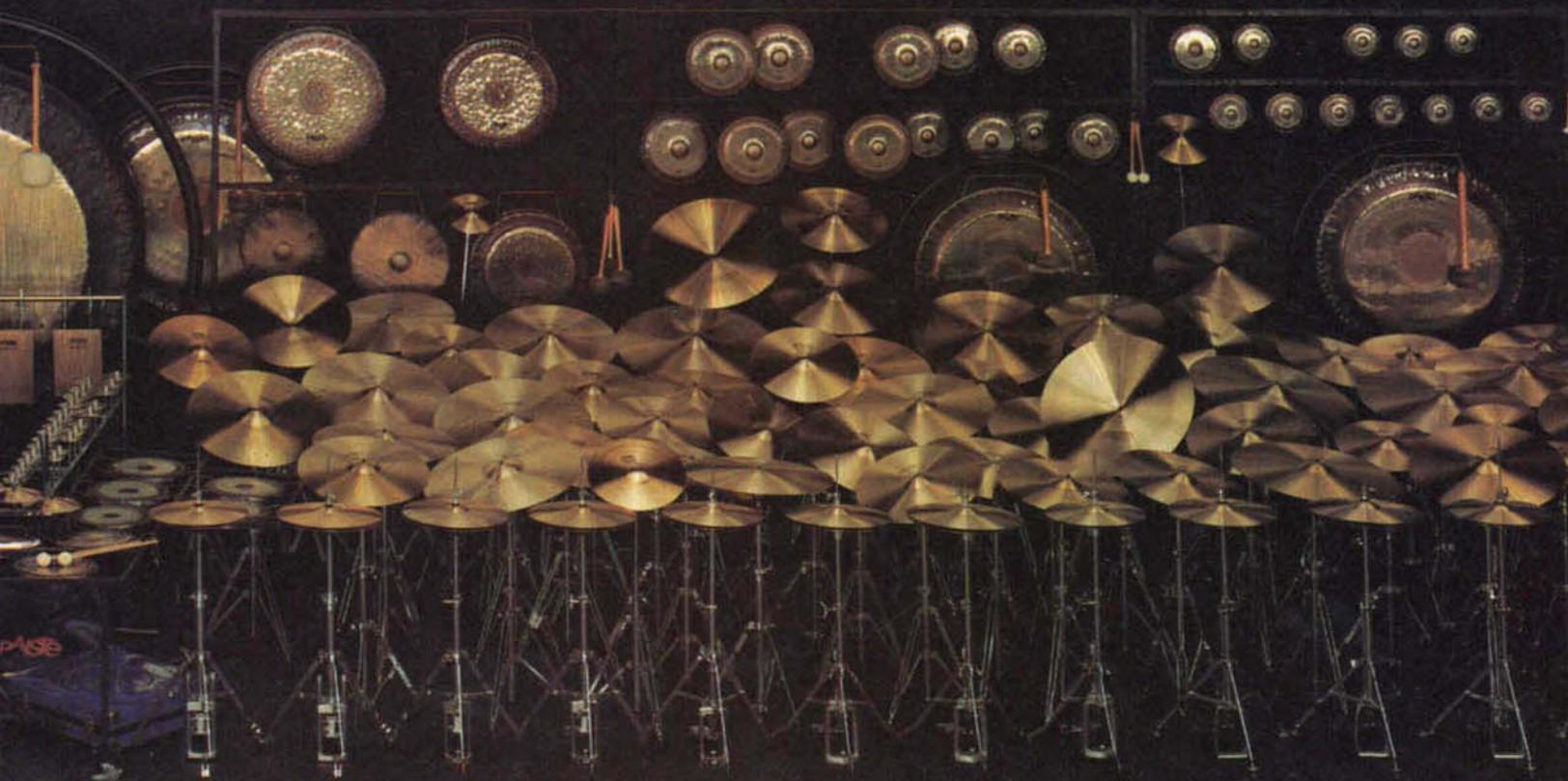
Name _____

Address _____

_____ City _____ Zip _____

Paiste America Inc.,
105 Fifth Avenue,
Garden City Park,
NY 11040.

PAiSte



Practice and Jazz Drumming



by Charlie Perry

In my article "The Chorus Form and the Jazz Drummer" (December/January issue of *Modern Drummer*), I said that all practice material for jazz drumming should be practiced *with*, and *without*, records. Practicing with records will help the novice drummer assimilate the steady timing, feeling, and interpretive qualities of the recorded musicians. The elementary student—and even more advanced students—will occasionally drag or rush tempo. Practicing with a record on which the "time" is clearly stated, can help the drummer play figures, phrases, and fills in tempo, whether reading preparatory drum-chart material or improvising. To stay in tempo, he must listen closely to the recorded music, paying particular attention to the bass fiddle line, as well as listening to his own playing.

The walking bass line can serve as a beacon which the drummer can lock into. He can space the cymbal and drum rhythms across the 1,2,3,4 of the bass line.

WHAT TO PRACTICE

The level of material practiced by the student depends on his own skill. Progress is a plateau-by-plateau process with intermittent leaps forward.

Here are some practice suggestions:

For basic time generating/timekeeping, and coordination, the following one-bar patterns serve the purpose. Play each figure against the ride cymbal.



Bass Drum Routines

First, each bar should be played several or more times. When this is done successfully, the patterns (routines) should be practiced consecutively, once each going from #1 through #14. (If the student thinks this material is too simple, remind him that this is the stuff of professional drumming. As proof, have him listen to the last section of the piece "Whirly Bird" from the Count Basie album *The Kid From Redbank*, Roulette SR 42015. It contains similar time patterns played in a fast tempo.)

When these routines can be played in a steady tempo, the hi-hat should be added on the 2 and 4.



The student may find it difficult to play a fill and return to the cymbal ride-rhythm in the same tempo. Too often, the rhythm of the fill is played faster or slower than the recorded tempo. Also, some students play the cymbal rhythm well but lose time when attempting to play figures on the drums. The novice drummer must understand that the timing of *every note*, played on *any* part of the set, with *either* hand or foot, must also be in time.

Some young rock drummers seem to have difficulty playing the simplest "swing" figures and phrases with the *Music Minus One, Volume 2* record—on which the "time" is as perfect as can be expected—and stay in tempo!

The following material is designed to resolve such problems. Play the bass drum on 1-2-3-4, and the hi-hat on 2 & 4 (Ex. 1) throughout the following exercises. It consists of "fills" that evolve out of the ride rhythm:

3

1 2 3 4 e A a

4

1 2 3 4 e A a

Now, follow each fill with typical ensemble (drum-chart) figures, as shown:

1.

2.

There are many method books made up of jazz-drumming material. For elementary, and some intermediate students, books that consist of relatively simple *mainstream* drumming material are best. Remember, there are quite a few students who have developed sticking technique, even drum-set technique, without having developed good timing, a working knowledge of rhythm-section playing, and the mechanics and principles of drum-band interaction and improvisation. They are, therefore, still at an elementary level in regard to the fundamentals of jazz drumming, regardless of their technical skills.

Some rhythmic examples are from the book *Introduction to the Drum Set #1*, by Charlie Perry, published by BelwinMills.

SHIPPING AND RECEIVING

Cancel the remaining 26" heads with blackdots . . . and the next time Sally orders, remind her that there is an "R" in drumheads.

"QUADRAGRIP FOR DRUMSET"

Revolutionary drumset technique for the '80's. This innovative 4 drumstick method will expand the facility and sound of all drummers playing all styles of music.

Louie Bellson, famous drummer and composer, "It's excellent, great idea, great book."

John Beck, Eastman School of Music, Tympanist, Composer, "Most unique approach to drumset."

Dean Anderson, Percussion Chairman, Berklee College of Music, "New, innovative style and approach towards drums."

QUADRAGRIP comes with:

- Cassette Instruction • Patterns • Photographs • Exercises

Each book also includes a FREE Quadragrip T-Shirt, specify S, M, L, XL. Send \$15.00 to address below.

THE 26 RUDIMENTS OF DRUMMING

To aid the student and teacher, these necessary basics are now available with easy instruction on cassette. Each kit comes complete with easy to understand rudiment sheet, cassette, and weatherproof pack. This method has proven itself in teaching all students these necessary fundamentals, and is a lifetime educational value for all drummers and teachers. Send \$10.00 postage paid for each kit to:



MICHAEL WELCH
PUBLICATIONS
P. O. Box 3625
Orlando, Florida 32802

Rolls Music Center

Where the PROs Go
Drums, Percussion, Accessories

Call Toll Free Now
800-222-0199
in Virginia call 533-9500

You Call—You Name It
We Got It—You'll Get It

FAST-DEPENDABLE-COMPETITIVE

ROLLS MUSIC CENTER

1065 W. Broad St.
Falls Church, VA. 22046

We Ship Worldwide



get a grip on
sound-
with

THE
CLAW

drum
miking
revolutionized

Patent applied for

Forget those clumsy mike
stands that never stay put.

THE
CLAW

Does it all better
and it fits in palm
of hand.

- Features Built-In Shock Mount.
- Also attaches cowbells & other percussion accessories to drum rim without any tools.

Endorsed by
recording engineer

Bruce Staple
of
Sound Mixers, N.Y.C.



Available at better
Music Stores everywhere.

If not available at your
dealer, send \$49.50 to:



Trust the leader®
LATIN PERCUSSION

DEPT. MD 160 Belmont Ave.,
Garfield, N.J. 07026

Send \$2.00 For Catalog & Poster

Mason *continued from page 13*

for that sound. So maybe I'll play the ride cymbal with the left hand instead of the right, and do things like that, or play the backbeat differently, or use a different set of drums so as not to sound like myself. I'm always trying to come up with something different, and all the different musical situations keep you stimulated."

At the close of last year, however, he had overextended himself, working on his fifth album, *MVP*, while producing projects for Midnight Star, Locksmith, Cassiopia and Lee Ritenour.

"For two months I was working every day, including weekends, and I don't really want to be in that situation again. It kind of got crazy, but it was amazing. I had a lot of energy, and I was able to go on to a different project in one day, and I would still have a lot of energy and it was great. Pressure wise, it wasn't too much fun. I stopped running for two months and gained 16 pounds. I wasn't eating a lot, but I was just grabbing food on the run and sitting a lot, and I got into real bad physical shape. As soon as I finished all that stuff, I went on a 10 day fast and lost all the weight, and began running again and got back down to 160. So I'm running every day, I play golf, I play basketball and baseball, and in any given week, I may do two or three different activities. So right now I'm just doing dates and nothing else. This week I'm only doing four sessions, which is real nice and very comfortable, so I have time for other things.

I'm glad I didn't play in one band initially. I probably would have been bored. I enjoy so many different kinds of music. It was more fun to do all kinds of different things. Now, I'll produce a record, I'll play on a record, I'll write a song, I'll go hear some music, I'll go play some music, I'll go run in a track meet or play some golf. Two weeks ago I went hunting, I'll go skiing, I'll travel a little, I'll go to New York and do some record dates and be there for a week or two. Then I'll go coach baseball and basketball with my kids, or go watch my daughter ride in a horse show. There are so many different things to do."

His son, Harvey, Jr., seems to be following in his father's footsteps, a prospect about which Harvey, Sr. does not seem to be worried.

"As far as the possibility of my son going into the business, I just hope he prepares himself as well as he can if he wants to do what I'm doing. Right now, at 12, he's a good drummer. He can work in a lot of bands because he understands the function of a drummer from the standpoint of playing in a band, playing good time, good grooves, good fills and not getting in the way. But as far as studio work, and the aspect of getting to

the technical level where things might come up and not surprise him, he needs to work on things and expand his musical vocabulary. As far as being in bands, though, he's ready to do that right now. He also plays piano, he sings, and he's really ready for that already. If he wants to get into it on that other level, we've talked a lot and he knows what needs to be done.

"To a lot of young drummers, I say to do all the listening you can, to everyone who is on record, or live. Try to evaluate what really makes them function in the setting they're in. Try to add it to your arsenal or repertoire so that when you're in a situation, you have more things to call on. Listen to the music and try to figure out what your instrument does in various situations. Don't be intimidated by anyone musically, and just do what you do best, and feel good about doing. All you can do is what you do. You can't do what anyone else does. If you've prepared enough, and have listened enough, and are musically sympathetic to a situation, you usually end up doing okay."

In answer to the question of his favorite drummer, he replied, "I listen to all drummers. You can learn something and pick something up from everybody."

Harvey, himself, has been practicing these days, in addition to the practice he gets helping his son prepare for his lessons with Joe Porcaro, who Harvey feels is an excellent teacher. Mason has a studio not far from his house where he goes to practice calisthenics and endurance exercises, works on keeping his muscles limber and keeping things clean, crisp and sharp. He feels his running and all the physical exercise he does helps prevent him from getting tired on the road now, and the weightlifting he does helps the strength in his arms, for he says he plays much harder than he used to.

Mason's switch to Premier products came a year ago January, due to several considerations. "I changed to Premier because they're coming up with new things. They have a total percussion line, timpani, mallets, bells, chimes, everything, and I felt it was closest to my image as a total percussionist. I opted to go with a company that is growing."

He has three different sets for studio work. One is for R&B dates, one is for big rock dates, and the other is primarily for television work.

His R&B set consists of two mounted toms and two floor toms, sizes 8 x 12, 9 x 13, 14 x 14 and 16 x 16 with a 22" bass drum.

Also with a 22" bass drum, his rock set is for when he needs a big tom-tom sound. "If I need a real big sound, I use bigger drums. This set has the same drums, but with 16" and 18" floor toms, and the 8 x 12 and 9 x 13 mounted on

continued on page 64

Why do you suppose so many professionals
come to **MANNY'S**
for their percussion?

because
MANNY'S has it all!

- Manny's has the brands you want.
- Manny's gives you the professional service you need.
- Manny's gives you trade-ins on your used percussion.
- Manny's gives you the right prices.
- Manny's ships all over the world.

MANNY'S
the music store

156 West 48th Street, New York, N.Y. 10036
(212) PL-7-0576 • (212) PL-7-0577



MANNY'S...

the pros serving the professional musician.

Bassists continued from page 21

"The first prerequisite is really good time. Not only *even* time but a good *feeling*. I think the bassist is sensitive to the way drums are tuned also. I look for a good sound, a good 'even' time feel, and someone who is easy to play with.

"Common Faults? It depends on age. I think

"I listen for the *volume* that the drummer is playing; how he's playing *with* the group, not *over* the group. I'm also listening to the timing. Whatever rhythm is going on, I try to associate myself with that at the same time. The volume that he's playing, and the brilliance with which he plays.

"A lot of drummers don't listen and they play too damn loud! They don't play *with* you. They

"I guess the first thing I listen for is time. I also listen for drummers to be aware of what's going on around them. To know the song that's being played and be able to accompany whoever is the solo voice at any given moment. To be able to *lead* the band as well as *support* the band.

"Most of my bass playing experience has been with drummers in a recording situation. What I've found to be the case is the majority of studio musicians don't listen. Not only the drummers. Maybe they've done it so much that they're not as involved in the music as I feel that they should be. When we're playing a song, the music always dictates what has to be done. If they listen to the song and listen to what's going on around them, then they can play the music and become an extension of the performing artist. But, I find that most musicians play what

all drummers, when they first get a lot of facility and not that much experience, have a tendency to overplay. But that's understandable. As they progress and get more experience, then 'taste' comes into play. They start leaving out unnecessary things and catch the things that are necessary."

lose time and sometimes they get into a turn around and they don't know how to come out of it and they throw the whole band off! But, thank God, in my career I've played with some pretty great drummers like Billy Higgins, Louis Hayes, Ben Riley, Jimmy Cobb, Elvin Jones, and Philly Joe Jones. Guys that I've played with, they were more together, more musicians."

they like regardless of what the music calls for. And unless it's written out they don't seem to know what to do. Studio players!

"Rather than coming in and being a part of the artist that they're working for, and being an extension of it, they'll come in and play Lick #15, or Lick #25 that has nothing to do with what *we're* playing. And just because it fits or works, it's not what *should* be done. I think maybe boredom sets in. Frustration from not being able to have an outlet to play something else that they might want to do. But, I still feel that if you accept the date, you should live up to it. That's why the person hired you, because of your ability to play. It *could* be fun if you just come in and *do it* and have a ball and make the other musicians play too. No matter what kind of music you play, it can be fun, if you give of yourself."

Max Bennett: Electric Bass, studio and also with Tom Scott and L.A. Express.

Sam Jones: Acoustic Bass, live and studio performer with everybody in jazz.

Wilton Felder: Electric Bass, studio player generally with The Crusaders.

Evans continued from page 28

spot. If there's a place for me in that 30 seconds, I love it.

Then, of course, it's not all jingles. I get calls for albums, film dates, T.V. shows, and so on. Each demands a different approach to my instrument and a knowledge of various styles. I find it very rewarding to play on an album where the singer is singing live with the tracks. It gives me the same feeling I had working with Diana Ross at Radio City Music Hall.

Studio gigs have afforded me an outlet for multi-percussion playing. Sometimes, I am called upon to lay down the basic drum track, and then overdub congas, mallets, or whatever. Other times, I may play a variety of instruments along with another drummer. Frequently, I work with percussionists that I greatly respect, and I always learn a great deal from them.

Studio work is a challenge which I feel parallels many situations in life. For example, I may be hired for an hour out of the day, but during that time I must be constantly "on." The first take must be as good as the last, because I never know which one will finally be used. I must be precise, but at the same time, relaxed.

This kind of work can also be very lucrative. It allows me to continue my studies, maintain a studio where I can practice and jam with other musicians, and even take a vacation every now and then.

RM: You have played with some of the biggest names in the business. What are some of the sessions you particularly remember?

SE: *Gil Evans Live at the Royal Festival Hall, London*, was the first album I played drums on, all the way through. Then I played congas on a James Brown album, although I did not receive credit on the cover. On the Billy Cobham album, *Total Eclipse*, I had to play a very challenging, odd-meter marimba part. Another session I recall is the Steve Kuhn album, *Trance*, where I played with Jack DeJohnette. I love Jack's playing and I really got to know it doing that album. He was very sensitive to what I was doing.

RM: Are you generally happy with the quality of sound on records?

SE: Most of the time, I'm really happy with the sound they get, even though the finished product is always different than the live sound.

RM: I would like to hear about all of your equipment. First, would you describe your drum set?

SE: I use Yamaha drums. I have an 18" bass drum, 14 x 14 floor tom, 8 x 12 and 9 x 13 tom-toms and a 5 x 14 snare drum. I've always used wood drums, even the snare. I never really liked the sound of chrome drums, because they

continued on page 58

* Custom Sounds for Drums

CONTOURING

* Custom made Snare Drums

* T.I.P.S. Bk. I & Bk. II

Most advanced collection of factual data on percussion execution available. \$2.95 ea. & \$1.00 handling

DRUMS

107 NOBLE AVENUE
PITTSBURGH, PA 15205
(412) 922-1086

CALL US—



TOLL FREE!

1-800-227-3900

FOR A
SUBSCRIPTION TO

MODERN DRUMMER™

A Contemporary Publication Exclusively for Drummers

California residents
call:

800-632-2122

ChoomBoonk

A drummer's language, resembling Indian Tabla teaching. Efficiently learn 4-limb independence. Gain creative release in all styles.

Write: ChoomBoonk, Box 13064, Station E, Oakland, Ca 94661, for free information about this unusual book.

DRUMMERS—DRUM TEACHERS

Subscribe to DrumCharts Magazine Today!! 1 year subscription (4 issues)—\$12., 1 current issue—\$3.50 DrumCharts Magazine publishes the charts for recent Top 40, Rock, Jazz Fusion, and Disco recordings. Learn to read by playing our charts along to the records. Now including North Texas State Lab Band and Les DeMerle Transfusion charts. Send check or MO to: DrumCharts, 185 Mesa, B-101, C.M., Ca 92627

Let's make MUSIC

The complete music store in your mail box

Send \$1.00 for catalog applied to first order

DRUMS and more

Fire • Stage Effects • Disco Lights • Fog Machines • Stage Lighting designed for musicians

144D Wolf Hill Rd
Melville
New York, 11747

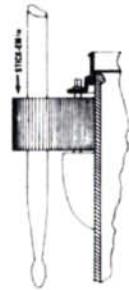
FREEDORT MUSIC

5 WAY INDEPENDENCE

Polyrhythmic Independence on the Drum Set by Don Kirby provides extensive 4 limb coordination work while a simultaneous but separate function for the mind insures mental independence during performance. Available at Carl Fischer, Boston, Frank's Drum Shop, Chicago, or by mail. Send \$5.50 to:

DAKco PERCUSSION
P.O. Box 863, Leominster, MA 01453

STICK-EM™



STICK-EM™ HOLDS A PAIR OF STICKS RIGHT WHERE YOU WANT THEM. FASTENS TO THE DRUM USING ONE TENSION LUG.

SILVER STREET INCORPORATED
P.O. BOX 1927, ELKHART, INDIANA 46515

(219) 293-1556



DAVE SAMUELS & The PRO-VIBE

David Samuels has established himself as one of the top mallet players of today . . . Recognized by both critics and listeners in every major jazz poll in the world . . . he's recorded and performed with a diverse array of Artists . . . Gerry Mulligan, Frank Zappa, Carla Bley, Hubert Laws, Spyro Gyra, Paul McCandless not to mention the critically acclaimed Friedman - Samuels Mallet Duo.

