

MODERN DRUMMER

A Contemporary Publication Exclusively for Drummers

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In this issue

LENNY WHITE EXCLUSIVE INTERVIEW

TABLA TALK WITH BADAL ROY

NORTH DRUMS

BUTCH MILES: ON BIG BAND DRUMMING

MILESTONE PERCUSSION

SWISS RUDIMENTS

JUST DRUMS: EXPO '77 CONVENTION REPORT

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Editor's Overview



This issue of MD represents the culmination of our first year of publishing, and - like most new specialized publications - we've had our share of growing pains. But, we made it through year one in fine form, and I view that as a major accomplishment for any new magazine. I'm extremely proud of my people, and very gratified with our continued industry-wide acceptance. We've devoted an unimaginable amount of time, talent, energy and determination to Volume 1 in a dedicated effort to make MD a worthy publication that would fill a void in the lives of serious drummers everywhere. Our efforts are not going unnoticed, and are truly beginning to pay off. As our subscription list continues to grow steadily, so does our advertising support which in turn enables us to improve office facilities and build on our staff. All this - in essence - simply means an even better MD for you in the year to come. What with your many kind and enthusiastic letters of encouragement, I personally don't see how we can lose. Thanks, from all of us.

On with this issue. In response to numerous requests, our lead off features for October are the exciting Lenny White - an illuminating profile of this outstanding artist by jazz journalist Aran Wald, and an interview with jazz tabla master Badal Roy which provides some insights into this most interesting man's musical career.

North Drums and Milestone Percussion, Ltd., are two names you'll be hearing a great deal about* in the future. Both are manufacturing equipment that's causing a lot of heads to turn. Interesting reading on where they've been and where they're going.

Terri Lynn Carrington is a twelve year old jazz drumming talent with an outstanding list of credits and a great future ahead. Garry Marshall, better known as the creator and producer of TV's *Happy Days* and *Laverne & Shirley* has also been known to dabble in the fine art of drumming and once made a living at it. MD's own Gabe Villani takes a lighthearted look at Garry's early drumming days.

Advisory Board member Butch Miles of the Basie band with some super advice for big band aspirants; a look at the Swiss Rudiments, and a Max Roach solo (*continued on Page 21*)

OCTOBER 1977 • VOL. 1 NO. 4

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FEATURES:

Lenny White: Beyond Forever	4
North Drum Report	6
Tabla Talk: Badal Roy	8
Terri Lyne Carrington	10
Garry Marshall	11
Milestone Percussion	12

COLUMNS:

Editor's Overview	1
Readers Platform	2
It's Questionable	3
Rock Perspectives	14
Jazz Drummers Workshop	15
Rudimental Symposium	16
Drivers Seat	17
Show & Studio	18
Drum Soloist	20
Industry Happenings	23
Just Drums	24
Drum Market	28

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READERS PLATFORM

Congratulations on MD. Drummers world-wide have been waiting years for this. Both I and all my pupils are very happy with your magazine for its excellent variety of informative and educational material.

MINGO MARTINO
ESTUDIOSDEPERCUSSION
LaPLATA, ARGENTINA

Kindly enroll me as a subscriber to your fine publication. The news of MD has got around in England as Jimmy Tagford, secretary of the Contemporary Drummers Society has written about it. Best wishes and success.

TREVOR BENHAM
OXFORD, ENGLAND

In reply to your article, "Merits of the Matched Grip", (April '77), might I suggest that we drummers learn and apply both traditional and matched grips according to the musical situation, rather than continue to argue over which is better. Shouldn't the music come first? Isn't that really what it's all about?

STAN HOLLAND
HARTFORD, ALA.

I recently attended an Emerson, Lake and Palmer concert and have never seen a more incredible performance by Carl Palmer who has to be the most fantastic rock percussionist in the business. I'm really anxious to see an article on this unbelievable performer.

GREG TULEY
EVANSVILLE, IND.

I look at Modern Drummer as an educational experience, especially your columns *Shop Talk*, *On The Job*, and the *Shoppers Guide*. Straightforward and basic. As long as you keep publishing, I'll be buying.

JIM McDONALD
VICTORIA, B.C.