His vibraphone? The M-55 Pro Vibe by Musser. An ingenious combination of



brilliant sound and portability. The Pro-Vibe offers wide, extra-resonant bars and arched-mitered resonators, both in silver satin aluminum finish, expertly tuned. A lifetime variable speed enclosed motor and self-aligning pulsator shafts are included. The Pro-Vibe has become the professional standard in Mallet Instruments. When you're as good as Dave Samuels, you can choose the best . . . The M-55 Pro-Vibe by Musser.

LUDWIG[®]
MUSSER

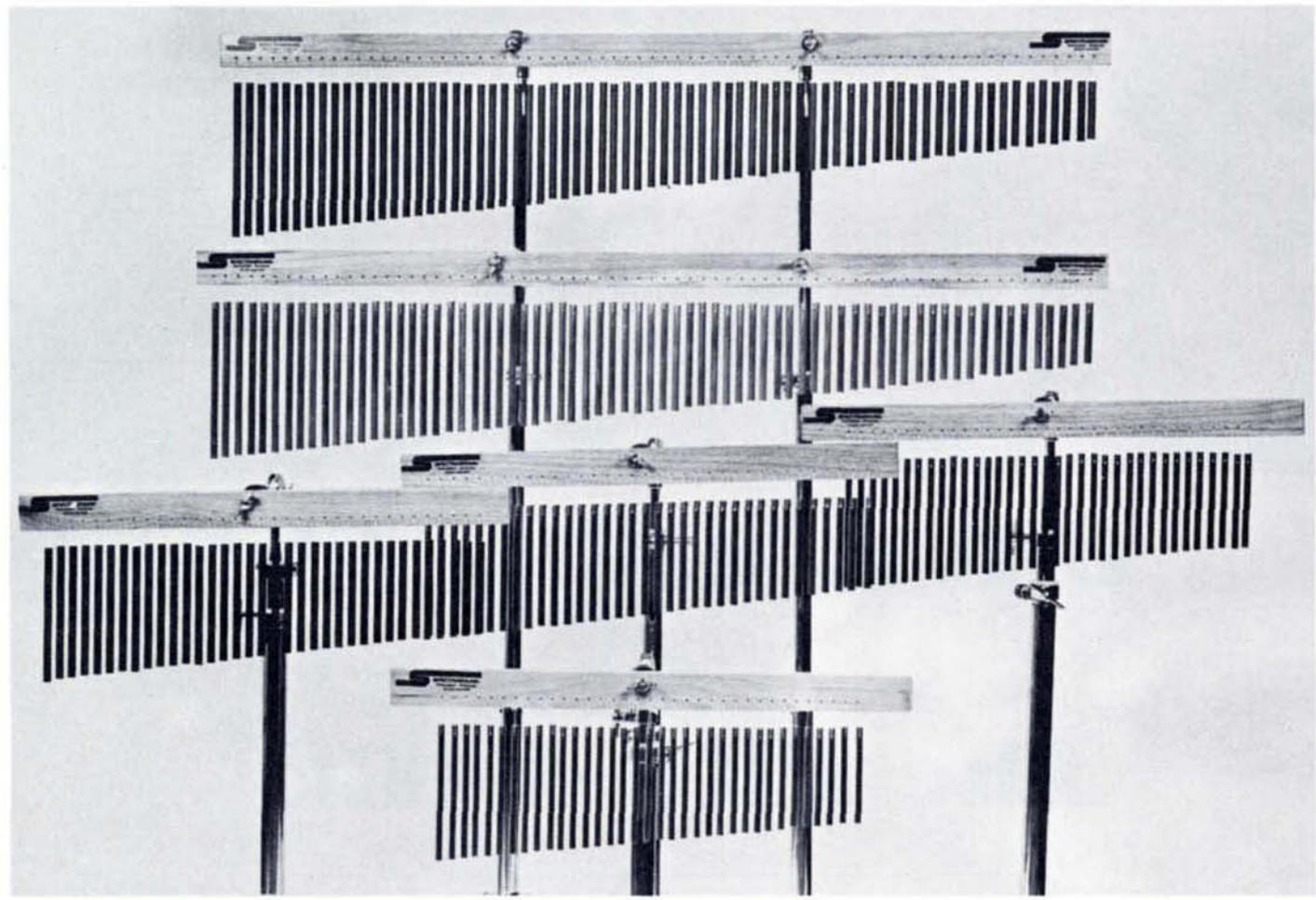
THE REAL

MARK TREES..... *from*



SPECTRASOUND™

Recess-Locked™



SEE THE DIFFERENCE.

HEAR THE DIFFERENCE.

THEY MAKE THE "COPY-CATS" OBSOLETE.

SPECTRASOUND™ — THE SESSION SOUND!

13636 Burbank Boulevard



SPECTRASOUND..

Percussion Products

Van Nuys, California 9140

★ ★ ★ **JUST A SOUND BETTER!™** ★ ★ ★

BUNKEN DRUM STICKS

MADE IN U.S.A.

ANNOUNCES

THE LATEST ADDITION TO THEIR DRUM STICK FAMILY
THE **SPIDER** MODEL



ADDED LENGTH FOR MORE PLAYING POWER
AND REACHING EASE

OTHER MODELS: 5A—7A—2B—5B—8D—JH—ROCK—3S

ALL MODELS AVAILABLE IN NYLON TIPS EXCEPT 3S

NO EXAGGERATED CLAIMS.
JUST
A DAMN GOOD DRUM STICK!

AVAILABLE FROM YOUR FAVORITE DRUM SHOP OR MUSIC DEALER

DISTRIBUTED BY:

13636 Burbank Boulevard



SPECTRASOUND™

Percussion Products

Van Nuys, California 91401

★ ★ ★ **JUST A SOUND BETTER!™** ★ ★ ★

**FOR THEIR MUSICAL CREATIVITY,
AND YOURS!**

CHICK COREA
TONGHT SHOW
NELD DIAMOND
EDDE RABBITT
COMMODORES
BOB MARLEY
CRUSADERS
ALICE COOPER
MAC DAVIS
MIDNIGHT SPECIAL
LARRY CARTON



SUMNER
AMBROSIA

JETHRO TULL

ROCKY BURNETTE

CHARLE DANES BAY
BABYS

WALK

THE CARPS

DOC SEVERINSON

LARRY GATLIN
THE WHO

HANICH MUSIC



WE SHIP EVERYWHERE!
235 North Azusa Avenue
West Covina, CA 91791
213-966-1781
800-423-6583

DRUMMERS EQUIPMENT REFERENCE: SNARE DRUM STANDS

by Bob Saydlowski, Jr.

MANUFACTURER	MODEL	BASE	CLAMPING ADJUSTMENT	GRIPPING	TILTER	LEG BRACING	PRICE
PEARL	906	tripod	casing nut	basket	swivel/bolt	single	\$ 60.00
	906D	tripod	casing nut	basket	swivel/bolt	single	\$ 70.00
	806	tripod	casing nut	basket	swivel/bolt	single	\$ 54.00
	706	tripod	casing nut	basket	swivel/bolt	single	\$ 43.00
YAMAHA	SS-902	tripod	tension knob	basket	ball joint	single	\$ 85.00
	SS-701	tripod	tension screw	basket	swivel/bolt	single	\$ 60.00
SONOR	Z5554	tripod	lever	basket	swivel/bolt	single	\$132.00
	HLZ5580	tripod	lever	basket	swivel/bolt	double	\$240.00
TAMA	6890	tripod	casing nut	basket	brake drum	double	\$ 77.00
	6920	tripod	casing nut	basket	brake drum	cast "U"	\$ 85.00
	6870	tripod	casing nut	basket	brake drum	single	\$ 59.00
LUDWIG	1374	tripod	casing nut	basket	swivel/bolt	tubular	\$ 76.00
	1375	tripod	casing nut	basket	swivel/bolt	tubular	\$ 88.00
	1363	flush	movable arm	tri-arm	ratchet	single	\$ 47.00
	1355	tripod	movable arm	tri-arm	ratchet	single	\$ 43.00
SLINGERLAND	1386	tripod	casing nut	basket	swivel/bolt	tubular	\$ 72.00
	1382	tripod	casing nut	basket	swivel/bolt	single	\$ 63.00
	801	tripod	movable arm	tri-arm	ratchet	single	\$ 44.00
	807	raised flush	locking arm	tri-arm	ratchet	single	\$ 68.00
	802	flush	locking arm	tri-arm	ratchet	single	\$ 47.00
NORTH	S-15	tripod	casing nut	basket	swivel/bolt	double	\$ 69.50
GRETSCH	4988	tripod	casing nut	basket	ratchet	double	\$ 80.00
ROGERS	54-1000	flush	movable arm	tri-arm	ratchet	single	\$ 66.00
	54-1001'	tripod	movable arm	tri-arm	ratchet	double	\$ 72.50
PREMIER	PD313	flush	locking arm	tri-arm		single	\$ 70.00
	PD316	flush	locking arm	tri-arm		single	\$ 75.00
	PD6313	tripod	locking arm	tri-arm		single	\$ 58.00
	PD323	tripod	locking arm	tri-arm	pivot ring	cast "U"	\$ 85.00
	PD326	tripod	locking arm	tri-arm	pivot ring	cast "U"	\$100.00
	PD5950	tripod	locking arm	tri-arm	ratchet	single	\$ 36.00
DRUM WORKSHOP	5650	tripod	casing nut	basket	swivel/bolt	single	\$ 60.00
HAMILTON	KB260	flush	mobile arm	tri-arm	ratchet	single	\$ 39.30
	KB275	tripod	mobile arm	tri-arm	swivel "U"	double	\$ 59.80
	KB220	tripod	mobile arm	tri-arm	swivel	single	\$ 40.50
	KB240	tripod	mobile arm	tri-arm	swivel	single	\$ 39.30
CB-700	4206	tripod	casing nut	basket	swivel/bolt	single	\$ 39.50
	6206	tripod	casing nut	basket	swivel/bolt	double	\$ 79.50

Footnotes:

- (1) Concert model
- (2) memory height clamp
- (3) moving basket
- (4) designed low to accomodate deeper drums

BASS DRUM CONTROL

By Colin Bailey

Hard to find copies of Bass Drum Control Book. Send \$7.50 to Cache-tune Ent., P.O. Box B.E., Pico Rivera, CA 90660

LEARN VIBES AND MARIMBA

F-A-S-T and EASY

WHIRLWIND MALLET METHOD

Self-Instructor and Teacher's Guide for any beginner 100 pages, \$8. Or send for free information.

Jack Van der Wyk

Box 13064, Station E, Oakland, CA 94661

HAND CRAFTED DRUMSTICKS

5 MODELS

Made With the Finest Persimmon Wood

Sticks recommended by FRED BEGUN, MAX ROACH and JIM CHAPIN

Send for Free Brochure:

John Crocken

J.C.'s Drum Shop,
7510 Belair Rd
Baltimore, MD 21236

T-SHIRTS

50% Cotton 50% Polyester

Slingerland

Premier

Ludwig

BYNARE

LATIN PERCUSSION

\$7.00
add \$1.00
postage

S M L XL

Send Check-Money Order

JUST DRUMS

52 N. MAIN ST.
PITTSBURGH, PA 15640



pro-mark



Zildjian

LET 'EM KNOW YOU'RE A DRUMMER!

<p>Tour Jackets RED • BLUE • BLACK SATIN FINISH / FLANNEL LINED with WHITE drum kit @ \$45.00</p>	<p>Baseball Caps RED • BLUE • MAROON with WHITE drum kit @ \$7.00 <i>One Size Fits All</i></p>	<p>Athletic Shorts RED • BLUE • GREEN with GOLD drum kit @ \$6.00 WHITE • GOLD • ORANGE with RED drum kit @ \$6.00</p>
<p>Embroidered Patches SEW ON BACK POCKET OF JEANS 3" BLUE with RED drum kit 3" RED with BLUE drum kit Any FOUR 3" patches @ \$5.00</p>		<p>T-Shirts RED • BLUE • GREEN BROWN • BLACK with GOLD drum kit @ \$7.00 WHITE • YELLOW • GOLD ORANGE • BLUE with RED drum kit @ \$7.00</p>
<p>SEW ON BACK OF SHIRTS & JACKETS 8" BLUE with RED drum kit @ \$7.50</p>		
<p>Include 50c POSTAGE per order / Send check or money order to: Drum Wear • Box 39234 • Cincinnati • Ohio 45239</p>		

Evans continued from page 52

seem to have too much ring. I like a more earthy sound. That's why I usually use wood-tip sticks, rather than plastic. My cymbals are Avedis Zildjians. I use a 20" ride, an 18" crash and 14" hi-hats, and occasionally, a 20" pang or sizzle for effect, along with a 16" splash for certain accents.

RM: What kinds of heads do you use?

SE: I usually use Remo *Diplomat*. Most of the time I have both heads on the tom-toms, but sometimes I'll use single-headed toms. Speaking of heads, the first time I ever saw a black-dot head was when I subbed at Radio City Music Hall the first time. I was particularly nervous because the drums were clear across the stage from the basses, the pit was going up and down, there were

thousands of people in the audience, I was sight reading the music, and I was playing on a strange drum set. I was afraid to hit the floor tom because there was a black-dot head on it and, not having used those heads before, I kept thinking there was something lying on the drum.

RM: Have you ever used calfskin?

SE: I used calf for a long time, but I stopped using them on a regular basis after a tour with Gil, where I went through 2 tom heads. They were very expensive, and I couldn't always find them. But I love the sound of calfskin heads, and I still use them occasionally.

RM: What about your congas?

SE: I still use the original congas that I bought, which Montego Joe helped me pick out. The conga was made by Junior, and the tumba is a Gon-Bop.

RM: Accessories?

SE: LP is great for most of the "toys." There is nothing like the LP cabassa for that type of sound. I also use a lot of shakers that are homemade.

RM: Which mallet instruments do you own?

SE: I have Musser vibes, marimba and orchestra bells.

RM: When you play percussion with someone, is there a particular assortment of instruments that you use?

SE: It depends on who I'm playing with, and the type of music. If it's an R & B or Latin group, I'll bring congas, cow-bell, shaker, tambourine, and that type of thing. If it's a jazz group, I'll bring everything I can fit on the stage. Most of the time I won't play them all, but I like to have everything there so that I can use whatever I want.

RM: Are you ever hired to play drums and vibes and congas and percussion on the same gig?

SE: Occasionally, when I'm hired as the drummer, if the leader knows I play congas and "toys," he might say, "If you don't think this tune needs drums, feel free to play congas, or whatever." It's strange though, that some people who hire me for drums do not know that I'm also a percussionist. And there are

people who hire me for percussion, who don't know that I play drums.

RM: I was always told that if you are going to double on several instruments, you should do it well enough that no one can tell what your primary instrument is.

SE: I never know what to answer when somebody asks, "What's your main instrument? Which one do you enjoy the most?" I cannot answer that question.

RM: Do you try to practice each instrument everyday, or do you focus on one thing at a time?

SE: It is not really so much my choice as it is what I'm called to do in the studios; for instance, if I know that I'm going to be playing a lot of congas during a particular week, then I will spend most of my practice time on congas. But otherwise, I try to play all of the instruments at least a little bit everyday.

RM: In situations where you are the percussionist, I notice that you play very sparingly. Have you always played that way, or is this something which has evolved gradually?

SE: I have always played sparingly, but for a while, I went through a phase where I felt guilty about it. I would think, "I'm getting paid for this. I should be playing more." But what has happened with age is that I'm becoming less guilty about laying out when I want to lay out. I've gotten more from listening than I've gotten from just jumping in immediately and playing.

RM: I remember hearing someone say, "Percussion is like salt. A little bit can enhance the flavor, but too much will ruin it."

SE: Right. With a lot of the albums I do, percussion is just the spices. It's almost more of a complement when someone says, "I did not remember there being any percussion." Often, it's only a musician, producer, or arranger that may notice something really nice that I did. It's funny, I may tell my students, "Do not be afraid to play," but also I have to tell them, "Sometimes, do not be afraid *not* to play." Of course, on certain gigs, I'm part of the time feel. In that situation, I play a lot, and I love that kind of percussion, too, where you lay down a groove.

RM: Did you ever have any trouble drawing the line between coloring and sounding like a vaudeville act?

SE: That was never a problem for me because I really have an aversion to that type of percussion. It's fine if you are playing a vaudeville show, but I find it distasteful to play that way in the context of modern music or jazz. Sometimes when I hear a group play, I find myself wishing that the percussionist would lay out more. I really do.

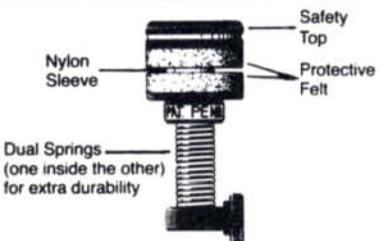
RM: Do you try to play structurally?

SE: Yes. I usually have it all worked

continued on page 77

DRUMMERS

Protect your cymbals with the NEW Heavy Duty Cymbal Spring



Provides the ultimate cymbal protection for today's physical drummers. Does not restrict movement or sound. It works! Ask **Jack DeJohnette, Rod Morganstein, Les DeMerle, Jim Chapin, Roy Burns, Pete Magadini, Craig Krampf, Roberto Petaccia, Joey Farris, Richie Lepore, Sherman Furgeson, Jake Hanna** and others. Try one today or write:



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

SUPERHEADS AND SUPERSTICKS FROM "SAM THE MAGIC MAN"



Sam Muchnick is a living legend in the music business. He invented the first plastic mylar head for

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.



The Rocking Motion Technique (part 2)



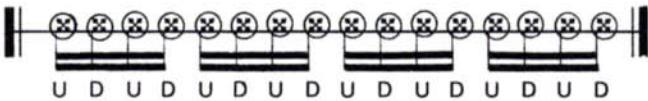
by Roberto Petaccia

The Rocking Motion of the Left Foot

The movements are identical to the ones used for the rocking motion of the right foot (see June '81 MD). The technique will be used for four different objectives:

1—to play 16th notes continuously with the left foot alone, without using the stick.

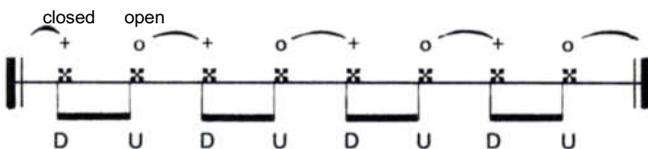
Ex. 1



Note: emphasis must be placed on practicing the UP-KICK, for the difficulty involved in obtaining a clean, controlled closed ("chick") sound.

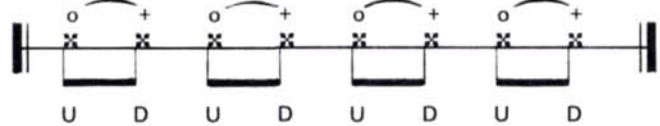
2—to play 8th notes, producing a "swish" sound on the upbeats with the foot alone, without using the stick. Alternate the two motions, playing the DOWN-KICK on the downbeats (obtaining a closed "chick" sound) and the UP-KICK on the upbeats (obtaining an open "swish" sound by hitting one cymbal against the other).

Ex.2



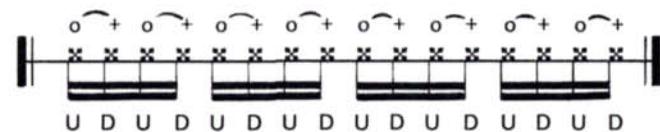
3—to play 8th notes, producing a "swish" sound on the downbeats. The procedure is identical to the previous example, in reverse. Alternate the motions, starting with the UP-KICK.

Ex.3



4—to produce a "swish" sound on every 8th note. Alternate the motions within a 16th-note pulse, starting with the UP-KICK.

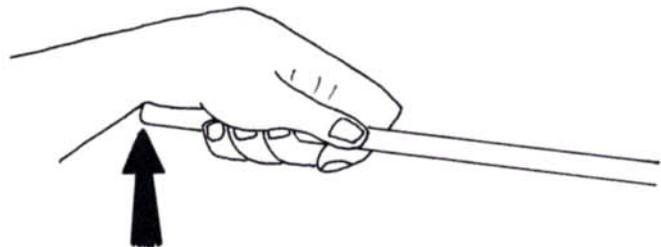
Ex.4



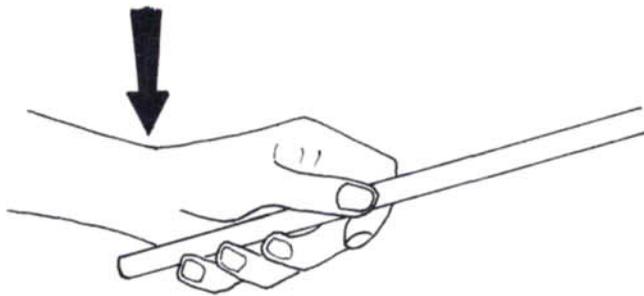
Rocking Motion of the Leading Hand

The same rocking technique used for the feet is used for the riding hand, applied this time to the wrist.

Upward Stroke (U)

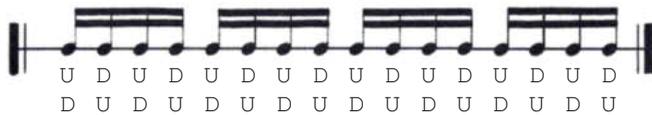


Downward Stroke (D)



The rocking motion of the leading hand is generally used to play 16th notes continuously at a fairly fast tempo. Aim at getting the same stick sound for every stroke.

Ex. 5



This article has been taken from *PROGRESSIVE STEPS TO PROGRESSIVE FUNK* by Roberto 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

DISCOART DRUM WORLD

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

LARGEST AND MOST COMPLETE DRUM AND PERCUSSION SHOP IN THE SOUTH

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

BRANDS: RotoToms, YAMAHA, ROGERS, LP, Avedis Zildjian Co., Singierland, TAMA, dji DECATUR, Werco, Remo, CAMBER, Premier, DURALINE, KRUT, PAISE, SAUL GOODMAN, Per-Del, Playa Azul, GON BOBS OF CALIFORNIA, GOOD VIBES MALLETS, Factory Imports Co., ROSS MUSICAL INSTRUMENTS, ISLAND MUSICAL SUPPLIES, AFRICAN IMPORTS.

TOTAL PERCUSSION SALES • SERVICE • INSTRUCTION

The Drumshine Shop

WE SHIP ANYTHING
To anyone, anywhere, anytime
But we'd rather have you
STOP IN
To see, feel and hear our
COMPLETE PERCUSSION SELECTION
Then you'll know why our name is

DRUMSHINE
8622 Reading Rd., Cincinnati, Ohio 45215
Mon-Sat 10:00-8:00 / Sunday 12:00-5:00
513-821-8866

The best teacher in the world,

Although we go to great lengths to employ the best instructors, we never forget the best teacher, experience. Here GIT student Howard Arthur, PIT student Doug Maze, and BIT student Robert Lee take the stage during their special combined performance class.

experience.

GIT PIT BIT

Student financial aid program now available!
Send for free brochures: Musicians Institute, 6757 Hollywood Blvd., Hollywood, CA 90028 • (213) 462-1384

Developing Improvisational Skills on the Drum Set

by Joe Lambert

This article is addressed to drummers who desire to improve their ability to improvise musical drum solos and fills. Before I begin, I will assume that the drummer has had some professional playing experience. Conditioning of the mind and body is a prerequisite to playing good drum solos and fills. The purpose of this article is to provide the drummer with some guidelines for studying drum set improvisation and to provide a list of material for the conditioning of mind and body.

Any drummer who is serious about improving his or her solo ability should know how to read. Most drummers who are poor readers are weak in their understanding of rhythmic patterns, feelings, and song forms. They depend only on their ears, and sometimes this isn't enough. Ear development is of utmost importance in improvising, but it is only one of the skills needed by the soloist. Improving your reading skills will enhance your ability to learn and understand new ideas, rhythms, and song forms. It opens the door to a whole world of percussion knowledge. Study as many books as possible on reading. This will prepare you for any reading situation, and it will lay the foundation for serious study of drum set improvising.

There are many good players who do not have tremendous technique, but that are great improvisors and innovators who seem to have an uncanny balance of musical sense and phenomenal technique. If you neglect technique studies, your solos will sound somewhat neglected. Your solos might sound musical, but they will lack contrast. Many potentially great improvisors have fine ideas, but can't seem to execute everything that they hear. The problem is a lack of physical technique. If you want to improve your solos, make sure not to neglect your study of technique and chop-building exercises for both hands and feet. Great drummers are often compared to great athletes. Both the drummer and the athlete require physical calisthenics to perform well.

The majority of the great drum set

improvisors have at least a basic understanding of the keyboard, chord changes, and song forms. This is one of the reasons their solos sound musical and interesting. Tony Williams, Jack DeJohnette, Ed Soph, Billy Cobham, Alan Dawson, Max Roach, and Louis Bellson all play mallets or piano to some degree, and all have an understanding of melody and harmony. All of these drummers are great improvisors. It is suggested that you devote time to studying the basics of bar percussion or piano. Learn elementary theory and four part harmony, and become familiar with modern chord progressions. If you want to improve your solos, this particular part of your studies will aid your development. Ear training should also be included. Be able to identify melodic intervals, and determine by ear the different chord types such as major 7th., minor 7th., diminished, augmented, etc. Time should be spent on melodic, harmonic, and especially, rhythmic dictation.

Transcribing drum solos from records and tapes is perhaps the most rewarding aspect of studying improvisation. By transcribing solos you will develop your rhythmic sense to a very high degree of proficiency. Your ear will improve tremendously, and you will be able to study the solo styles of the greatest drummers in the world. Great improvisors have one important factor in common. They have developed vast mental libraries of musical ideas. In actual solo situations, these ideas are molded and twisted according to the mental and emotional framework of the moment. Transcribing solos will add to your mental library of musical ideas. This area of study should be placed high on your list of priorities.

There are many fine publications dealing with drum solos. The student should study as much of this type of material as possible. This will add to your personal mental library of ideas, and will provide a source of material to aid in your development of drum set reading. These studies should not be approached by memorizing entire solos. Your approach should be to try and sight read the solos,

then analyze and choose those which appeal to you the most.

The guidelines for studying drum set improvising and the suggested material for study in this article cannot replace the actual experience of playing with other musicians. Jam as much as possible with other serious musicians, and practice improvising on different tunes. Listen to recordings of as many drummers as possible and analyze their solo styles. Listen for melodic content, rhythmic continuity, and the manner in which they adhere to song form. The jam session is the place the drummer can experiment with different ideas and not feel inhibited in doing so.

CALL US—



TOLL FREE!

1-800-227-3900

FOR A
SUBSCRIPTION TO

**MODERN
DRUMMER**

A Contemporary Publication Exclusively for Drummers

California residents
call:

800-632-2122

MODERN DRUMMER where the pro's go!

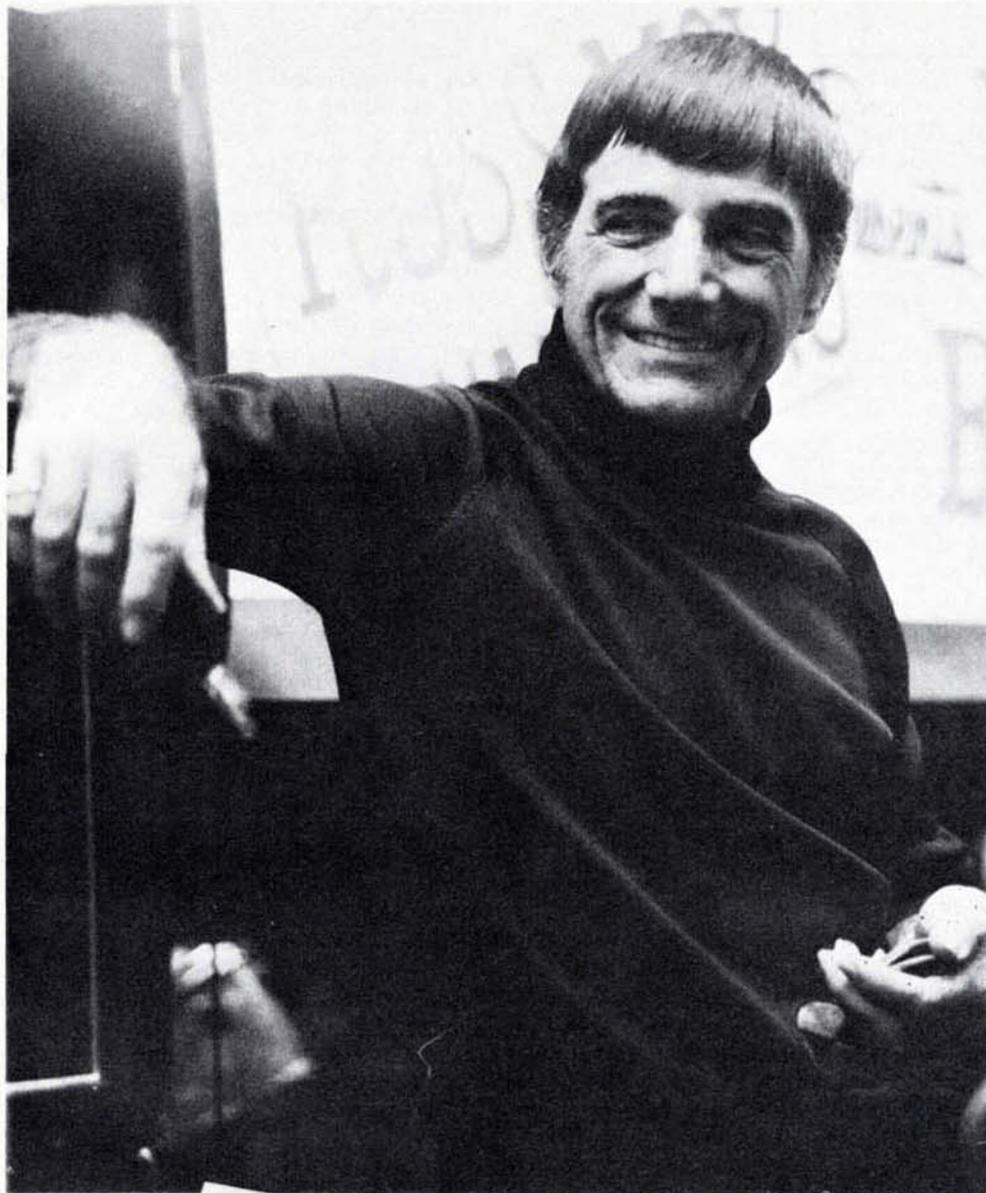


Photo by Lew Citer

“The magazine is pure class – It’s for everyone! I enjoy reading it.”

LOUIE BELLSON

Take it from a leading drumming artist like Louie Bellson. If you're serious about your drumming, you can't afford to miss a single issue of MODERN DRUMMER.

MD is the only publication in the world dedicated exclusively to drums, drummers, and drumming. We've talked drums with some of the greatest players in the business. People like Buddy Rich, Alan Dawson, Lenny White, Tony Williams; Carmine Appice, Jack DeJohnette, Ed Shaughnessy, Steve Gadd, Art Blakey, Bill Bruford, Max Roach, Phil Collins, Billy Cobham, Elvin Jones, Danny Seraphine, Alan White, Neil Peart, Carl Palmer, Louie Bellson, and dozens more.

MD is an educational experience as well. A complete column roster, written by the leading experts in the field, covers rock drumming, jazz, big band, rudimental, show, studio, Latin, teaching and club work. Columns which offer our readers advice on all facets of drumming from

practice tips, tuning and miking, to muffling, repair, choosing equipment and customizing.

We'll take you on tour of the nation's leading drum shops, percussion manufacturing plants, shows and workshops – and tell you what's happening in the drum world – and where!

You can also analyze the licks and solos of some of your favorite drummers, ask a pro a question, and read up on what's new in percussion materials, equipment and publications in each and every issue.

Whatever your age, playing level or aspirations in the everchanging and exciting world of drumming – we've got something especially for YOU! Fill in and mail the attached card today and join up with thousands of drummers worldwide who go where the pros go. MODERN DRUMMER MAGAZINE.

Send \$15.95 (one year Subscription) or \$28.95 for two years to: MODERN DRUMMER MAGAZINE, 1000 Clifton Avenue, Clifton, NJ 07013.

Or Call TOLL FREE: 1-800-227-3900 (24 hrs. a day-7 days a week) Calif. residents Call: 800-632-2122



AMERICAN CLASSIC®

Classics never go out of style.
Neither do quality, concept and artistry.

Now offering the finest hickory drum sticks made anywhere in the world.

The concept is designed by a Pro.
The quality is controlled by a Pro.
With these sticks, your artistry will challenge the Pros.

5A, 7A, 2B, 5B, Jazz 8D and Rock

Available from the best dealers world wide.

For a free brochure write

VIC FIRTH

Box 10 Dover, Mass. 02030 U.S.A.

VIC FIRTH®
INCORPORATED

Mason continued from page 50

the bass drum. They're tuned a little differently and I won't mess with them. I try not to make drastic tunings on drums because they're set for a certain sound. That's a big, wide-open drum sound, and the R&B set is muffled a lot, and things are higher pitched.

"The other set I have for television work is single headed, and the sizes range from 6", 8", 10", 12" and two 14's." With the bottom heads off, it gets a nice live sound. The bass drum is also 22". That set is a plexi-glass, while the other two are wood, and on that set I use Remo *Diplomats*. On the R&B set, I use *Ambassadors* on the tops and bottoms, and on the rock set, I use *Pinstripes* on the tops and bottoms.

"I also carry a case with six snare drums in it, because the acoustics in a studio are such that the snare drums are real special. If a drum doesn't sound good in a room, sometimes I can alleviate the problem with a different snare. I have three metals and three woods, one piccolo."

He uses various Zildjian cymbals, depending upon what may be required of a specific situation. Some of the cymbals include a 22" A. Zildjian, an 18" K. Zildjian, a 14" or 16" crash cymbal, a small 6" he uses for certain effects, a Chinese cymbal, and an assortment of hi-hats.

He also utilizes a variety of sticks, including 5B, 2B and 5A Bunken Sticks, Regal Tip *Combos*, for sambas and bossa novas, and jazz models. Depending on the desired sound, he sometimes leaves the plastic bead on the Regal Tip stick and other times he removes it.

"I even played with a hanger on some movie I did, and it gave me a real light, tinny kind of effect. At one point, I wanted to take a drum stick and put just one strand of hanger on it. It gets a beautiful sound."

Mason also has the entire line of Premier timpani, as well as, marimbas, vibes, bells, chimes and a xylophone. He has three large percussion cases filled with all kinds of percussion instruments, and a Latin case with congas, bongos, and other Latin instruments.

His live set consists of a single-headed, 22" bass drum, and eight double-headed toms, in sizes (2) 10", (2) 12", (2) 13" and a 16" and 18". His snare is a 8 1/2 x 14, and his cymbals include a 22" ride, 22" China type, 16" crash, 18" crash, 8" splash and 14" hi-hats.

"They're the same as the double-heads I use in the studio, except they're not muffled. They're real live and the pitches between the drums are pronounced, so it sounds real crisp and clean. A lot of times in the studio, the drums are so muffled and so low, you don't get help from the drum at all. When

you play live, all of a sudden, the drums come alive. The double heads give more resonance, and it's beautiful.

"I can't really verbalize how I tune, but recently, with my live drums, I did nail my tuning down. Each drum, depending on the size, has a resonance, a quality where it sounds incredible, and out of that range, it doesn't sound good, no matter what you do. So, if you have any kind of ear at all and a feel for the drum, you just find the range where the drum sounds good, tune it there, and it works. My live drums are tuned a step and a half between each drum, generally speaking, and it was so good that I even put the notes on the drums to save me the time of having to go through the pains of finding where it sounded so good. That's the only time I've been able to lock into it like that. Especially in the studio, because the acoustics of each room with the traps, and the way they're built, and where the drums are, make it almost impossible to have a consistent drum sound, where you don't touch it from room to room. That's one thing about New York; they always have the drums in the studio. Even though they may not be that good, they're there, and usually they're tuned to the acoustics of the studio, and they leave them close to where they're going to be. A lot of times I'll take drums to New York anyway, though, depending on the date. As far as tuning tips, I can't say what note the drum will be at. I generally keep the top head looser than the bottom head, and I try to keep tension on the drums all the way around, unless I want a specific sound where I'll loosen up a lug for an effect or something."

Recently he has been exploring the LM-1 Drum Computer, and even used it on three tracks of Lee Ritenour's record. "It's a means by which they take a drum sound from digital recordings and put it on digital chips. It's like a computer, and they put it in a drum machine, and you can program it to play a song all the way through with fills and everything, and it's great. You just do the homework at home, push a button and it plays. Sometimes when I produce, I don't want to play and do two things at once, so I'll use it. It sounds just like a drummer and it's incredible."

At 33, Mason is pleased that he looked ahead as a youngster and prepared for all his varied musical interests.

"When I first got into the studio, I figured I had a life expectancy of being a top studio drummer for five years, based on how styles and trends would go, but I've done a little better," he concluded with a smile.



LOOKING FOR THE WHO, WHAT AND WHERE OF THE PERCUSSION INDUSTRY?

Now, Everything You Ever Wanted To Know Is All In One Handy Booklet.

MD's new **PERCUSSION INDUSTRY DIRECTORY** is a comprehensive, easy to use reference guide that supplies you with names, addresses, phone numbers and product line descriptions of the leading firms in the percussion world today. The 1980 Directory gives you a birdseye view of the drumworld to help you find what you're looking for quickly and easily!



Includes:

DRUM MANUFACTURERS	LATIN AMERICAN PERCUSSION
CYMBALS	CASES
STICKS AND MALLETS	ELECTRONICS
DRUM HEADS	ACCESSORY ITEMS
DRUM MUSIC PUBLISHERS	DRUM SHOPS

Dealer inquiries welcome. Send for your copy TODAY!

Please send me ____ copy(s) of **MD's PERCUSSION INDUSTRY DIRECTORY** at \$3.50 each.

Enclosed is a \$_____ check or m.o. payable to Modern Drummer Magazine.

**Mail to: MD Percussion Directory
1000 Clifton Avenue
Clifton, NJ 07013**

Name _____

Address _____

City _____ State _____ Zip _____

ATTENTION DRUMMERS!



HARVEY SIMONS DRUM SHOP

295 Huntington Ave.
second floor—suite 214
BOSTON, MA 02115

(Located across from the N.E. Conservatory)

1-617-536-9307

Hours: Monday–Saturday
10:00 am–5:00 pm

- Boston's only Percussion Specialty Shop
- Largest selection of percussion textbooks in New England.
- **Master Charge—Visa**

Gratzer continued from page 17

Keith Knudsen has a headset and that seems like it would be more ideal than having a boom stand right in front of your face. You just move your head, plus your arms can swing anywhere they want without worrying about hitting the stand.

SA: What kind of cymbals do you use?

AG: Right now I have a combination of Zildjian and Paiste. I have a Zildjian 20" ride cymbal because I've always had Zildjian ride cymbals. I think they sound real good. I have 15" Paiste hi-hats and my crash cymbals are Paiste. For the last year or so, I've used Paiste because they seem to be more consistent. You can line up about four or five Paistes in a row that are the same size and the same thickness and hit them all and there's literally no variance. Whereas Zildjian takes pride in the fact that they're probably a little more handmade, but they're so inconsistent that you have to try out about 20 of them to find the perfect one. So, I like the way the Paistes sound. They have a nice crash to them. Their crash cymbals are really fast and still brilliant.

SA: I notice that you play with what looks like golf gloves.

AG: They're tennis gloves. I've tried all

continued on page 68

Rudiments: For or Against?

by Roy Burns

Talking to drummers about the rudiments is much like talking to the average person about politics. You will most likely find yourself involved in a highly emotional conversation with little or no information being exchanged. People seem to be blindly *for* the rudiments or violently *opposed* to them.

Some people believe that practicing the rudiments is the only way to develop good technique. Other people feel the rudiments are totally outdated. Some drummers feel they are the basis for all drumming. Others feel the rudiments are no more than obsolete marching patterns. Arguments of this sort rage on year after year and never resolve anything.

Most young drummers are surprised to learn that there are several rudimental systems in the world. Two that come to mind are the Swiss and Scottish rudimental styles.

The Swiss drumming is similar to the American rudimental style although it is a much older tradition. Also, some of their sticking patterns are much more practical than ours.

The Scottish style is also older than the American system and it is very intricate and interesting. Their system of notation alone is something that would require a lot of study.

The American rudimental system is primarily based on sounds and memorization. The names of the rudiments *sound like* what is played. For example, paradiddle, flam, ratamacue and ruff are all rudiments that fit this description. Names that *sound like* what is to be played make memorizing easier. This means that originally, the rudimental system was one of learning by rote, or memorization.

We also have drummers in South America who can't even spell the word rudiment and they will scare your socks off. Their approach to independence and polyrhythms is so highly developed that we could all learn a great deal from them.

What do these various rudimental systems have to do with a guy in South America who most likely doesn't even read music?

All rhythmic and technical systems are

based on three fundamental skills or strokes: single strokes; double strokes; and the buzz. Some people would add the flam to this list, but my personal view is that flams are just one way to combine single strokes.

Let's analyze one of the most practical rudiments, the single paradiddle. It consists of two single strokes (RL) followed by a double stroke (RR). All of the rudiments can be analyzed the same way.

From a practical standpoint it means that technique is based on single strokes and double strokes. What is amazing is that most drummers are technically weak on singles and doubles. If you have control over single strokes and double strokes, then any system, rudimental or otherwise, is just combinations of these strokes in various rhythmic sequences. This may sound simple until you stop to realize the endless combinations that are possible with singles and doubles once you add the element of rhythm.

Patterns are the result of combining singles and doubles with rhythms. Patterns are rudiments, depending upon your point of view. Which rudimental system is best for you? It will depend upon the music. Each rudimental style, or indeed any drumming style, is linked to a particular musical style.

I've studied a number of different systems and listened to self-inflating arguments by so-called authorities who say the rudiments are a waste of time. I don't think so. I think it depends upon how you use them.

For example, there are young players who practice the rudiments but do not listen to music. An understanding of music is required in order to use any technical system to good advantage. When a young student asks the teacher, "How can I develop ideas and be more creative?" the correct answer is "listen to music." The *incorrect* answer in this case is "practice the rudiments."

Rudiments are fine and they are a good form of practice; not the only form, but one good one. However, you cannot sound musical just by playing rudiments on the drum set. You have to play ideas, phrases and sounds.

Think of rudiments as scales for our instrument. If you go to hear Chick Corea, Oscar Peterson or McCoy Tyner, you don't expect them to play a bunch of piano scales and call them ideas. All of them can play and have most likely practiced piano scales at one time or another, but they leave them in the practice room. That is what should be done with rudiments as they relate to the drum set. Practice them and then leave them in the practice room. When performing—*play music*.