The article by Nick Todd, *On the Job*:

"The In-Demand Club Date Drummer" (April '77), should have been titled "The Commandments For a Weekend Drummer." Well written and very accurate. Just beautiful. Keep it up.

CHET KUROWSKI
CRANFORD, N.J.

I would like to see articles on Jake Hanna, Davey Tough, Mel Lewis and Art Blakey. How about printing a list of records with good representative examples of the above mentioned for those of us interested in finding out about some drummers besides Buddy Rich and Billy Cobham.

ED SLAUSON
BUENA PARK, CALIF.

You are to be congratulated for the excellent beginning issues of MD. I sincerely believe it should be in the hands of every serious player and student. The exchange of information to our fellow players is the highest form of service. Thank goodness we are no longer in the dark ages where teachers held back some information lest their students got better than them and stole their jobs away. The vast majority of great players today delight when they can help their younger brethren.

WILLIAM SCHINSTINE
S & S SCHOOL OF MUSIC
POTTSTOWN, PA.

As a reader of MD I would like to see interviews with some of the younger European rock drummers such as Bill Bruford, Barriemore Barlow of "Jethro Tull", Phil Collins of "Genesis", Andy McCullough and others. Thanks for the quality, and most especially for letting us drummers be heard.

JAY COHEN
MIAMI, FLA.

I think your magazine is great. I'd like to see articles on Les DeMerle and Steve Gadd. I would also like to see more on

the technical and musical aspects of drumming, rather than emphasis' on an individual's childhood.

ANDY JOHNSON
WILMINGTON, DEL.

How about an interview with Stanley Spector? I'm a student of his and I think he's one of the most underrated drum teachers in the country. According to a Down Beat interview from some years back, Jake Hanna and Joe Cozzu agree with me.

TOBEY McINTOSH
ELDON, MO.

I think MD is perhaps the best piece of literature of its kind that has been printed for drummers. Your first issues really said something, and did so in a very professional way.

DICK DiCENSO
RANDOLPH, MASS.

Skepticism breeds criticism. To criticize your first issue was to say, "Sure it's good, but how do you follow it up and continue the norm you've set." Upon receiving my further issues - all doubts have vanished. It's a great publication for a great profession. By continuing your informative articles and advice, you not only captivate your current subscribers, but you are sure to create new ones. Thank you for helping us all.

DAVE HAMILTON
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IT'S QUESTIONABLE

by CHARLES MCKAY

Have a problem? A question? Ask MD.
Address all questions to:
Modern Drummer, It's Questionable
47 Harrison St., Nutley, N.J. 07110

Q. I have a very fast foot but it's not consistent. Some nights I can really burn. On other nights, I can't seem to get it together. What can I do to get that consistency?

B.S.
ALIQUIPPA, PA.

A. Consistency is one of the most difficult things to develop in any area of performance. Your bass drum playing will only attain consistency as you develop a safe margin of speed, control and endurance over and above what is normally required of you in an average playing situation. This only seems to come with much playing and hours of concentrated and productive practice. The guidance of a competent instructor is strongly recommended with an emphasis on a complete bass drum development program.

Q. Several years ago a number of noted jazz drummers were playing a brand of electronic drums known as Hollywood. Can you supply some information? Are they still available?

R.H.
MERIDEN, CONN.

A. The Hollywood Tronic Drums were an electronic drum set manufactured in Italy and distributed in this country in the mid-sixties by the Carl Fischer Company. Electronic pickups in each drum were wired to a control box with volume and tone controls. Set-ups ranged in price from \$850 to \$1,995. The idea was valid, but perhaps a bit before its time. Though the drums were expected to do well, they failed to arouse the interest of American drummers and are no longer available.

Q. I need a record and book on rock drumming. Can you suggest a good one?

F.B.
CALUMET CITY, ILL.

A. Check out the Beat Sheet Self-Study Drum Course published by TIP Publishing, 9926 Halderman, Philadelphia, Pa. 19115. It consists of a study booklet and a 12"-33 1/3 rpm recording and was designed to teach rock drumming at all levels from beginner to advanced.

Q. I understand one of the major manufacturers is making drum shells from 9 ply beechwood - a super hard shell. Which one?