If you think of each rudimental system as just one way of organizing singles and doubles with rhythms, you are free to explore any system. You can even develop your own. For example, your style of playing, whether it be rock or jazz, is your personal way of organizing singles and doubles with rhythms. This is one aspect of developing your style. From a technical standpoint, this leaves you free to learn and borrow from all styles, rudimental or otherwise.

Some people may agree with me or they may prefer to engage in old arguments. I am not saying that my view is the only one or the best one; just that it works! By viewing all systems as ways of organizing singles and doubles you become more open-minded. There is no need to defend or put down any system because they are all based on the same strokes. Any system of practicing and playing is only as good as the person using it. It is the human creative factor that brings scales, patterns and rudiments to life.

I am neither for or against rudiments. I am *for* musical drumming. A balanced practice and learning approach should include rudiments. They should be combined with reading, independence, rhythmic study, theory and harmony, listening and playing different styles. Learn from all systems, all styles and all players.

A balanced approach includes a little of everything, just like a well balanced meal. To become a musical drummer, you need a little of a number of different things including rudiments, listening, playing, studying, experience, and above all—an open mind.





The Art of the Drummer

By John Savage

Volume 1 is the most comprehensive and easily understood drum method available. **Book — \$8.95 (UK £3.95)**
Cassette — \$8.95 (UK £3.95)

Volume 2 is an exciting innovation in drum set music and technique. **Book — \$8.95 (UK £3.95)**
Cassette — \$8.95 (UK £3.95)



available from your local music store or direct by mail from:
**JOHN SAVAGE'S MUSIC CENTRE, 71-72 Norfolk Street,
King's Lynn, Norfolk, ENGLAND PE30 1AD.**

Marshall continued from page 45
record-buying public. San Francisco may be a wonderful place to live, but musicians here just don't have much of a chance to record and become more widely known.

EM: No, you don't, but it's so nice here. I was just talking to a lady today from New York, and we were saying the same thing. I just about grew up in New York. We were talking about the good things and the bad things. We love New York City, but it's so hard. I can stand it, but I had a chance to get the kids out of there. Now they want to go back!

FK: Maybe that's because they've not been there.

EM: We probably will eventually end up going back East, for a while anyhow, because my family's still back there. I'm the only one out here. But it's nice here, and the guys here are so nice. There's a lot of musicians. I haven't been playing with Bobby Hutcherson's band for four months now. Bobby has another band and he's gonna try to deal mainly with recording in the studios for a while to try to make himself some money. He's always been hassled to get studio guys to do the records, and he just held out as long as he could. So he's doing that, and I'm just playing all over.

FK: I would think you would be in very heavy demand.

EM: Yeah, it's been pretty good. And I'm writing more. In fact, I'm supposed to send Johnny Griffin another tune.

FK: When you play a solo, do you have an idea that you build around, or do you just let it flow, take it as it comes?

EM: Since I've played the piano for so long, subconsciously I'm aware, so I just play along with the tune. I always tried to play like that before. When I first started off playing, if a guy told you to play a solo, that meant the chords. They'd give you one chorus or two choruses. But I know all drummers don't think like that. In the new music, you can just play a solo, and maybe end the solo with a drum roll and the rest of the band comes in.

FK: In that situation, you have no choice.

EM: Right. There's nothing to count, no changes.

continued on page 83

Sometimes, we buy them.
Sometimes, we sell them.
Sometimes, we trade them.
Sometimes, we repair them.
Sometimes, we refinish them.
But, ALWAYS, we love them.



**"BEST DEALS . . .
. . . IN TOWN"**

Send for our 1981
flyer:

"JACK"
1096 Boylston St.
Boston, Mass. 02215
(617) 247-9117

LONG ISLAND DRUM CENTER

**"Now Available" from Drum Center
Publications:**

1. Jack DeJohnette—Charlie Perry "The Art of Jazz Drumming"
2. Les DeMerle—"Jazz-Rock Fusion I and II"
3. Mickey Sheen—"It's All In The Book" (Revised)
4. Dom Famularo—Jerry Ricci "Drum Set Duets"
5. Al Miller—Volume 1-6

When visiting Long Island all are invited to 'On Broadway'—A Contemporary Music Club featuring the areas top Funk, Fusion and Jazz Artists.

MAIL ORDERS WELCOME

Nassau
2204 Jerusalem Ave.
N. Merrick, NY 11566
516-781-0777

Suffolk
223 Commack Rd.
Commack, NY 11725
516-499-0455

QUEENS
252-08 Northern Blvd
Little Neck, NY 11363
212-428-8500



YOUR DRUMMING CAN SOUND BETTER WITHIN SIX WEEKS . . .

through my DRUM SET STUDY COURSE on cassettes.

I'm Stanley Spector, and my students are among the most successful drummers in America.

If you play in a group entirely through natural talent (and cannot read), or in spite of years of mechanical drum lessons, I can teach you to have steadier Time and an improved sense of Swing. You will be able to concentrate better, remember arrangements, feel more relaxed and confident, and you will be able to hear more of what's going on in the group when you play in public.

I believe that the only thing you will accomplish with the local drum teacher, or College of Music, through the practice of conformist drum books, rudiments, pad practice,

and performing in the percussion ensemble* is to separate you from your talent, time, and money. They immerse you in the study of mallet instruments, tympani, theory, and arranging simply because they do not have the know-how to completely involve you in the thing you really want—the drum set. The result is the mediocrity of so-called "Total Percussion".

While you do not have to be a college student to qualify for my Cassette Course, a Liberal Arts College at a major University is giving four academic credits a year to drummers who study with me through cassettes.

How can you qualify? For information and proof of success (including a 20 minute recording) send \$2 to the



STANLEY SPECTOR SCHOOL OF DRUMMING
200 West 58th Street, Dept. MD25
New York, N.Y. 10019 Phone: (212) 246-5661

Gratzer continued from page 65

sorts of gloves and I've come to use tennis gloves because they somehow repel the sweat better than golf gloves would. The golf gloves were leather and they would get wet from sweat and get hard as soon as they dried. These are doeskin and terrycloth on the back and they remain real soft. The only thing that happens to them is they wear out and get holes in the doeskin. But they work real well.

I use them because otherwise, my hands would get blisters and they'd open up and hurt. I was putting ten bandaids on them before I went on stage. That seemed to be such a waste of time that I went to gloves. They feel a little different. You can't just immediately put gloves on and play. You don't have the same skin to stick contact, but you get used to it and I find that it works real well for me.

SA: You use a very unusual-looking stick.

AG: I play with the butt ends of the sticks. I was having a little bit of trouble getting a tight grip on them. The sticks were flying out of my hands so I started taping them at the bottom—just one layer thick. It evolved to where I have the whole tip taped. The tip is even bigger than the butt end. It makes it a little clublike. The little node on the end feels real good. I have something that fits right and it feels natural to me.

I was trying to talk Ludwig into making one that is all wood, but that's maybe a long time off. Motor does it for me. He does about ten of them before every show.

SA: I notice that you use a 5A. I imagine the tape changes the balance of the stick.

AG: It definitely does. It makes it feel heavier because that's a lot of tape on the end. It's just gaffer's tape that's done around. Motor has it down now so that it looks like a machine taped them. They

AUTHOR-TEACHER-DRUMMER
TED REED
"It's the Best Around"
MODEL NO. 4P "PRO"

45 models available

FREE CATALOG

"Set-the-Pace" PEDAL PRACTICE PADS
Ralph C. Pace
Box 63, TR, North White Plains, N.Y. 10603

all look exactly like this and they come out nice and clean.

SA: Of all the people you've met and played with, what individual would you credit with being the most influential on you?

AG: Boy, that's hard to say. Over the years, I've gotten so many influences. I don't have time to go to many concerts. It's basically from listening to records and the people I like on records.

I like Jeff Porcaro a lot. I think he's probably one of the premier drummers around. I've never heard him do a bad track and I've heard a lot of his more obscure albums and he amazes me. He's so strong and so consistent and he's very imaginative. Technically, he's very good. I'd like to have his chops.

Then there's a lot of other rock drummers like Prairie Prince with the Tubes. He's a wonderful drummer. I saw him live and I heard him do his solo and I actually thought there were two drummers out there. I couldn't figure it out. He's real good. When I was young I thought Buddy Rich was the greatest thing in the world and I still think he's amazing. I had a set of drums when I was five years old and Gene Krupa was my hero.

SA: On the rare occasions when you get to see another band, what do you look for, or what will turn you on about another drummer?

AG: Just his playing. His time and his licks. I like to see if they're doing something different than what I do. I am amazed at drummers that at the end of the set still have room to do huge, real powerful, strong rolls. Stuff like that I look for. Good timekeeping.

SA: There are some drummers, Carmine Appice comes to mind immediately, who are into being showmen in addition to playing well.

AG: Well, Carmine, I think, is a great drummer. I've always liked him. If he is a little bit of a showman, I think that comes naturally. He's a showman and he can play real hard rock and roll, but he's also a technician. He does drum clinics and can play that type of thing, too. He's one of the Ludwig endorsers. For the last two years, they've taken our picture and we've all gone to Chicago and met. So, I got to meet a lot of people I always wanted to meet. It's real exciting.

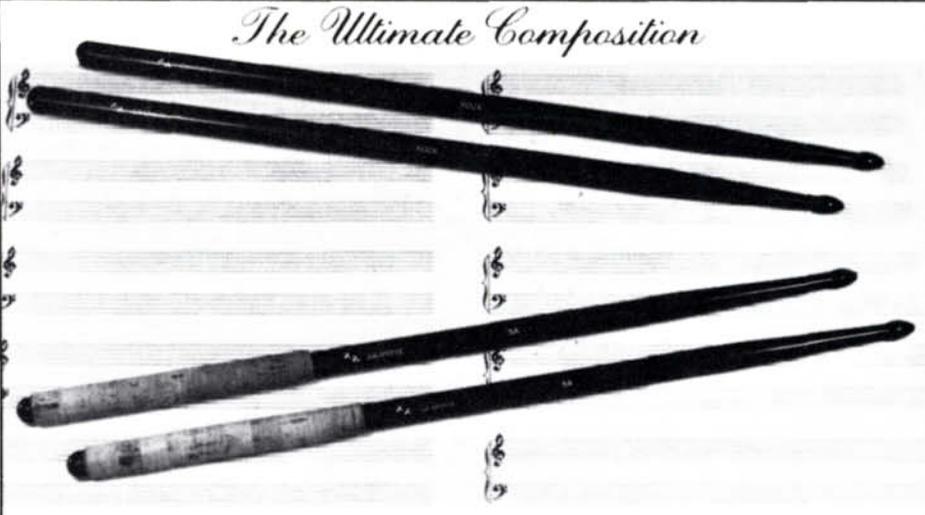
SA: If your children expressed a desire to get into music, would you encourage them?

AG: Oh, absolutely. I definitely would because I felt like I was encouraged by my parents when I was growing up and it's obviously paid off. I always knew that it was my first love and it was what I was most proficient at.

SA: What kind of advice would you give them about getting into the music business?

continued on page 72

The Ultimate Composition



Composition so classic, it becomes timeless. Like all great works, **RIF RIF**'s unique graphite fiber construction was created to fulfill today's demands. But, it doesn't stop there. The original graphite drumstick is made of composite materials so advanced that it anticipates the needs and desires of tomorrow's drummers.

Identify with greatness; Snare a pair of **RIF RIF**'s original graphite drumsticks.

RIF RIF 40 Birch Bluff Road, Tonka Bay, MN 55331 612/474-2849

Finally, a student cymbal that's

HARD TO BEAT

Introducing **STUDIO 200** exclusively from Drums Unlimited, Inc.

ALL THE COLOR, TONE AND RESPONSE OF THE FINEST PROFESSIONAL CYMBALS. AT HALF THE PRICE.

Unlike his "brass" and "woodwind" band compatriots, the student percussionist has traditionally had a most extreme decision to make when purchasing cymbals: an excessively-steep price or a totally inadequate sound. There has simply been no "middle" alternative.

Now, Drums Unlimited, through an exclusive arrangement with M. M. Paiste KG of Germany, the world's largest manufacturer of quality cymbals and gongs, has developed a student-priced, professional-quality cymbal that produces the same fast, explosive sound and feel previously available only with the most expensive brands. Truly, the only characteristic lacking the **STUDIO 200** SERIES is the potential for the highest volume levels required by the adult professional.

When price must be considered, the **STUDIO 200** SERIES offers a lower priced alternative without sacrificing the quality of sound.

Available as Drum Set and Suspended Crash and Ride cymbals; Hi-Hat and Concert pairs. Write or call for complete availability and pricing information. Retailer/Jobber/Wholesale Inquiry Invited.

Drums unlimited® inc.

Since 1962. Percussion Merchants to the World
4928 St. Elmo Ave., Bethesda, Md. 20014 (301) 654-2719

Send today for your copy of the **PERCUSSION PUBLICATIONS CATALOG**... the most complete, up-to-date listing of percussion music and methods available. Send \$2.50 for the **PERCUSSION PUBLICATIONS CATALOG** refundable on your first \$10 order.



Drum Muffling Techniques

by Bob Saydlowski, Jr.

The subject of dampening drums has been a problem for many drummers. Some of the modern methods used to effectively muffle drums are:

Internal Dampers

Internal muffling is the most popular method used by drum manufacturers. A round padded disc, or double padded squares, press up against the drumhead when tightened, to control overring.

Even though the internal muffler provides variable degrees of dampening, physically, it is the wrong method. The natural movement of a drumhead when struck is down, not up. When an internal damper presses up on the head, the head is choked immediately after being hit, and the movement of the head is severely restricted. Even when the damper is "off" and the drum is hit hard, the damper is still basically "on," due to extreme head motion. Internals have also been known to rattle in the off position, causing a problem when close miking. And, by putting an internal muffler and its control into a drum's shell, the acoustic resonance of the drum itself is partially harmed.

Bass drums have used internal felt stripping for years, but some manufacturers have had the insight to give the bass drum its own adjustable strip muffler. Gretsch was the first to use this. Sonor followed suit by using an adjustable double felt-strip damper.

Blankets, pillows, and the like can be stuffed inside bass drums for muffling. And there is a new product designed expressly for bass drums, called *Drum Muff*. A thick piece of polyfoam is cut at the factory to fit snug inside your drum shell, covering approximately the lower 1/3. The top of the *Drum Muff* is cut into "waves," and it is claimed to get that "muffled punch sound" without the worry of readjusting or restuffing.

External Dampers

Technically this is a better way to dampen drums, since the drumhead's

natural movement is not restricted. Studio players have been talking about the benefits of external muffling for years. All of the current external dampers clip onto the rim of the drum, and pressure is adjusted by a threaded top-wing bolt. Another good point about externals is that they may be used in multiples for dampening different areas of the drum. No need to drill holes in your drum for additional internal mufflers. When external mufflers are used, the sound of the drum is not "stopped" until the head returns to rest from its downward movement.

Decay time is decreased and overtones are significantly cut off. Also, most external mufflers are on a swivel so the pad may be moved around within a certain radius, or totally released from the head in a second.

Rogers was the first company to develop the external damper, the *Super-X*. Since then, Sonor, Tama, and Drum Workshop have all joined the bandwagon. In fact, Tama has made their *Quick-Release* dampers an option on their *Superstar* line of drum kits.

Even when orchestral percussionists dampen a bass drum with their knees, this is also a form of external muffling. External bass drum clamp mufflers for drum kits and symphonic bass drums have been available for a while. These also have sprung-steel connectors and are pressure-adjustable.

Adhesive Dampers

Adhesive dampers are a fairly new idea offering a constant degree of muffle. Ludwig's felt muffler pads range in size from 2" to 8" and can be strategically adhered to a drumhead to cut down overtones and ring. The question is where to place them. Striking the drum and putting your hand over different spots on the head sometimes helps you to feel where the unwanted overtones are coming from. Since most overtones come from the outer edges, a good bet would be to place these felt pads near there. On a bass drum, the 4 o'clock and 8 o'clock positions are suggested. Elek-

Trek has adhesive felt strips which can be cut to any size from a roll and attached to the head in effective locations, much like the Ludwig pads.

That "studio sound" has become the current rage. Manufacturers are scrambling to come out with a product that will help drummers get that "sound" in live performance. *Deadrings* are 1" thick polyester foam rings which adhere to the inside of the drumhead blocking out unwanted overtones that come from the edge. *Deadrings* eliminate ring, and at the same time, adjust the pitch of the drumhead downward. Using them on a bass drum gives more definition and punch. Ideal in the studio, and in live rock applications, they work well to remove the ring from tom-toms.

Eggheads are adhesive rings made of open-celled foam, a bit different from *Deadrings*. *Eggheads* are only 1/2" thick, and instead of adhering the foam itself to your mylar head, an *Egghead* has a mylar backing with a tough adhesive, as well as a chrome Mylar surface covering. Once an *Egghead* is put on, it is very difficult to remove it by hand. They are best used by the drummer who wants a shade of natural tone still left in the drum.

TongaRings are made of pressure-sensitive mirror-coated Mylar. They cover the top of the drumhead, leaving the head itself exposed only where a sound-dot would ordinarily be. The head will be an exact inversion of a sound-dot head. *TongaRings* double the thickness of approximately 2/3 of the head. Along with a dampening effect, you also get a downward pitch modulation. The company's own tests claim 20% more modulation than a regular drumhead. The looser the drumhead and the harder you hit it, the more sliding pitch is realized. However, some players may not feel comfortable playing on such a slack batter head. Muffling is achieved, but *TongaRings'* primary purpose is for pitch bend—and they do work. Using different drumheads with *Deadrings*, *Eggheads*, and *TongaRings* will, of course, yield slightly different tones.

Other Methods

Through the years, drummers have come up with all sorts of ways to muffle their drums: strips of masking tape, gaffers tape, pieces of foam, tissues, napkins, tampons attached to drumheads, and wallets on snare drums. Another idea that is very workable is a square piece of felt taped on the drum hoop and allowed to rest on the head. When the drum is struck, the floppy felt piece moves up and away from the head due to the force of air, and immediately comes back down allowing free drumhead movement, but stopping ring and decay. A well-known drummer once talked of using a foam and leather wrapped tape-splicing block on his snare drum for a fat sound with no ring.

There are surely many other original ideas out there to effectively solve the muffling problem. Many young players cut pieces of fabric to drumhead size, put them under the head, and then tension the drum up. This is the *wrong* thing to do! Besides restricting drumhead movement and choking it, *all* the natural tone of the head itself is lost. It is much like getting the sound of a cardboard drumhead, if you can imagine it. The stick-attack sound overrides the acoustic drum sound.

Special tuning of the drums may also help for a bit of a flatter, funkier sound. On tom-toms, after all rods are tensioned evenly, try backing off the 9 o'clock and 3 o'clock positions one quarter of a turn. On bass drums, back off the top two rods a little bit. On double-headed drums, the use of internal, external, or adhesive dampers on *both* heads might be another alternative.

The subject of drum muffling has been a baffler for many years. Every drummer has his own sounds and needs and there are many methods currently available to choose from. With continued acoustical and physical research, more will come along. Your own experimentation is the best answer.



DRUMMERS! DRUM RECOVERING KITS AVAILABLE. Over 25 choices of Pearls, Sparkles, Satin Flames and Woodgrains. Send \$1.00 for full information and samples (refundable on first order). **PRECISION DRUM COMPANY**; 151 California Road; Yorktown Heights, N.Y. 10598.

Buddy Rich Goodies!

() BUDDY RICH TODAY—New book! 60 pages! Advanced rhythms, solos, fills & bass \$5.95
 () DRUMMER'S NECKLACE: Uni-Sex! 2 gold-plated 2 1/2" mini-sticks on fine chain \$11.95
 () SILENT Practice On Your Set! New! Get info.
 () ELECTRIFY your drums! Amazing invention! Synthesizer adds wild new effects. Free info.
 () LOUIE BELLSON Drummer's Guide 64 pgs New rock, jazz, latin beats, disc charts \$6.95
 Add 75¢ Postage to total order. Money Back Offer
IMPERIAL, Box 66-D, N.Y., N.Y. 10022

MISSED ANY MD's?

BACK ISSUES ARE AVAILABLE



1979—MAY: N.Y. Studio Scene (Bernard Purdie, Herb Lovelle, Grady Tate, Ralph MacDonald) Foreign Drum Report, Poll Results.

AUGUST: Billy Cobham, Elvin Jones, Jimmy Cobb, Don Lamond, Repairing Snare Drums, Gladstone Technique.

OCTOBER: Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

DECEMBER: Danny Seraphine, Barriemore Barlow, Michael Carvin, Bob Moses, Pro Percussion-NY, Brushes.

1980—FEBRUARY: Colloquium III (Horacee Arnold, Freddie Waits, Billy Hart) Alan White, Dave Mattacks, Keith Moon Tribute, Stanley Spector.

APRIL: Neil Peart, Paul Motian, Fred Begun, Inside Remo, Slingerland Contest Results, The Club Scene.

JUNE: Carl Palmer, Derek Pellicci, Bill Goodwin, Great Jazz Drummers Part 1, Poll Results.

AUGUST: Chet McCracken & Keith Knudsen (Doobie Bros.), Joe Cocuzzo, Ed Greene, Inside Star Instruments, GJD: Part 2.

OCTOBER: Louie Bellson, Mick Fleetwood, Roy Haynes, Gadd Rock Rhythms, New Equipment Review (NAMM)

All Back Issues, \$3.50 per copy.

Yes, I've missed some copies! Please send me the issues listed below.