V.B.
DENVER, COLORADO

A. Sonor. {S.W. Industrial Park, Westwood, Mass.)

Q. Do cymbals have a definite pitch?

J.C.
MILWAUKEE, WISC.

A. Good cymbals do not have a definite pitch. They should possess a variety of overtones but should never be out of tune with any pitch. The term "pitch", when related to cymbals is used only to differentiate between low, medium and high.

Q. I have a Rogers Swivelmatic outfit, a line which Rogers has discontinued. Since this is the first year of the Memrilok

system, I'd like to know why they've discontinued parts for the older line.

G.S.
DETROIT, MICH.

A. Don Cannery, Marketing Director at Rogers, informs us that his company is making a sincere effort to help all Swivelmatic owners in making the transition to the Memrilok system as smooth and painless as possible. Cannery advises that adaptors are available for Swivelmatic, as are other replacement parts. Any questions or problems that cannot be resolved via Rogers dealers should be brought to the attention of Don Cannery at Rogers Drums, 1300 E. Valencia, Fullerton, Calif. 92631.

Q. I was hoping you could settle an argument. What drummer is generally credited for being the most influential player in the evolution of the bop drumming style, and what were those basic evolutionary concepts?

J.G.
BOSTON, MASS.

A. The major change in the playing concepts of the early bop drummers was a relinquishing of the bass drums role as the primary time keeper. The bass drum began to acquire a separate voice in terms of rhythmic variety and tone color. The time feeling was shifted more to the top via the ride cymbal and the hi-hat afterbeat. As in any evolutionary process it is often difficult to pinpoint any one individual since many were involved, however for the record, jazz historians like to credit Kenny Clark as one of the most important players of the era, though much credit must also go to the innovative styles of both Max Roach and Shelly Manne among others.

Q. One of my favorite drummers is David Garibaldi, formerly of the Tower of Power. Could you tell me please what kind of equipment he used on those Tower of Power recordings, and where he is now?

S.L.
CHICAGO, ILL.

A. Mr. Garibaldi used a stock Slingerland set-up with 20" bass drum and 12" and 14" toms during his recording days with TP. He is currently working with singer Deniece Williams. MD will be presenting a feature interview with David Garibaldi - one of the leading "funk" drumming stylists - in a future issue. Look for it.

Q. I am looking into calfskin heads for my drums. Is there anything specific I should look for when selecting calfskin?

E.S.
BUENA PARK, CALIF.

A. Drumming great Mel Lewis - an MD Advisory Board member and advocate of the calfskin school - provides the following tips: Examine the heads you are considering carefully by first holding them up to the light. The head should be free of tiny pinholes, an indication of a faulty head. Look for a smooth surface, clear spots, and the markings of a bone in the heads texture. Calf bass heads should be somewhat thicker and the markings of a backbone would indicate just that. Also, to determine the pitch of the head, vibrate it so it rattles and listen for the pitch. The higher the pitch of the rattle, the thinner the head; a lower pitch would indicate a thicker head.

BEYOND FOREVER: MD talks with LENNY WHITE

by ARAN WALD

Lenny White was born in Queens, N. Y. and travelled to Forever. Excuse the forced pun, but it was with Chick Corea's *Return to Forever*, that Lenny made the reputation that engendered his foray as a solo act.

"I got a call from a different guitar player every day for about a month," Lenny related. "When they heard about the breakup of RTF, they all wanted to play with me. There were some people who played better than others, but I was looking for versatility."

That's the key word as far as his direction is concerned - versatility. Lenny wants the group - which was formed in the beginning of 1977 - "to mesh into different kinds of styles, and to play any kind of music like post bop, space bop, jazz, rock - anything." That led to the discovery of different musicians who were at home in various phases of the music.

Caught up in a busy schedule, Lenny and I sat down in a borrowed office to discuss some of the finer points of his musical career.

WALD: Are your musicians schooled? Do you look for that?

WHITE: I don't necessarily look for that. One of my guitarists went to Berklee and didn't like it. It's a different thing today because younger musicians are into all kinds of music. You have the fusion groups that play music with diverse roots. They come from traditional jazz music, or from rock and roll. The kids that started out listening to guitar from the Ventures are listening to George Benson. You have a cross reference, a meshing of styles.