YEAR _____ MONTH _____ YEAR _____ MONTH _____
 YEAR _____ MONTH _____ YEAR _____ MONTH _____

My payment for \$ _____ is enclosed.

SEND TO: Name _____

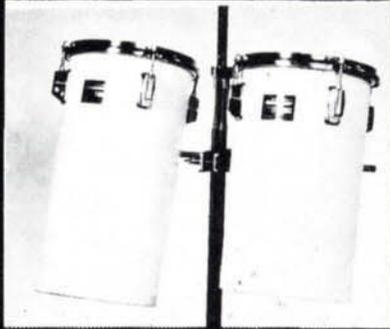
Address _____

City _____ State _____ Zip _____

Mail To: Modern Drummer, Back Issue Service, 1000 Clifton Avenue, Clifton, N.J. 07013.

CANNON TOMS

"HAND MADE DRUMS FOR THE PROFESSIONAL!"



- 8 Ply northern hard rock maple shells.
- No reinforcing hoops allow full vibrating shells.
- Remo weatherking heads
- Unique in size & mounting.

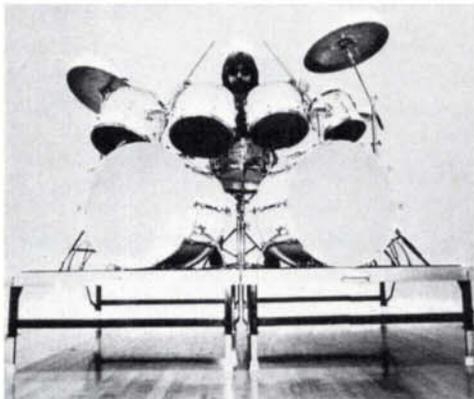


FOR MORE INFORMATION
SEE YOUR LOCAL DEALER OR
WRITE US FOR FREE CATALOG
AND LIST OF DEALERS
IN YOUR AREA.



UNIVERSAL PERCUSSION INC.
427 Fifth Street
Struthers, Ohio 44471
(216) 755-6423

Created for Musicians Pro-Line RISERS



"An Extremely Attractive, Versatile, and Compact Riser that, for once, really does the job."

—Marty Lishon, President, Franks Drum Shop, Inc.,
Chicago, Illinois

- Adjustable Height
- Folds into Travel Package
- Built to Last
- Carpeted
- Reasonably Priced

Standard Size is 6' by 7' as shown
Also available in 6' by 8', 7' by 8',
8' by 8' or larger custom sizes

Pro-Line
PRODUCTS, INC.

P.O. Box 7788 Ann Arbor, Mich. 48107 313-663-9297

Gratzer continued from page 69

AG: It's hard. A lot of people have written and said, "What'll we have to do to be as big as you guys?" There's obviously no answer for that. The main thing, I think, is to stick to it and stay as a unit and keep yourself from going crazy. I think a lot of the reason we've gotten so popular is that we used to play about 200 or 250 dates a year, and people would see us and eventually more people came and saw us. By word of mouth it would work. So, I would just tell them not to get discouraged. Stay with it and eventually something will happen. If you're into it enough and you practice enough, you can do it.

SA: What about things like the hassle of trying to find good management—someone who actually cares about you?

AG: Well, initially, we had a little trouble with that. Irving Azoff came from the same town we did. He was booking bands and managing. We were the only band that he managed and I think in Champaign at one point there were thirty bands. It was a little college town, but it had a rock and roll scene that was the biggest in the midwest. There was a big booking agency there that Irv headed and he took us under his wing. So, it was kind of easy for us even though when we got our album deal in '71, he didn't know anything and we ended up signing away our publishing for awhile and Irving didn't even know that. At that point, he was as wet behind the ears as we were.

So, that's hard. You gotta find a manager that you trust and if you don't know him, you've got to talk to somebody else to make sure that he is on the up and up. It helps. You've got to have some sort of representation to get your record deal and to talk to record companies if you're going to get any sort of record deal happening.

SA: When you were trying to get a record deal going, how did you go about it?

AG: The band had evolved to such a point that we were playing locally in about a three or four state area, and getting so big in that area that people were getting interested. So, Irving had people come and see us play and finally one day this independent producer from the East Coast came and saw us. It was pouring rain and the gig was outside and people were still demanding an encore. Irv was looking at this producer and dollar signs were lighting up in his eyes. He took us back to his studio in Bridgeport, Connecticut and that's where we did our first album on a little eight-track. It was very primitive by today's standards, but it got us off the ground. He had connections with CBS and got us a record deal with Epic.

SA: How did you get involved with REO?

AG: The keyboard player, Neal, and I started the band when we were going to college. I think we started in the fall of '68. We wanted to play music. I had played all through high school and I went to college and I said, "Mom, I'm not taking my drums. I'm going to get an education." Of course, I immediately went to a dance and they're announcing from stage that they'd be holding auditions for drummers. So, I went up and inquired and I called home immediately and said, "Mom, send my drums down. I can't stand it." So, I tried out with this band and got the job. The name of the band was the Barbarians. After about a few months of that, we started REO.

SA: Did you stay in college or did you drop out?

AG: I was forced to drop out after two and a half years because it got to the point where the band was actually playing seven nights a week. I would come home at one or two in the morning and try to figure out how I was going to study. You can do weird things to stay up, but it doesn't work. So, I flunked out. Obviously, it doesn't matter now.

SA: Isn't it hard going out on the road so often?

AG: Yeah, it's not easy. We don't travel now as much as we used to. So, it's not as bad as it used to be, but still, when I leave for a month or more, I'm leaving my family behind, and I miss them and they miss me. It's more of a strain than if I was a bachelor. But still, there's a certain point when you're on the road that whether or not you have anything at home waiting for you, you want to go home. It does get boring being in city after city and all you see is airports and hotel rooms and coliseums. Other than that, it can get pretty straight-laced. But, I say the same thing when I'm home for too long. I think, "I want to go out. I want to play in front of thousands of people. I want to get that adrenalin flowing." There's that charge, too. I feel real fortunate because I have a balance of both.

SA: How do you keep from going crazy on the road? I know it must get very boring.

AG: It does get boring, but we do crazy things. You know, weird little pranks, anything just to keep yourself from getting in a rut. You try to keep yourself entertained. When we come back to the hotel afterward, if there's a band playing, we usually end up forcing them to let us go on stage and we take over their equipment for awhile and that's always fun. Usually when we go on stage, nobody gets drunk or anything, but you can go back to the hotel and have a few drinks and go up on stage there and relax.

I also play basketball. I've got a basketball court here at home and I try to

continued on page 76



Go ahead—strike us!

Drummers everywhere have been hitting on us for new sounds. That's what Camber is here for.

Camber cymbals weren't designed hundreds of years ago. They're designed to be part of the musical sounds of today, many of which didn't exist even 20 years ago. Camber's bright high-end tone is a new percussion sound in itself. One that won't get lost in the music.

CAMBER CUTS THROUGH the 'old cymbal' myths...proving there's always room for a bright idea—and a place in any drum set to add on a Camber. Cymbal response that brings audience response.

Write us and find out more. New musical excitement is just a stick away.

CAMBER® CYMBAL...for a stroke of brilliance.

CAMBER CYMBAL, 101 Horton Ave., Lynbrook, N.Y. 11563
Send me **FREE** booklet, "How To Choose A Cymbal," along with the Camber catalog.

Name _____

Address _____

City _____ State _____ Zip _____

My Music Store Name _____ MD 781



DRUMS ONLY! T-SHIRTS



- A) Men Drums Only! black or beige \$6 each or 3/\$15
B) Men "Flailing Drummer" denim colour \$8 each
C) Women "Sweet T" V-neck in beige colour \$9.00 each

SMALL
MEDIUM
LARGE
X-LARGE

please send _____ style _____ colour _____ size _____

_____ style _____ colour _____ size _____

please send _____ DRUMS ONLY stickers, 4" x 7" @ 3/\$1

enclosed is \$ _____ cheque or money order payable to: (we pay postage)

DRUMS ONLY! INC. 1 KINGSWAY at MAIN ST., VANCOUVER, B.C. V5T 4M1 CANADA

Name _____

Address _____

City _____ Prov./State _____ Code _____

VISA MASTER CH. Card # _____ Exp. Date _____

Signature _____

THE WORLD'S LARGEST DRUM STORE!

Reviewers: (RM) Rick Mattingly
(RB) Rich Baccaro

MELODY AND HARMONY ON THE DRUM SET

by Ralph LaFemina, Ph.D.

Publ: Ralph LaFemina, Ph.D.

370 N. Ocean Ave.

Patchogue, NY 11772

Price: \$15.00

Melody and Harmony on the Drum Set is an intelligent and in-depth essay on a truly musical approach to drum set performance. The book is original and totally unconventional. Dr. LaFemina defies convention and challenges the arbitrary limitations placed upon the drummer. His analysis of melody and harmony as interpreted for drums and cymbals is intellectually motivating and musically precise. The work represented in this book should not be construed to be too "scholarly" or "bookish" as we are always on new musical thresholds and must be prepared for any turn in direction our music might take. LaFemina's writing may unlock some stale thought patterns and facilitate acceptance of new ideas.

This book is not for everyone. It is best suited for advanced players. Beginners and intermediate level drummers might become lost in the storm attempting this type of material without sufficient "real-life" playing experience.

The text is divided into three separate books; the first being *Theory*. This is the foundation, setting the stage for what is to be explored later. Definitions of pitch, overtones, loudness and timbre, along with an in-depth comparison of drums to other musical instruments highlight this section.

Book II: *Melody*. By means of a practical formula, which enables the drummer to assign notes of a melody to corresponding instruments of his set, a "simulated" melody is produced. This idea is presented in basic form, and gradually gains sophistication by including more drums and more complex melodies. This is a bit awkward at first, but a little perseverance should produce some satisfactory results. The author's instructions are lengthy and exact, while still encouraging individual creativity and experimentation.

An interesting aspect of Book II is Dr. LaFemina's introduction of relative clefs and tone signatures. The cymbal clef is the counterpart of the treble clef; and the drum clef, the bass. Tone signatures act as the "key" signature. This may appear as unnecessary labeling or wordy intellectualization, but when placed in a proper perspective, the idea is quite worthwhile, as the drummer will be thinking melodically.

The third book, *Harmony*, rounds out the text. Bass lines and chords are the major areas of study here. This section is extremely complex, and demands great concentration.

All in all, *Melody and Harmony on the Drum Set* is a good book. Serious advanced players may consider adding it to their library. It is a book which must be *studied*, as casual reading will never uncover its many benefits.

R. B.

LEARN TO PLAY THE DRUM SET

by Peter Magadini

Publ: Hal Leonard Publishing Corporation

960 East Mark St.

Winona, MN 55987

Price: \$4.95

Most of the beginning drum books on the market today are devoted exclusively to snare drum, and more often than not, are based on the rudimental system. These books served their purpose for many years when the large majority of young drummers received their first musical experiences in the context of the school band. Since the rock revolution of the 60's however, more and more potential drummers are going directly to the full drum set. Many of them become discouraged because they want to play everything they've got, but if a teacher is consulted, he will often say, "Well, of course, at first you will just be playing the snare drum." Perhaps if this type of teacher knew of a good beginning book that dealt with the full set, he would not be as prone to utter such a disheartening remark.

Magadini's book goes a long way towards fulfilling this requirement. The material is presented in a typical introductory fashion, but the content of the material is what makes this book different. From the very beginning, the student is dealing with hands *and* feet on a full 5-piece drum set, including ride, crash, and hi-hat cymbals. Patterns and fills are presented in a variety of styles, so that the student is given a good overview of what set playing is all about.

The first few pages deal with the customary topics: holding the sticks, tuning the drums, time signatures, notation, etc. The main difference in this book of course, is that the full set is explained, rather than just the snare drum. The student is also given information about practice pads, nylon and wood tip sticks, and matched and traditional grips. The material is explained reasonably well, but I would nevertheless recommend that a young student study this book under the guidance of a teacher or an experienced drummer.

The exercises are direct and to the point. Magadini does not present multiple variations on each individual concept, but rather, the basic fundamentals of notation and rhythmic relationships. All four limbs are used from the very beginning, enabling the student to develop coordination right from the start. After just a few pages of preparatory exercises, a selection of fundamental rock beats is given, including fifties rock, Motown, and disco patterns. Incorporating a fill into a basic pattern is also explained.

Double stroke rolls and 16th notes are presented in the same straightforward manner. Funk and salsa patterns follow, making use of all of the previous material.

Succeeding sections of the book deal with triplets and jazz. Patterns given include shuffle, country rock, and slow blues.

The book concludes with a short section on the flam, the buzz roll, and the paradiddle. These techniques are explained in the context of their drum set use.

The material is generally so realistic in its presentation that there are a couple of things that I find puzzling. One is the fact that the middle tom and the snare are both written on the third space of the staff. This necessitates writing the word "snare" or "tom" over the music. Why not write the tom on the fourth line? The less words on the music the better. The other curious thing has to do with the fills. Rather than have the fill end on the first beat, Magadini puts a half note rest at the beginning of the last bar, and puts a cymbal crash on the 3rd beat. These are minor points perhaps, but they tend to be noticed in an otherwise excellent collection of rhythms and techniques for the beginner who wants to play the full set. Teachers would do well to check this one out.

R.M.

ADVANCED FUNK STUDIES

by Rick Latham

Publ: Rick Latham

PO Box 12452

Dallas, Tx. 75225

Price: Book \$6.95

Cassettes (2) \$10.00

Each time a new style of music becomes popular, books start turning up which attempt to explain the new style. Frequently, the first few books have little depth, often because the music itself has not settled into a coherent form. Within a couple of years though, as the musical style matures, the quality of the instruction books also rises. The funk style of drumming has now been in vogue long enough to produce a wealth of literature, and *Advanced Funk Studies* is among the best of the lot.

The book begins with a section of developmental exercises and patterns. These are helpful in establishing the basic "vocabulary" of the funk style. Enough exercises are provided to give the student ample practice material, but Latham has refrained from writing out endless, repetitive variations, which do more to sedate the player than stimulate him.

A section of transcribed beats and solos follows. These are drawn from the recorded works of top drummers including Steve Gadd, David Garibaldi, Harvey Mason, and Peter Erskine. Each excerpt is identified as to the recording in which it was used, so that the student can hear the patterns in their proper context.

The concluding section of the book contains ten extended solos, which will test the student's reading and technical abilities. A four-piece drumset is all that is required for these solos, which are essentially composed of time-keeping patterns. While the solos are challenging and will demand practice, they do not require virtuostic technique. Reasonably advanced students should be able to handle them.

Two cassette tapes are available which demonstrate the examples in the book. These tapes are well-recorded, and while not essential to an understanding of the book, they should help one to get a better idea of how the exercises should sound.

Advanced Funk Studies is then, a well-produced text on funk drumming styles. The exercises are presented in a logical and easy-to-read format, and both book and tape were well thought out. Those wishing a good compilation of funk patterns are advised to investigate Latham's book.

R.M.

Sam Ash

WORLD'S LARGEST DEALER

DRUMS·DRUMS·DRUMS

OVER 500 SETS IN STOCK

LUDWIG ● SLINGERLAND ● TAMA ● NORTH ● PEARL
 PREMIER ● YAMAHA ● CAMCO ● ZILDJIAN ● SYNARE
 GRETSCH ● PAISTE ● ROGERS ● SYNDRUMS ● EVANS
 REMO ROTOTOMS ● GONBOPS ● LATIN PERCUSSION
 DRUM WORKSHOP ● REMO ● DURALINE ● DANMAR
 UFIP ● TOSCO ● CANASONIC ● REGAL TIP ● CAMBER
 PROMARK ● HANDS HICKORY ● CAPELLA ● SAMSON
 BUNKEN ● VIC FIRTH ● GOODMAN ● POWERTIP
 CARROLL SOUND ● CASES ● COVERS

Mallet Instruments
 Deagan ● Musser ● Decatur

FAMOUS LOW PRICES

Why wait? Call us now—we probably have it in stock.

HOT LINE CALL TOLL FREE
800-645-3518 *SINCE 1924*
 Sam Ash
 MUSIC STORES

301 PENINSULA BOULEVARD HEMPSTEAD NEW YORK 11550




Arizona's Exclusive Drum and Percussion Shop



- All major brand names—Gretsch, Slingerland, Premier, Fibes, Zildjian, Sonor, Syndrum/Duraline Heads, Tama, Ludwig
- Sales, Service, Custom Repair Work, Wood Refinishing, Recovering
- Trade-ins and consignments
- Mail/Phone Orders
- Full Drum and Percussion Teaching Staff
- Complete Percussion Library
- T-Shirts S-M-L-XL \$6.00

7117 3rd Avenue
 Scottsdale, AZ 85251
 (602) 941-2235

*Lay away
 *Visa M/C

Hours:
 Mon-Thurs 10-9
 Fri-Sat 10-6
 Sun 12-5

"A Percussion Shop That Really STICKS WITH IT"

JOIN THE REVOLUTION

with

MELODY AND HARMONY

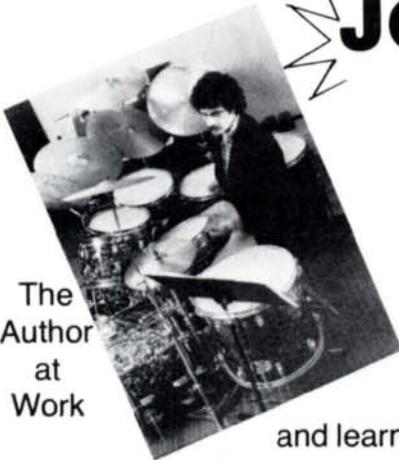
on the

DRUM SET

by

Ralph LaFemina, Ph. D.

The
Author
at
Work



and learn to play melodies,
bass lines and harmonies on *your* drum set
without special tuning.

"Excellent work, Ralph"—LOUIE BELLSON

"A truly musical approach to drum set
performance"—RICH BACCARO, *MODERN DRUMMER*

Spiral bound. Ninety-nine pages.
Eighty examples. Fifteen dollars.

RALPH LA FEMINA, Ph.D.
370 North Ocean Avenue
Patchogue, NY 11772



Drum Clinic at Five Towns
College, Merrick, NY
hosted by Charley Perry

Gratzer continued from page 73

play at least every other day. In fact, our band has played some basketball games. We did a tour in early spring of '80 and we played three or four charity basketball games against local radio stations. That was fun. I've got most of the band pretty much into basketball right now. We're probably going to do the same thing again this winter when we tour. It breaks up the rigors of the road. Makes it not quite so boring.

SA: It's a better way to exercise, too, rather than doing something like calisthenics or running.

AG: Yeah, or just laying in your hotel room on your bed watching TV, which is inevitably what happens.

SA: When you travel, do you get to see much of the town you're in?

AG: It depends on how much you want to get out. If I feel good and want to get out of my room, I'll just take off walking or take a rent-a-car and drive. On the road is usually the best time for me to play golf, because I don't have to worry about my family complaining about where I am for six hours.

SA: You've been to Europe and other countries on tour. How do you like it?

AG: It's wonderful. Culturally, it's great because you get to see all these places that you always wanted to see. But it's also a little different because we're not as well known over there as we are here.

So you almost have to start over again. But it's fun. I would like to go to Japan. We haven't gone to Japan yet for some reason, but I think we'll be doing that sometime soon.

SA: How did you come up with the title, "You Can Tune A Piano, But You Can't Tuna Fish?"

AG: It's a real old W. C. Fields line, but we didn't know that. Someone told us that after we came out with the album. We heard it in Tucson at some party. Some guy just blurted it out and we all went, "My God, that's a great album title," and we used it. We had another one like that, "I'd rather have a bottle in front of me than a frontal lobotomy." That's kind of nice, but I think it might be a little too long.

SA: Of your past musical experiences, what do you feel you've learned the most from?

AG: Probably being in REO because I've been in this band for 12 years and we started out just playing fraternities and playing little bars in the Midwest, in Illinois, Indiana and Wisconsin. Just being in this band, I've learned a lot. I've progressed a lot as a drummer and I've learned a lot musically. Obviously, we've had a lot of experiences, so it's paid off I think.

SA: In what direction do you think you'll be going in the future?

AG: Up. Straight up! No. I don't know,

it's hard to say. We're not as basic a rock and roll band as we used to be. I think, live, our shows will be pretty much straight ahead—playing loud and fast and playing exciting type of music. But in the studio, you'll hear more variation on our new record. It's not so blasted. The songs are more important. The lyrics are more important. Giving ourselves a little more credibility lyrically and songwise, I think, is what we're trying to do. We're not really going at it that consciously, but it's coming out that way just because we're growing up and we've been doing this a long time. We're maturing and we're just better at it I think.

SA: Do you have any unfulfilled musical goals?

AG: Boy, that's hard to say. Personally, I always think that I could be a better drummer. I see other drummers and say, "I can't do that!" I think, "Wow, he's amazing." But, I know that there are some people that probably look at a couple of things that I do and maybe say the same thing.

I'm happy as long as the band is doing well and we're happy with what we're doing. If we did a record that stiffed, but we knew in our hearts was good and we felt proud of what we played, that would still make me happy, too. But, it would be nice to have a success at both ends and the record do well.

1981 Susan Alexander



Evans continued from page 58

out in my mind. If the tune has specific sections, such as, an A section, B section, C section, I'll try to use a certain sound for each, repeating that sound which corresponds to a certain repeated section. I like to establish a melodic and rhythmic thread throughout the music.