WALD: Will you be diluting the effect if you seek to touch all bases?

WHITE: Oh, we'll basically have a concept. I write for the group and I'll concentrate on certain things. Alex Blake writes for us, and the whole group put a tune together. So we have a direction - but we won't be limited. I brought in a theme and had the whole group work on it and find out what kind of influences they would bring into this piece of music. I wanted to see what it would sound like if we all composed a single piece of music. We all use our roots and it's all individual.

WALD: Where did you get your harmony training?

WHITE: I listen to a lot of records man,



let me tell you. (laughs) If you mean did I have formal training - no. When I was young, the music played around the house was Duke, Basie, Trane, Miles and Bird. My father was a Lester Young fan. I listened to classical music in school, and I listened to more of it on my own - everyday. Even today I take a cassette player wherever I go. It's a thing about conditioning. I have a very young son and everytime I turn on the music, he's right there and moving. When my wife was pregnant, she was always around music. Maybe there are vibes - who knows. My harmonic approach to music is a lot more limited than someone who's studied piano or whatever, but I don't think it's all that bad. It's a matter of ears.

WALD: I assume you were a drummer to start?

WHITE: I don't remember. I wanted to play trumpet, but the next thing I knew I was playing drums in the school orchestra. They'd have had me playing tuba unless I had two years training on drums. I told them I did and faked my way through it. To this day I don't know whether my teacher knew, or I was lucky.

WALD: Did you ever have any formal drum training at all?

WHITE: No, not sitting down with a teacher. I know about flams and paradiddles, but I learned how to do them by watching people play, and by buying a book that told me what to do with what I saw. I still do some things that are incorrect technically. I lived down the street from a club called the Club Ruby and I saw Max Roach and Philly Jo. I'd look in the window and try to do the same thing. I'd listen to records and hear things, and try to create the same sound. Tony Williams was my idol. He

would take Philly Jo's style, Max's style, and Roy Haynes, and he'd put his own thing to it. He would do things that were unorthodox. Opening the hi-hats and splash at them. Hit the stick here and there - drag the stick. Roy would hit on all four corners of the beat, not necessarily the downbeat. His hi-hat wouldn't be on two and four all the time.

WALD: Wouldn't you give the credit for all that to Art Blakey who experimented like that before Haynes?

WHITE: Art played in the middle of the beat. Philly Jo and Tony played on top of the beat; Elvin played a little bit behind, but Art played right in the center, like the pulse. Of course I listened to Art. I could play one of his solos, pressed tolls and all. He was the first person I heard play K. Zildjian cymbals. I didn't know what it was, but the sound on those old Blue Note records . . the crash would be like (makes a sound of rolling surf). Those K. Zildjians were different from the A's. K's are made in Turkey. They're darker sounding with more overtones. I remember getting my first K's and sounding like Art Blakey.

WALD: What do you use now?

WHITE: I use mostly A's, due to the nature of the new music. K's don't cut. I was using K's when I first went with RTF and beating them to death. They wouldn't project. They're softer and they would split and crack. I did a little research and listening and bought some A's which are brighter and a little bit heavier. They also project more. You need that with all the other electronic instruments up there. We drummers don't turn up an amplifier. It's all pressure we put in the drum or the cymbal. Out of the frequency range they rate near the top. You can get a synthesizer to play notes that are above that, but you can't hear them. There are overtones that you can't hear from cymbals, too. I use A. Zildjian because of the amplification, and because they're brighter and they cut through more.

WALD: What about your drums?

WHITE: My first set was an \$80 special - didn't even have a hi-hat; just a bass drum, snare and cymbal. Later, a friend of the family - Brad Spinney - gave me a Gretsch set - my first real set. It was THE thing to use Gretsch because of that little insignia on the bass drum, and all of the people I admired played them. I still use Gretsch. I use one 22" bass with both heads. All my drums have two heads. I use 12" and 13" mounted toms, and three floor toms; 14", 16" and 18 x 16". My snare is 5 x 14". I have a few snare drums, but the one I use live and on recordings is a Gretsch wood. It has a special strainer on it, and nylon snares by Hinger. I also use an A. Zildjian 24" high buffed heavy

ride cymbal. The heaviness allows me to get the cleanliness, the definition rather than overtones. I like to hear the actual attack. I also use a 16" and 18" crash, and a 20" K. Zildjian with six rivets. My hi-hats are high gloss 14" heavy.