AM: When playing percussion, do you ever have stylistic conflicts with drummers?

SE: The only way a drummer can get in my way is by overplaying. When that happens, I just lay out. If he's playing too much, there is no room for me anyway, so I just leave him alone. Other

times, we will both be playing, trying to set up a groove together, and something is just not working. But that happens sometimes. The times that it works makes up for the times that it doesn't.

RM: What do your day-to-day musical activities consist of?

SE: For one thing, I have my own studio in midtown that I treat almost like a 9 to 5 job. I get up early everyday and go to my studio, where I spend much of the day practicing. I keep all of my instruments there so that when I'm doing recording sessions, I can work out of my studio. Some weeks I'll only do 1 or 2 sessions, while other weeks I'll have a

lot more. It's hard to give an average because it's such an erratic business. Also, I've been having other musicians come to my studio for jam sessions.

RM: How much live playing do you do?

SE: There's really no average on that. I go through periods where I'll get called for many live gigs. I wouldn't be happy just doing studio work. I crave the kind of communication and rapport that goes with playing for a live audience. I enjoy performing and sharing my musical ideas with others. I remember doing a jazz gig in a club in Germany once and noticing all of a sudden how couples were starting to dance to my music. It seemed odd at first, because I didn't think people would dance to jazz, but it somehow made my contribution to the music more valid.

RM: Who are some of the people you are currently working with?

SE: I've been working a lot with a trumpet player named Marvin Stamm. I first met Marvin about 5 or 6 years ago when he asked me to play with him at the Brass Conference. After that, we saw each other occasionally in the studios. A year or so ago, Marvin approached me about an album project that he and Jack Cortner were getting together. They were thinking of who they might use, and when it came to percussion, they thought that I would be good for the group. Marvin is very heavy into jazz and he was impressed by my jazz background. So they approached me, and I said, "Sure. I'd love to play." So they wrote some tunes, we rehearsed, and then we recorded the first half of the album. After that, we worked a few gigs at the Possible 20 restaurant. About 6 months later, we finished the album.

RM: Who else is in the group?

SE: Ronny Zito is on drums, Kenny Ascher is on piano, Marcus Miller plays bass, Chris Palmero is on synthesizer, Marvin is on trumpet, and I play percussion. The album was written by Chris and Jack Cortner.

RM: What do you enjoy about this group?

SE: Marvin's group affords me the opportunity to play the way I feel percussion should be played. It's a strong rhythm section, so I'm not called upon to merely lay down a background for someone else to solo over. This situation is also conducive to working out new sounds, new riffs, and new techniques. Marvin and Jack are open-minded enough to listen to my ideas and they respect my input to the group. And they expect everyone in the group to contribute.

RM: So you do not just feel like a sideman.

SE: Right. There are 5 of us. We are

Shop with the Stars!

★ MAIL ORDER
★ CUSTOM DESIGNING
★ SALES
★ REPAIRS
★ TRADE-INS
★ LOWEST PRICES AVAILABLE

TONY SMITH

Rayne Ippolito's
Professional Percussion Center, Inc.
151 WEST 46th STREET • NEW YORK, N.Y. 10036 • (212) 354-4605
Specialists in Percussion

JOHN BURCIN, Mgr.

continued on page 80

A Conga Primer

by Dave Levine

I didn't start playing conga until my less-than-successful drum set audition for my college jazz band. To get into that band I played mallets and I took up congas. I didn't learn "traditional" or "authentic" conga; and I've always felt guilty about that. My concept of a conga player was someone who had been exposed to Latin music all his life, and knew a bolero from a cha-cha as well as he knew his own name.

I didn't start out to be a conga player, but as a percussionist I was pushed into it. Along the way I picked up enough knowledge to work with some of the top names in the music business. It dawned on me that *tradition* is fine, *technique* is fine, *correctness* is fine; but being able to play with a good sound and a good feel is better. It isn't the method that's crucial; it's the results.

SELECTING INSTRUMENTS AND HEADS

Two basic type congas are available: wood and fiberglass. Wood drums offer a warmer sound that records very well, but fiberglass ones are nice and loud for concert work. It's easier for the beginner to sound good on fiberglass. (I know some players would disagree with that: It's up to personal choice and your bank account.)

I recommend the following for the serious player:

First drum: Gon-Bops Tumba (11-1/2"); LP, Slingerland Conga (11-3/4")

For the beginning conga player one drum is fine. This can be compared to the beginning set drummer learning on only a snare drum.

Second drum: Gon-Bops Large Tumba (12-1/4"); LP, Slingerland Tumba (12-1/2")

Playing music doesn't require a 15 piece drum set, but to get the "necessary" sounds, a four or five piece set has become standard. With conga drums a two drum combination is standard for today's music.

If these size recommendations seem to be too large, let me explain that I arrived at these through my own mistakes. I assumed that it would be easier to get the sounds (especially the slap) out of smaller drums. This is partially true. The

larger drums, however, are capable of more volume which is something to keep in mind if you want to save your hands for better things. It is not *more* or *less* difficult to play on the larger drums. What might be lost in technique is gained in tonal quality and dynamic presence.

Third drum: Gon-Bops Conga (10-3/4"); LP, Slingerland Quinto (11")

To add a third drum to the basic set you should add a smaller one. The third drum is more of a solo voice and should be pitched higher to cut through an ensemble.

Heads are very important in determining your sound and how hard you'll have to play. Congas are about the last drums that plastic hasn't contended with . . . yet. Therefore, knowing about selecting a muleskin head is important. Selection of a conga head is the same as any other drum. A thin head will provide better response, higher pitch, and a crisper sound. A thick head offers more durability, better projection, and more volume. A medium weight head is suggested for general situations.

Because of the resonance of the fiberglass shell, a thinner head can be used with good results. This is one reason why I feel fiberglass congas are easier to sound good on. The thicker (or more porous) the drum shell, the thicker the head will need to be to produce a full-bodied sound. A smaller drum will need a slightly thinner head to blend with the other, larger drums. This is something the manufacturers generally take into account when outfitting their drums.

TUNING

One drum—Find a note that is in the drum's mid-range. The drum should "sing" (open tone), but be tight enough to give a good pop (slap). Less experienced players have their drums too loose more often than too tight. Don't be afraid to crank the head down to get the sound you want.

Two drums—Tune the Tumba to a nice, round tone. If you're playing predominantly Latin music, tune the conga a fourth above the first drum. For more contemporary music I like the relationship of a minor third between the drums.

Three drums—Leave the tuning of the Tumba and Conga alone now. Tune the Quinto a whole tone up from the Conga. This will give the following pitch relationships; either A, D, & E or A, C, & D. I prefer the latter. A, D, & F may also be practical, depending on the situation.

From each drum, three distinct sounds are possible. Each sound is produced by using a specific part of the hand at a specific place on the drum. Beats and patterns are made from combinations of these sounds. At first, the placement of the hands on the drum should be exaggerated. As the sounds become easier to obtain, the amount of motion in changing positions should decrease to the point where it is hardly noticeable.

Sound 1 "OPEN"—unmuffled tone. Played with the fleshy part of the fingers half way between the edge and center of the drum.

Sound 2 "CLOSED"—deep, dull tone. Played towards the center of the drum, using the flattened hand (palm and fingers).

Sound 3 "SLAP"—pop sound. This is the most difficult sound to achieve consistently. Cup the hand and use the tips of the fingers in a slapping motion towards the edge of the drum. This should produce a sharp, dry sound.

Another way to relate the three sounds is to think of the slap as an accented open sound; and the closed as a softer open sound.

Practice each sound individually, with both left and right hands before combining them. For right handed players the larger drum goes to the right of the smaller one. When going from drum to drum, avoid crossing over; it's better to double or even triple "stroke."

APPLICATION

Conga players can contribute to the feel of a song by emphasizing certain beats in the measure; either with the drummer or in contrast to him. The following patterns can be played while the drummer plays straight rock time. Each will provide a somewhat different feel. Interchanging and combining patterns is commonplace in today's music, although in traditional conga playing this is not done.

The following patterns are basic rhythms that can be used for Latin, jazz,

or rock. One of the keys to good conga playing is to maintain the basic pattern

while *subtly* varying it, accenting and substituting one sound for another.

KEY

Open	Closed	Slap	Conga	Tumba
------	--------	------	-------	-------

*All patterns are hand to hand, right hand lead, unless indicated.

Example 1 is a simple Latin or rock pattern. If the eighth notes are played with a triplet feel it can be used for jazz.

1.

Example 2 is a basic rock pattern emphasizing beats 2 and 4 with the drummer.

2.

Example 3 is a double time pattern, and is frequently used in disco music.

3.

Examples 4 through 7 emphasize beats 1 and 3. 4 is an afro-type rhythm sometimes referred to as a "Wawanko." **Example 5** is a variation on the Wawanko. **Example 6** is a samba pattern. **Example 7** can be used for rock.

4.

5.

6.

7.

It may hurt physically to play at first. A certain amount of toughening will take place if you keep at it. Some ways of protecting your hands are wrapping surgical adhesive tape around the fingers or

even wearing light gloves. I find these methods interfere with physical contact with the drum, but they are preferable to prolonged pain. Invest in a bottle of hand lotion to help keep your hands in shape.



Nothing is better than being able to watch good players play, or studying with a good teacher. I strongly recommend both of those possibilities for either getting started or increasing your knowledge of conga playing.

GET IT TOGETHER!



Back issues of magazines are valuable reference volumes and now you can preserve your back issues of *Modern Drummer* with these new, deluxe magazine files. A great way to keep those valuable issues neat, clean and readily accessible.

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

Available postpaid at \$5.20 each, or \$4.63 each for three or more. Just clip the coupon and send with your remittance to: The Highsmith Company, PO Box 25-MD, Fort Atkinson, Wisconsin 53538.

Please send me _____ file cases at \$5.20 each; or \$4.63 for 3 or more.

Name _____

Address _____

City _____

State _____

Zip _____

Evans continued from page 77

not 4 people backing up Marvin Stamm. For instance, when I'm given a part by the arranger, I'm told, "Try this. You may add to it, or subtract from it." It becomes *my* part, not just a part that any percussionist in the city could come in and do. I can follow my own philosophy of percussion, that is, embellishing the music and being the spices.

RM: Do you work with anyone else on a regular basis?

SE: Yes. I've worked often with Peter Gordon's group, French Toast. I've also been playing drums with the Pat Rebillot Trio, with Reed Wasson on bass. Pat writes most of the tunes, and I'm given the opportunity to play congas and various "toys" in addition to playing set.

RM: Are you doing any teaching?

SE: I'm doing a great deal of teaching. It is an invaluable experience. I think I get more out of it than the students.

RM: What do you listen to?

SE: I listen to a lot of styles of music. I do not listen to only groups that use a lot of percussion. I once told one of my conga students that she should go to hear Phil Woods. She wanted to know if he used congas. I had to say, "No. There's more to life than just congas." So I listen to everything from piano duos to big bands to Stevie Wonder, to Rostropovich. In the last year or so, I've been attending more classical concerts, and rediscovering some of my "legit" roots.

RM: Have you ever suffered discrimination as a result of being a woman?

SE: The most blatant discrimination I've ever come across was on the union floor. I went up to a couple of club date contractors and said, "I play drums and I have a car," and they actually said, "I'm sorry, I don't hire women."

RM: Those guys could get arrested. Did you have any trouble in areas other than club dates?

SE: In the other fields, I've been able to break in and establish a reputation that surpasses gender. You see, I was 11 years old when I started, and I didn't know that girls were not supposed to play drums. Nobody ever told me that. By the time I found out, I was already into it too much. I think that because I was so fortunate in getting a very prestigious gig when I was 17 years old, I've never worried too much about my career. If I do not get hired for something I usually get called for, it's best I assume that there is a musical reason, rather than think that it is because I'm a woman. This way, I practice to improve that area I felt was lacking. Then if it turns out that wasn't the reason for my not getting the job, I'm still ahead of the game. You can't spend a lot of time worrying about the role of women in music or you will be ignoring the more important aspects of your life. The music

is too important to be bothered with the politics of playing.

RM: Playing an instrument well is a full-time job. How do you deal with playing so many?

SE: The same way I deal with the fact that anything one does in life could be a full-time thing. There are books that I really love, and when I read them I say, "I should just read all of the time." Or, I'll cook a meal and say, "Hey, this is pretty good. I should get into cooking." It's the same with percussion. I feel that the point of everything is to make music that is enjoyable to listen to, communicate with the listener, and have a good time. If I can participate with the congas one day, and make it work, and participate with the marimba or vibes the next day, and kick a big band with the drum set another day, that's great. The more instruments I play, the more chances I get to be involved. Of course, you can't just dabble in them. It's a lot of responsibility and a lot of work to keep them all up. That's why I have the studio and all the instruments, and why I place so much importance on practicing every day.

RM: Do your experiences on one instrument help you with the other instruments?

SE: Yes. For instance, sometimes I might be in a situation where I'll play nothing but vibes for a week. When I go back to the set, I find that I'm playing more melodically.

RM: What are your personal projects at the moment?

SE: Right now, I'm interested in getting my improvisation on the vibes together. So I've been studying with Adolph Sandole because he offers me a total music program. He has a system which includes ear training, transpositions, sight singing, memorization and various scale and chordal studies. I find that the ear training is also helping my timpani playing.

RM: What are some of your unfulfilled ambitions?

SE: A major ambition of mine is tied in with the studying I do each week, and that is, to develop my ear to the fullest. I know this will enhance any area of music I choose to pursue. Perhaps I'll write more, and even lead my own group. But for the moment, I know that as long as I keep my priorities straight, maintain a balance between playing and practice, all else should fall into place.

**Subscribe to MD
See page 63**

Indulge your talent.

Don Moye on Sonor.



Casey Scheuerell on Sonor.



Eli Konikoff on Sonor.



Derek Pellicci on Sonor.



Tommy Aldridge on Sonor.

They do.

The most incredible drummers in the world agree on the most incredible drums in the world. Sonor. With more than 100 years of the finest European craftsmanship behind them, Sonor drums have become the price you pay to play to your limits.

For instance. No other drums have features like: full vibrating 9-ply beechwood shells with 45° bevel sound edge. Massive shells that need no extra reinforcing hoops, built from the outside in with staggered seams for extra strength

and clearer resonance. Patented snaplocks that prevent drumheads from loosening. And pedals with pressure cast steel foot boards adjustable for beater height, length of action, and distance of throw.

That's why no other drums are good enough for Casey, Don, Tommy, Derek, Eli and thousands

of other people who are or want to be the best drummers in the world, including you.



SONOR[®]

When you can afford to indulge your talent, there is no other way to play.
Write for free color catalog.

Charles Alden Music Co., Inc., Dept. JY/MD, Walpole Industrial Park, 4 Industrial Rd., Walpole, MA 02081, (617) 668-5600

DRUM SOLOIST

Terry Bozzio

by Paul Goldberg

Fills A through D were taken from *Frank Zappa Live In New York*. The song is "The Black Page #2". Fill E was transcribed from U.K.'s album *Danger Money*. The song is "The Only Thing She Needs."



A R L R L R L R L

B L R L R L R L L L L L L (Flams on Both Floor Toms)

C LLR L R L LLR L R L

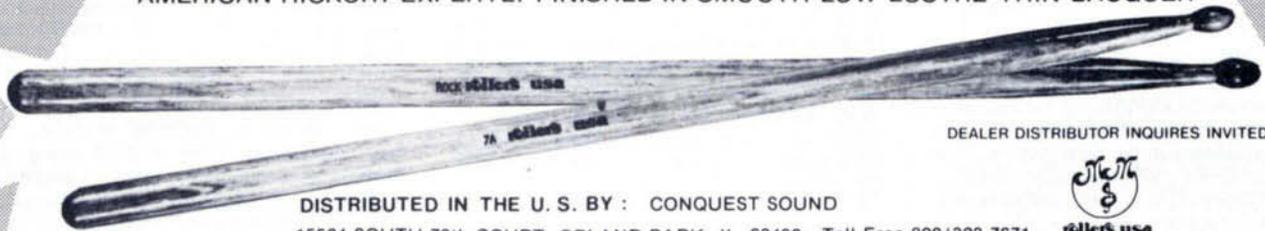
D 6 6 6 6

E *ff* 3 3 3 5 6 3

Rollers USA

HANDMADE AMERICAN DRUMSTICKS

AMERICAN HICKORY EXPERTLY FINISHED IN SMOOTH LOW LUSTRE THIN LACQUER



DEALER DISTRIBUTOR INQUIRES INVITED

DISTRIBUTED IN THE U. S. BY : CONQUEST SOUND

15524 SOUTH 70th COURT, ORLAND PARK IL 60462 Toll Free 800/323-7671

MUSICAL MERCHANDISE SUPPLIERS, INC. P.O. BOX 424 • LAKE GENEVA, WI • 53147



Marshall *continued from page 67*

FK: Up until Elvin came along, didn't most drummers construct their solos to fit the chord changes? Max certainly seemed to think of his solos in that way.

EM: Max was my favorite for playing drum solos for years.

FK: What's the most challenging thing you've ever had to do as a drummer?

EM: Well, there's two challenging things. One of them is playing in those stage shows. That's challenging. That gets hectic, because it's all reading.

FK: Challenging, but not especially pleasant?

EM: The pleasantry comes when it clicks. There are so many people involved in this one thing, that everybody has to do their part exactly right. When they do it, then it really clicks. That part of it is cool. But initially, when you start the rehearsals, *that's* challenging. The most musically challenging thing I had was playing with Joanne Brackeen. I had met her one afternoon and she wanted me to play with her that night, and it just never happened, because I didn't know what was going on with her music. Another challenging one for me was working with Eddie Jefferson, because I never had worked with a singer of that type. He was very definite in what he wanted to do and was actually a part of the bebop scene and *knew* that music. The first set I worked with him was just chaotic. We couldn't keep the time together or anything. It was really bad vibes. I said, "Look, Eddie, if you want a different drummer, that's cool." So he says, "Man, you play your bass drum on all four?" I said, "Well, I can, but I haven't been doing it on this gig." He said, "Try playing 4/4 on the bass drum." I did that, and the thing sailed the rest of the week. We had a ball. Sometimes it takes a little while to settle into a different person's groove.

FK: And your most rewarding musical experience?

EM: So far, I'd have to say, some nights playing with Bobby. Oh, man, that band was hot. Bobby, George Cables, that was a good band.

**DRUM
WORLD**

Dedicated Entirely
to the Art of Drumming

All Major Brands Available
Percussion Lessons & Rentals

**994 GENEVA AVE.
SAN FRANCISCO
(415) 334-7559**

Mon. — Sat. 9 to 6

Lowest Prices in Town
All Major Credit Cards
Accepted
Financing
Available

DRUM MARKET

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—50¢ per word. 100 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

STUDY MATERIALS

DAVE JOHNSON is NOW offering Advanced studies for the "Jazz" and "Rock" Drummer in Private, Personal Lessons, . . . **'THRU THE MAIL.**" These studies include the underlying concepts necessary to develop your creative abilities. For FREE INFORMATION, WRITE: DAVE JOHNSTON, THE NEWTOWN SCHOOL OF MUSIC, P.O. Box 145, NEWTOWN, PA 18940. (215) 968-2333, (215) 673-3105.

SERIOUS ABOUT DRUMS? Books and tapes that come alive and expose you to the direction of the 80's. You owe it to yourself to check out these books by Chet Doboe at your local dealer: **THE FUNK DRUMMING WORKBOOK: THE FUNK DRUMMING IDEA SERIES BOOK 1 AND BOOK 2; A PRACTICAL APPROACH TO THE BASICS OF ROCK DRUMMING: THE ROCK DRUMMING WORKBOOK.** For free 1981 catalog, write: 427 Uniondale Ave., Uniondale, NY 11553.

THE FUNK DRUMMING WORKBOOK By Chet Doboe—Develop your style in contemporary Funk Drumming by using ideas and concepts of today's leading fusion artists. A UNIQUE BOOK FOR THE CREATIVE DRUMMER! Currently used at North Texas State and Drummers Collective in Manhattan. Enclose \$7 plus 75¢ for postage & handling; Outside U.S.A., send \$2.50 for postage. Send check or M.O. to—Chet Doboe, 427 Uniondale Ave., Uniondale, NY 11553.

LEARN TO "SIGHT-READ CHARTS" . . . **'THRU THE MAIL,** FOR FREE INFORMATION, WRITE: DAVE JOHNSON, THE NEWTOWN SCHOOL OF MUSIC, P.O. BOX 145, NEWTOWN, PA 18940. (215) 968-2333, (215) 673-3105.

THE PROGRESSIVE FUSION AND ROCK BOOK OF BREAKS AND SOLOS by Jeff Indyke. A study on the new drumming approaches of Fusion and Rock. Includes 37

pages of breaks and 4 solo studies. Excellent for developing strong chops and learning many new ideas. Available at Long Island Drum Centers or Professional Percussion Center, NYC or write JEFF INDYKE, 45 Kalda Lane, Plainview, L.I., N.Y. 11803. Enclose \$6.00 plus \$1.50 handling. Check or M.O.

You can learn to read and play Rock's most frequently used drum rhythms using **THE BASICS OF ROCK DRUMMING** Cassette and Book. Special Feature—The Cassette contains 72-rhythm section play along tracks, minus drummer, designed for you to read and play the rhythms contained in the book. Enclose \$11.50 plus \$1.50 for postage and handling. Outside U.S.A. & Canada, send \$3.50 for postage. Send check or money order to: Chet Doboe, 427 Uniondale Ave., Uniondale, NY 11553.

Improve your mental and physical playing abilities. Increase your creativity, memory, motivation, concentration, confidence, learning powers, and energy. Also reduce tension, relaxation exercises, a creativity test and 198 paradiddle exercises. Send \$4.95 for "A PSYCHOLOGICAL APPROACH TO DRUMMING" to D. CONTI PUBLICATIONS, 159 Main St., Ansonia, CT 06401.

"WELCOME TO ODD TIMES" A unique approach to playing in odd meters in the Funk/Rock idiom for the Drum Set. Includes warm-ups, patterns, and fills in 11 different meters. Send check or M.O. for \$5.50 to MICHAEL LAUREN, 324 W 84th, N.Y., N.Y. 10024.

"THE ART OF ROCK DRUMMING by Chuck Kerrigan" Endorsed by LOUIE BELLSON—ROY BURNS—JIM CHAPIN—LES DE MERLE" Send \$5.50: Chuck Kerrigan, 221 Emerald Street, Johnstown, PA 15902.

NOT YOUR ORDINARY DRUM BOOKS! "Speed/Control Developer" . . . \$5.50 + .75 post. "Perfecting The Flam" . . . \$5.00 + .75 post. PRO-CUSSIIVE TECHNIQUES, BOX 662A, Lewes, Del. 19958.

Exciting and challenging drumset book Recommended by Jim Chapin. "Drum Control With Sixteenth Notes" Send \$3.50 to Dennis Venuti 1212 Mollbore Terrace Phila. Pa. 19148.

MONSTER POWER PACKAGE—by Denny Kinne. Contains (5) books which cover the entire ROCK field. Solos, Speed endurance studies for hands & feet, Disco, Jazz, Latin plus A study in Commercial & Ethnic rhythms. Total value \$14.00—**YOUR PRICE \$10.00.** Send check or M.O. to DENNY KINNE, Dept. M-8, 202 Auburn Ave., Staten Island, NY 10314.

A volume of instruction for the drum set is an advanced method. Five different formats to challenge your imagination and co-ordination. Send \$5.55 to STEVE FAULKNER, 1565 Robb St., Lakewood, CO 80215.

"4-WAY ROCK by EUGENE MORIN". A 4-way coordination drum method using rock rhythms as a foundation. Includes section on double bass. Book-\$4.50 Corresponding Cassette-\$5.50 Both-\$8.95. 4-WAY ROCK, P.O. Box 521, Cornwall, Ontario, Canada K6H 5T2.

COORDINATE AND STRENGTHEN YOUR WEAK HAND IN NO TIME! Speed up your practicing pace! Watch the amazing progress! Step-by-step, proven exercises by COORDINATION CONCEPTS will show you how! Send \$4.00 to: C. CONCEPTS, Suite 150, 3655 T.O. Blvd., Box 5030, Westlake Village, CA 91362.

PROGRESSIVE STEPS TO PROGRESSIVE FUNK by Roberto Petaccia (formerly with the Mark-Almond Band and Maynard Ferguson). 138 pages designed to increase flexibility, articulation, phrasing capability and ambidexterity within soloing situations in the FUNK, LATIN and SWING idioms. Send money order for \$15.00 + \$2.00 postage to: R.P. PUBLICATIONS 247 W. 76th #2 New York, N.Y. 10023.

ATTENTION DRUMMERS! Like to get that great downward falling off sound-live from your tom toms? This method will definitely give your toms that pitch modulated-studio sound with your present drum heads. Not a product or gimmick-but a tried and tested (both heads) procedure. For complete detailed instructions send \$2.25 money order to SOUND MODULATION, Box 3618 Glenierie Blvd., Saugerties, NY 12477.

ROCKABILLY—Transmutating source of highly advanced original bop study material. Mail \$10.00 per book in form of check or money order to ROCKABILLY, P.O. Box 457, Fairview, New Jersey 07022.

RUDIMETRIX—A new and exciting standard for all serious drummers!!! Develop and improve all styles of drumming with my fantastik set of 60 control and endurance building exercises. Send \$4.50 pstpd.—Tony DuPuis, 101 Dodge Place, Port Arthur, Texas 77640. Send now and receive free solo!!!

ROCK DRUMS OFF THE RECORD. 96 pages and 3 hour tape cassettes transcribed funk beats-solos. Learn Cobham, Gadd, Garibaldi, Guerin, Mason, others. Complete \$26.45. Book alone \$9.50. Jobbing-Date Handbook with 2 hour cassettes "learn to earn" play all styles jazz-latin-disco-Greek, etc. Complete \$16.00. Book alone \$6.00. "Boss" Bossa Nova hundreds of Brush-stick patterns beginner to pro \$4.00. **FUNKTIONAL ROCK VOLUMES I AND II** thousands of Rock Patterns \$5.00 each \$9.00 both. Optional tape cassettes \$13.00 Volume I. Postpaid. Tony Caselli Publications, 79 E. Wildwood Drive, Barrington, IL 60010. (312) 526-5123.

Perfect Rhythm Made Easy. A Breakthrough Formula for ALL MUSIC. Ready application. Guaranteed. Free details. Oxford House, 2400-M6 Grindley Park, Dearborn, Mich. 48124.

FOR SALE

EAMES HAND MADE MASTERTONE DRUM SHELLS—Two complete lines of ply shells—one of 9 ply (3/8") for the lighter acoustic playing and one of 12 ply (1/2") for heavy power projection.

EAMES MASTER MODEL SNARE DRUM SHELL—a 15 ply hand crafted instrument constructed for the maximum projection and durability in a Wood Snare Shell. All Shells are available unfinished, or in Natural Wood Glosses or Oils. Eames Drum Co., 229 Hamilton St., Saugus, Mass. 01906 (617) 233-1404.

THE ULTIMATE IN DRUM STICKS: TWO 2" BEAUTIFUL HEAVY SOLID STERLING SILVER DRUM STICKS ON 18" STERLING SILVER CHAIN. A TRADE MARK OF FAMOUS DRUMMERS. SATISFACTION GUARANTEED. ONLY \$35.00. ADD \$1.00 POSTAGE, HANDLING. \$2.00 OUTSIDE U.S. JACK STEIN, 21 OLD MILL ROAD, BALDWIN, NY 11510.

REMO DRUM HEADS. Roto-Toms at a big savings! Prepaid freight. Write for free catalog. P.F. D'ADDARIO, INC., Drummers Supplies, 5065 Main St., Trumbull, CT 06611. Tel. No. 203-372-4576

RECOVER YOUR DRUMS in classic black or white. A five piece set costs less than \$50. Send 25¢ for samples, information and prices. **PERCUSSION SERVICES**, 3717 Carson Ave., Cincinnati, Ohio 45211.

Paiste Formula 602 Cymbals. "Great for studio recording". All slightly used sizes available. 17, 19, 20 & 21 inch med. rides and crashes only. First grade Hickory Sticks \$18.00 doz. lots only. Sizes 5A, 7A, 5B, 2B. Wood tips only. For lowest prices call (516) 569-1202. **DRUM GALLERY**, 1152 Broadway, Hewlett, NY 11557.

DRUMMERS! ANYONE CAN TWIRL DRUMSTICKS WITH THE PATENTED DRUMSTICK CONTROL RING. AMAZING FOUR IN ONE TOOL. TWO CONTROL RINGS COMPLETE WITH INSTRUCTIONS \$7.95 PPD. TWIRL-A-STICK INC., P.O. BOX 5126. POLAND, OHIO 44515.

CARIBBEAN SLIT DRUM—Eight rich, resonant pitches. Hand crafted mahogany, aesthetic design. 10 inches wide x 22 L x 6 H. \$45 including mallets, shipping. **HUMDRUM**, 1112 Eagle, #5, Denton, TX 76201.

MUSSER M-55 PRO VIBES, Complete w/ cases, motor, accessories, nearly new, in mint condition. Scott 503-636-5572.

PARTS . . . PARTS . . . PARTS . . . Thousands of new and used in stock. Vintage drums, stands, pedals, lugs and parts. Draw or describe parts needed. Send to **JUST DRUMS**, 52 N. Main St., Pittston, PA 18640. 717-655-6365 or 655-6300.

We specialize in drums and sound reinforcement equipment. Our free store newsletter contains informative articles of interest to drummers and sound technicians as well as news on new products. With each issue we also send a listing of used instruments, overstocks, and close-out items. **COOK CHRISTIAN SUPPLIES**, 219 Prospect, Alma, Michigan 48801.

DO YOU PAY HUNDREDS OF DOLLARS each year, buying and breaking pair after pair of wooden drumsticks? I used to, so I developed drumsticks made with the strength of industrial plastic laminated with the warmth and vibration absorption of cotton cloth. Patent Pending. For free brochure, send your name and address to Lastics Co., 2947-D Tilden Street, N.W., Washington, D.C. 20008.

Crotales: used set of low octave with bar and case, \$260. Set of used quadrobons on a stand, \$125. Synare 3, used with stand, \$150. **RICH KOSSUTH**, 125 Rock St., Pittston, PA 18640 717-655-2626.

FELLOW DRUMMERS: Booklet is now available concerning needed information when looking for Land for Commercial (STUDIOS, PRO-SHOPS, REPAIRS SHOPS, ETC.), Personal Residences, Investments, or whatever may be in your future. Send a S.A.S. long envelope and \$4.00, to **LAND INFORMATION, BOX # 51 EAST BERLIN, CONN. 06023.**

INSTRUCTION

ATTENTION DRUMMERS!!! Specialized studies on Progressive Fusion and Rock Drumming. Covering complete methods, and theme developments of Cobham, White, Williams, Palmer, Bonham, Bruford . . . Studies covering: Developing ideas creatively; understanding theme potential; motifs, constructing strong solos; Funk Approaches; oddtime; polyrhythms; finger control; record transcriptions. My material will establish strong technique and give you many ideas. **JEFF 516-681-9556.**

DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment at 914-592-9593. **John Bock Drum Studio**, Hillview Place, Elmsford, NY 10523.

R.P. DRUM STUDIOS If in Boston or N.Y.C., study with Roberto Petaccia (formerly with the Mark-Almond Band and Maynard Ferguson). Extensive teaching in all areas, with emphasis on **LATIN, FUNK and FUSION.** Call (617) 353-1355 or (212) 362-3307 and leave message.

ADVANCED TUTORING AVAILABLE in Orange County with Forrest Clark—Specializing in developing drumming hands (Murray Spivack approach) and timpani. Recommended by top artists such as **LOUIE BELLSON and ROY BURNS.** (714) 839-9294.

STUDY RHYTHM AND SELF-AWARENESS WITH GEORGE MARSH (See Modern Drummer Feb/Mar. '81). **CLASSES AND PRIVATE INSTRUCTION IN POLYRHYTHMS AND DRUM SET.** CALL (415) 282-8755.

CHEECH IERO—Drum Lessons. Study with the drummer who has become the very pulse of the industry. Learn from his experience with all the Top Drummers. Call 201-759-4545.

WANTED

Help Wanted—\$180 Per Week Part Time at Home. Webster, America's foremost dictionary company needs home workers to update local mailing lists. All ages, experience unnecessary. Call 1-716-845-5670 Ext. 3028.

Ludwig "Custom" series lugs 9/4" (10"). Model P-2233 new or used, any quantity. Ludwig 3" x 13" snare drum. **RIC KRAYNAK**, 627 Braden Lane, Latrobe, PA 15650 (412) 537-6109.



percussion world inc.

798 N. WOODWARD AVE.
BIRMINGHAM, MI. 48011

Michigan's newest and most complete
percussion facility
featuring a full library of percussion music
(313) 644-6636

Norm Fickett

Sam Tundo

ATTENTION DRUMMERS & DRUM TEACHERS

Sonny Igoo's
"GET YOUR FILLS TOGETHER"

Is used and recommended by Ed Shaughnessy, Louis Bellson, Dan D'Imperio, Peter Erskine, Butch Miles, Mel Lewis, Bob Rosengarden, Joe Cusatis, Roy Burns and George Gaber.

HOW ABOUT YOU?

Price \$6.50 + \$1.00 postage & handling
in USA (N.J. residents add 5% sales tax)
Send check or money order to:

SONNY IGEOE
PO BOX 202
EMERSON, NJ 07630

Aches continued from page 30
hours.

The important thing to remember is that when our ears ring, it is because damage is being done. Ringing in the ears is the body's way of warning us that our ears are being abused. If the volume is intense enough, it can cause dizziness, which is a sign of extreme danger.

Ear plugs do not strike many drummers as an appealing solution, especially if the drummer also performs on vocals. However, a good ear plug will allow the wearer to hear the music normally but at a lower volume.

There is a brand of ear plugs developed especially for musicians. I have had trouble keeping this type of plug in place, but they do come in different sizes, so perhaps some drummers may have success with them.

I use a type of plug developed for use at a shooting range. The rubber part which goes into the ear can be separated from the metal "sonic valve" to allow for cleaning of the rubber section. Because the metal valve is not covered with rubber as with the single-piece ear plug, it is small enough to stay in place.

San Antonio audiologist Vernon C. Bragg tells me that the claims of the so-called "sonic valve" have recently been brought to question. Whether or not the valve actually closes as volume increases, the over-all effect of this type of plug seems to me to be of value. I have worn mine to every job I have played for the past eight years.

Also recommended by Dr. Bragg and others is a type of ear plug which is custom molded to each ear, and may be obtained by consulting an audiologist.

Ear plugs used for swimming are as worthless as cotton for protection from volume, so save your money.

Even if wearing ear plugs seems awkward, I must urge that it be given a try if the volume is enough to cause ringing ears. But don't just take my word for it. To really find out, play a job with one plug and see if there is less ringing in one ear than the other by the end of the job. If there is no difference, it indicates that either the volume is not hazardous or that the plug did not help.

As musicians, our ears are indispensable and we owe it to ourselves to consider any possible way of avoiding damage. These days we can still wear our hair long enough to cover our ears so that plugs can be hidden. If a need for ear plugs is evident, remember that they may take a few jobs to get used to.

Just as we owe it to ourselves as musicians to take care of our ears, we have a responsibility to take care of our bodies as much as possible in our work. Meeting this responsibility does not have to mean compromising ourselves or our art.

PREMIER POWER!



Ever wonder why so many premier drummers, like Harvey Mason, play Premier? Because they know when they play Premier they've got it made. Well made.

For example, our PD252 pedal is simply the greatest, most advanced bass drum pedal in the world. It's designed to take it, year in year out. And accurately respond to your individual techniques. No matter what kind of music you're into.

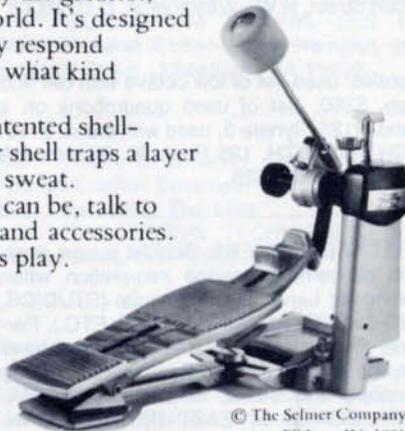
Our unique Resonator drums have a patented shell-within-a-shell design. An extra-thin inner shell traps a layer of air that produces more sound with less sweat.

If you'd like to be all the drummer you can be, talk to your Selmer dealer about Premier drums and accessories.

They're the ones the premier drummers play.

Premier
The English Drum

Distributed exclusively in the U.S.A. by The Selmer Co.
P.O. Box 310, Elkhart, IN 46515



© The Selmer Company,
Elkhart, IN, 1981.

Vari-Set.TM Composed by Pearl. Arranged by you.

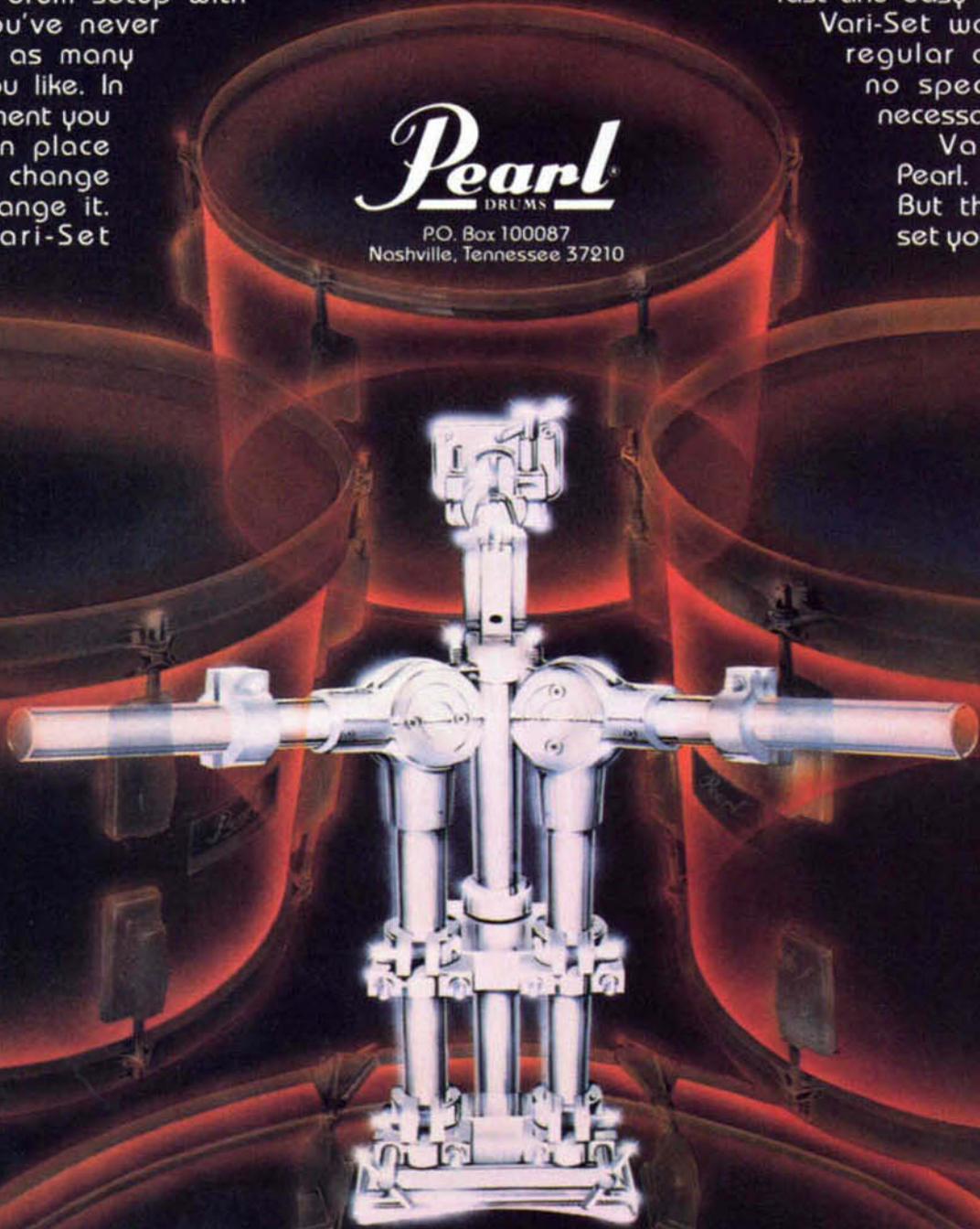
Your drum setup is as individual as your playing style. But conventional stands and mounts don't always let you put things where you want them. That's why you need Pearl Vari-SetTM.

The Vari-Set system lets you customize your drum setup with flexibility you've never known. Add as many pieces as you like. In any arrangement you like. Once in place nothing will change until you change it. Because Vari-Set

locks the position of your drums into place and "remembers" your choice, setup after setup.

And that means no last minute adjustments. Just mount the drums, and you're ready to play. Comfortably. With Vari-Set, it's fast and easy to set up. And Vari-Set works with any regular drum key, so no special tools are necessary.

Vari-Set, from Pearl. It sets you up. But the price won't set you back.



Pearl
DRUMS

P.O. Box 100087
Nashville, Tennessee 37210

INDUSTRY HAPPENINGS

THE GEORGE MARSH CLINIC

Percussionist George Marsh recently gave a drum clinic at Don Sfarzo's "Drum World" in San Francisco, California, sponsored by Slingerland Drum Co. The clinic, which was attended by well over two hundred and fifty people, was emceed by drummer-writer Chuck Bernstein.

Mr. Marsh discussed and demonstrated construction of drum solos, playing melodically with *Roto Toms*, and an

explanation of polyrhythms.

One of the highlights of the clinic was the premier of a new composition by Mr. Marsh, "Ibo Goes to College." The music, which was composed for three drumsets is described by George as "a mixture of classical African music, Calypso rhythms, original funk rhythms and jazz." The composition was partially funded by the N.E.A. During the presentation of this piece and at several points during the clinic, George Marsh was ably assisted by Kendrick Freeman and Pat Scott.



JAZZ DRUMMING WORKSHOP

Ohio University announces the Summer Music Institute Jazz Drumming Workshop July 12-18, 1981. The program is designed for intermediate and advanced musicians (minimum age 15) and to provide them a concentrated course of study in all areas of jazz drumming. The schedule will include private and group lessons with an artist-teacher, clinic sessions, daily listening sessions, and rehearsal and performance opportunities us-

ing pre-recorded big-band and combo music, minus drums. Additional areas of study: Chart reading, brush technique, Latin accessory percussion, and snare drum technique. The faculty will include Guy Remonko from Ohio University, Bob Breithaupt from Capital University, and Ed Soph as Guest Artist/Clinician from the Premier Drum Company.

For further information call Guy Remonko at (614) 594-6656 or Bob Breithaupt at (614)236-6411.



LATIN PERCUSSION CLINICIAN PROGRAM

Ricardo Marrero, Latin Percussion's resident clinician, participated for the first time in Frankfurt with the Sonor Drum Company in Latin percussion demonstrations of the LP product line of professional percussion gear.

To many of the listeners at the Frankfurt trade show it was the first time they heard virtuoso percussion talent such as Ricardo who was able to extract from conga, timbales and other products, the ultimate in sound which very much impressed the European audience.

This event further extended LP's growing clinician program. For further details on clinics and celebrity clinicians, write to Ricardo Marrero, Latin Percussion, Inc., 160 Belmont Avenue, Garfield, N.J. 07026.



MD WELCOMES PETACCIA

The staff of *Modern Drummer* recently played host to drummer/teacher/author Roberto Petaccia on his visit to MD offices.

Petaccia, who recently completed a one-year stint with the famed Maynard Ferguson Orchestra, will be writing a series of columns for MD on rock and funk drumming styles.

Pictured above (left to right) are Features Editor Rick Mattingly, Petaccia, Editor-in-Chief Ron Spagnardi and Managing Editor Scott K. Fish.



SHAUGHNESSY CLINIC .

700 people crowded into the Little Theatre in Worcester, Mass. to see Ed Shaughnessy present an in-depth drum clinic and perform in concert, sponsored by Kurlan Music

Center Inc. of Worcester, and Ludwig Industries. The clinic was followed by a concert featuring Ed. Dave Kurlan and Paul Gervais, owners of Kurlan Music Center presented Shaughnessy with an original portrait of himself, in honor of his visit. Shaughnessy is best known for his work on NEC's *Tonight Show*.



COBHAM'S TRIPLE SET

Tama Drums has come up with an experimental Triple Bass/Triple Snare drum set for Billy Cobham. The layout of the set allows Cobham to play what amounts to three sets of drums at one time. Tama constructed a special triple snare stand that remote mounts the snare drum from the front of the kit, leaving the floor area on the drummer's side of the bass drums totally clear. A special five-footboard pedal assembly was also constructed to allow Cobham total freedom in using the bass drums. When asked the inevitable "Why?" both Cobham and Tama marketing director Jeff Hasselberger replied "Why not?"

UNIVERSITY TO ESTABLISH COZY COLE DISPLAY

Robert Breithaupt, percussion instructor at Capital University, Columbus, Ohio announced recently that the university's percussion department is establishing a permanent display of Cozy Cole memorabilia and artifacts. Cozy Cole was a student at the university and often gave informal lectures up until his death earlier this year.

Anyone who possesses anything related to Cole and his career and would like to contribute it to the university may do so by writing to: Robert Breithaupt, c/o The Conservatory of Music, Capital University, Columbus, OH 43209.

CATALANO APPOINTED VP OF SILVER STREET

Bruce Hardy, President of Silver Street Inc. has announced the appointment of James Catalano to the position of Vice-President of Marketing. Mr. Catalano brings excellent credentials to his new position. He previously served as Percussion Product Coordinator for the Premier Drum Division; received a Masters Degree in music from the University of Notre Dame, where he served as graduate assistant band director from 1975-77. Mr. Catalano is an active percussionist, instructor, and arranger in the areas of Pop, Symphonic, and Marching Percussion.



ROB AND RICH

Rob the Drummer from Sesame Street, dropped by the *Modern Drummer* offices recently, and dropped off this photo of himself and Buddy Rich. The two met at a Buddy Rich concert in Ellington, Ct. and Buddy invited Rob onto his bus for a few laughs.



WHEN YOU THINK CYMBALS
THINK
BRONZE!!!!!!

AND IF YOUR BUDGET IS
A LITTLE LIMITED
CHECK US OUT!!!!!!



A FREE BROCHURE FOR THE ASKING.
ABEX CYMBALS
BOX 1466
UNION, N.J. 07083

RESONANT

Patented Drum Sticks

The REVOLUTIONARY ANSWER

to the **SERIOUS MINDED DRUMMER'S QUEST** for a better drum stick! Made of hickory, with inset rubber grip, that sits flush with the stick. This insulates the hand and allows the sound to flow freely from tip to end of stick, making **A FULL, LIVELY, RESONANT** sound. These sticks will not slip or slide out of your hands, giving you more confidence and control. You'll **FEEL, SOUND, & PLAY BETTER** than you ever have before. Try them and see—**YOU'LL LOVE 'EM'**.

Choice of sizes and color inset. N/T or W/T. Also R/R Knockers with grip, \$7.00 pr. plus \$1.00 postage & handling.



Send orders to

RESONANT DRUM STICKS
1022 West 210th Street
Torrance, CA 90502

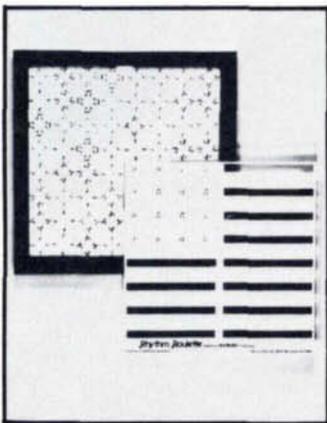
JUST DRUMS

RHYTHM ROULETTE

Rhythm Roulette is a new concept in practice material. It is a durable, light plastic case, 10 1/2" by 1/2" thick. The case holds 64 plastic squares having different musical notes or symbols on each side. Included is a plastic stencil that fits on top of the case. Read it as if it were a sheet of music. Turn the stencil 1/4 turn and you have 16 measures of completely new patterns to play. This is done four times on each side of the unit, giving 128 measures of patterns. You can then remove the squares, scramble them, put them back in the case, replace the stencil on top and you have 128 *different* rhythms to play. The variety of new patterns is endless. The *Rhythm Roulette* has different sets of squares

available for advanced students, solfeggio for vocalists, and special sets for drummers.

For further information write: Capco Inc., 208 Route 206, Augusta, NJ 07822



LP CONGA WASHER REPLACEMENT KIT

Contoured to fit the shape of the LP218 conga side piece, these richly plated washers with rounded edges greatly reduce the chance of scratched shells when the congero is playing two or more drums. A package of six, complete with support washers.

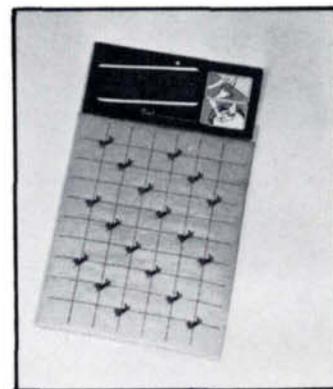
Write to: Latin Percussion, 160 Belmont Avenue, Garfield, NJ 07026



STICKY MUFFLER

Sticky Muffler is new from Pearl International. It's two sheets of over 157 square inches of pure white adhesive-backed muffling material. Peel-off patterned grid lets you cut just the amount you need without waste.

For more information write: Pearl Drums, 408 Harding Industrial Dr., Nashville, TN 37211



HIPERCUSSION STUDIO PRACTICE SET

Home practice has always been a problem for drummers due to the noise element involved. Single practice pads have been available for years and whereas they solve the noise problem, they only fulfill part of the drummer's study requirements. With the advent of full practice sets the possibility to simulate movement between drums was introduced; however, many of the full practice sets available on the market offer very limited set ups. Now, Hipercussion brings you a full practice kit, made to last and meet the demands of today's drummer. Some of the advantages are

real drum feel and rebound, wide range of set-up possibilities, minimum space requirements, and a practice cymbal offering same feel and rebound as a normal cymbal.

Write to: Caldiroli Musica, High Percussion Division, Via Perugino, 44, 20093 Cologno Monzese, , Italy.



In the Big Apple
it's
**DRUMMERS
WORLD!**

Highest quality
instruments and
accessories at
lowest prices

WE SHIP ANYWHERE

Send us your name and address
for our mailing list

Drummers World, INC
New York's Percussion Headquarters

133 W. 45th Street • NEW YORK, N.Y. 10036

Phone (212)-840-3057

"This hardware is serious"

— Billy Cobham



"From a simple mike holder to the triple snare carriage for my triple bass set, Tama hardware sets up right, holds steady and travels hard. When you get serious, there's only one choice."



The Strongest Name in Hardware

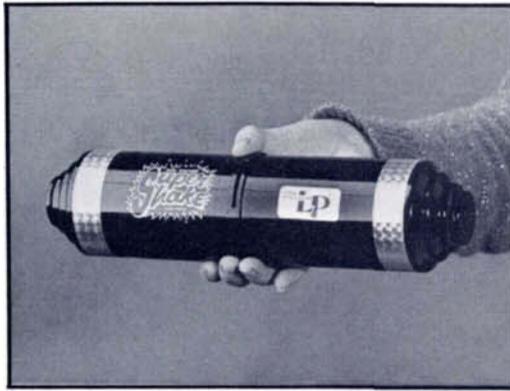
For a full-color catalog send \$2.00 to: TAMA, Dept. M.D.
P.O. Box 469, Bensalem, PA 19020 • 327 Broadway, Idaho Falls, ID 83401 • In Canada - 6355 Park Ave., Montreal, P.Q. H2V 4H5

LATIN PERCUSSION AND SUPER SHAKE-PARTNERS

Latin Percussion, Inc. has been appointed to be the exclusive international distributor for Super Shake products.

Latin Percussion has available for immediate delivery both models of the Super Shake. Model #LPSS-1 produces a tight yet substantial sound when playing at light to moderate volumes while mod-

el #LPSS-2 (rock model) produces a full and powerful sound able to cut through the heaviest amplification systems.



STAK-IT



For the drummer who always wanted to know how to stack two or more cymbals on one stand, Stak-It Products brings you *Stak-It*. This is a device made of strong lightweight aluminum. The drummer simply removes the wing-nut on the existing stand, screws on *Stak-It*, mounts the cymbal and rescues the wing-nut on. *Stak-It* is available in either American or Metric Thread to fit all cymbal stands.

For more information write: STAK-IT Products, 600 Huron Ave., Port Huron, Michigan 48060

THE DYNA-BEE

Drum great Joe Morello is now endorsing The Dyna-Bee. Joe writes, "A musician should try to develop sleek, well-toned muscles, which are developed through smooth, relaxed, natural body movements void of any harmful stress or tension. I stumbled on a device that can greatly aid in this development. It is a gyroscopic exerciser called a Dyna-Bee. It is a ball within a ball. The outer ball, made of a high impact poly-carbonate contains and protects the inner ball; a fine gyroscopic precision mechanism. The hand motions used to operate the Dyna-Bee are identical to those used by drummers.

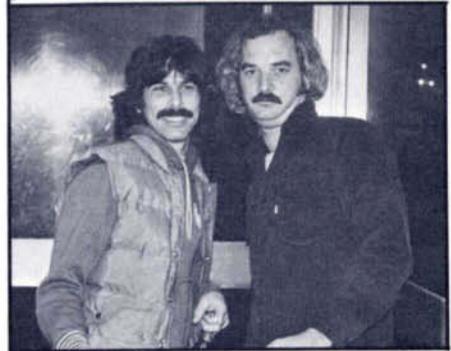
"The Dyna-Bee will tone and strengthen the muscles of the fingers, hands, wrists, forearms, upper arms, and

shoulders. It can help develop coordination and independence. Each Model #1050 unit will have a special instruction booklet included. This booklet correlates the movements of the Dyna-Bee to the movements made by musicians."

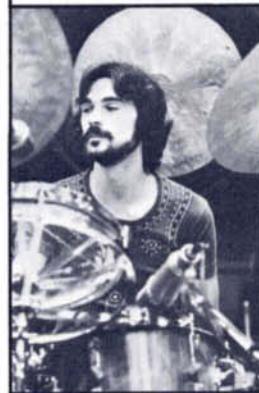
For information on the Dyna-Bee write: Dyna-Bee, Zeus Mfg. Inc., 140 McCormick Ave., Costa Mesa, CA 92626



NEXT ISSUE



BILLY KREUTZMANN/MICKEY HART: THE GRATEFUL DEAD



CASEY SCHEUERELL

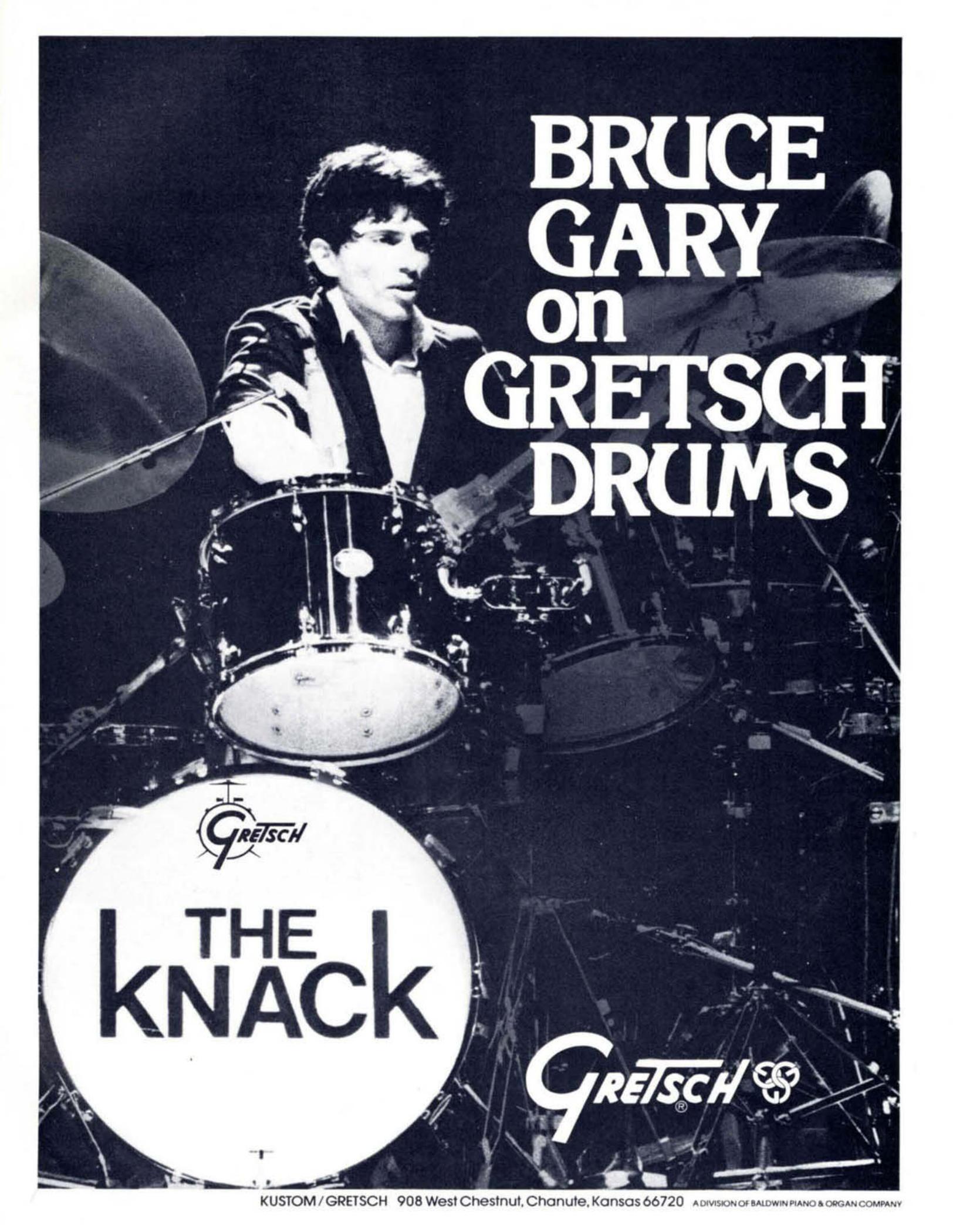


JAMES BRADLEY, JR.

PLUS:

AFRICAN DRUMS
THE CARE AND
FEEDING OF CYMBALS
and much more ...

DON'T MISS IT!

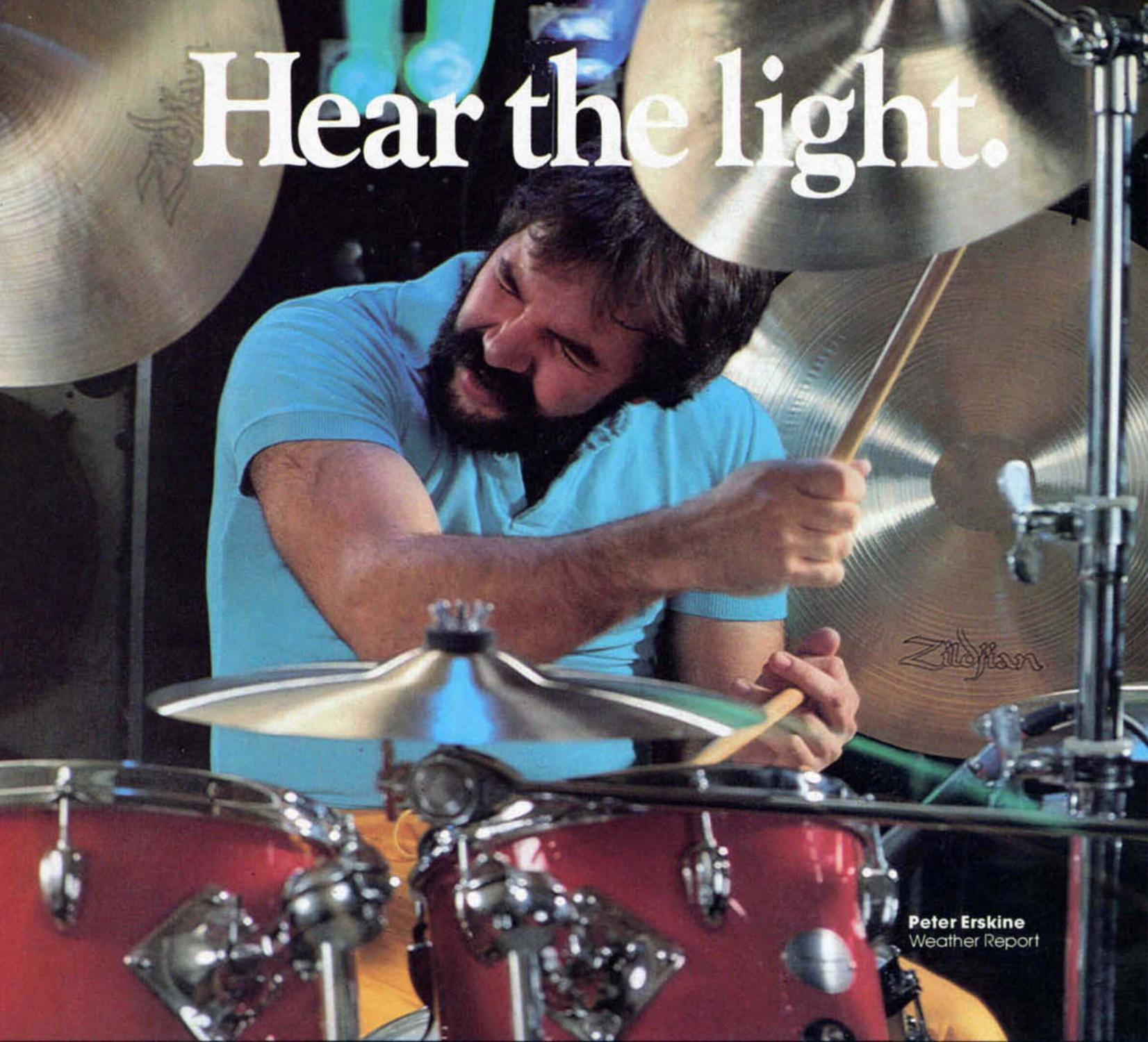
A black and white photograph of a young man, Bruce Gary, playing a Gretsch drum set. He is wearing a dark jacket over a light-colored shirt. The drum set includes a snare drum, a tom, and a bass drum. The Gretsch logo is visible on the bass drum head. The background is dark, and the lighting is dramatic, highlighting the drummer and the drums.

**BRUCE
GARY**
on
**GRETSCH
DRUMS**

**THE
KNACK**

GRETSCH 

Hear the light.



Peter Erskine
Weather Report

You've got this polyrhythmic thing happening, using all four of your limbs constantly in a real melodic way. And as you're playing the flow, with one hand on your drum and the other on your Ride, you suddenly hear all these nice fat thick tones turn to wave after wave of pulsing light.

Your Zildjians add dazzling bursts of color to the light. Like your Deep Ride with its one-of-a-kind cup, weight, and flat taper puts out real deep cutting low-end greens, blues and purples. And your Zildjian Crash Ride flashes quick contrasting accents of bright green and yellow lightning.

Because we put our best into each of our 40 different Ride cymbals, you get your best



out of all of them. No matter how long you've been seeing what your music says and hearing the light in it. And that same vivid clarity and super strength are handcrafted into all 120 different Zildjian models and sizes for every kind of drummer in every kind of music.

See for yourself how over 200 of the world's most famous performers hear the light from their Zildjians. In our new Cymbal Set-Up Book, the most comprehensive reference guide for drummers ever published. For your copy, see your Zildjian dealer or send us \$4 to cover postage and handling to Zildjian, P.O. Box 198, Dept. 4, Accord, MA 02018.

Zildjian

The only serious choice.