WALD: No splash, no gongs?

WHITE: No, not my style. I used some of the percussion things earlier in my career, but not now. But I'll use them again.

WALD: What's the difference between what you're playing now and earlier?

WHITE: What we're playing now is more structured. RTF was very structured also. You had the same situation I described earlier. You had people who came from the improvising school of music, Chick, Stanley and myself - post bop. We played this structured type music. What's different is that I'm touching more areas than I did before. With RTF I played more high energy music, all dexterity, a lot of emphasis on notes - technique. The new group is more into textures, sound images. We try to recreate musical images that fit the tunes. On one piece, we try to recreate the music of China. On another, the textures from Egypt. We make audio pictures. We did some of that with RTF, but I still think the emphasis was on technical dexterity, and sheer artistic bent.

WALD: Did you practice when you were with them?

WHITE: We didn't rehearse that much. We'd rehearse before we had a record date. The first time we played new music with Al DiMeola in the band we rehearsed for two days. I didn't practice

WHITE: Sure. I use Rerno Ambassador weight clear heads. On the snare drum I use a coated head, a regular snare drum batter. I use a Diplomat on the bottom. The pressure varies from recordings to live performances. There are different acoustics in different halls. There's also the handicap of the drummer sitting on stage playing in his sound and not actually hearing it. You don't know how it

use electronics just because it's there. I think they should be used musically around a piece of music. I feel the same way about drum solos. There's a piece of music we do that's just a drum thing. I play a drum lick on bass drum and we get everybody in the group to play the same lick with melodic notes, but it's the same lick. That's the best way to present a drum solo. Like the way

"TODAY'S DRUMMER IS WHAT REALLY MAKES THE BAND HAPPEN. THE GUY WHO KEEPS THE TIME. IF THE TIME GETS WEIRD, THE SOLOISTS CAN'T PLAY. EVEN THE GREATEST SOLOIST IN THE WORLD CAN'T PLAY IF THE BOTTOM FALLS OUT FROM UNDER HIM."

sounds to the audience because the sound goes through speakers. You hear it through the monitors sure, but you don't get a true, true sound. You try to get a sound that's as true as possible. I'll tune a drum and know that the sound will carry, that it will have weight. If I tuned it with more tension it would make the sound a bit thinner, and it wouldn't carry the same way. It would lose some of its impact if I loosened it a bit more.

WALD: Have you tried metal or fiberglass?

WHITE: Yeah. Also plastic, but I like the sound of the true drums. I like the sound of wood.

WALD: About the size of your set-up. Do you consider yours large or small?

WHITE: I'm right in the middle be-

Philly played rudiments. To me classic fours is *Billy Boy* on Miles Davis's *Milestones* album.

WALD: That's probably the most deft brush work I've ever heard.

WHITE: Another solo that sticks out in my mind would be *Skin Deep* by Louie Bellson with Ellington. That's a work man. The band was around him. They played the drum solo WITH him and that's the way it should be presented. One piece of mine opens with synthesizer on a sequencer, that is a sample and hold which is played randomly. I'll play with that and the band will play around it. The band supports the drums. It's arranged so that the drums are playing on this figure. It's the same concept as a horn player playing and the rhythm section accompanying him. This way, the drummer is playing the solo and everyone else is accompanying him.

WALD: I take it you're an ensemble player.

WHITE: That's the thing I liked about Roy, Tony and Philly too. In the early days of the *Lifetime* group with McGoughlin and Larry Young, they'd play figures and Tony would play on top of the figures. The group around Roy Haynes would play a blues and Roy would play a melodic solo over the blues. That's like an art to me - to be able to play a drum solo and make it melodic. Max did it all the time, *Bemsha Swing*, *Parisian Thoroughfare*, *I Get a Kick out of You*; that's arty drumming to me. I met Max the day I did the *Bitches Brew* album with Miles. We had a little talk and he befriended me - gave me some pointers. Later, I met Art Blakey at Slug's in the Village and he paid me the highest compliment by letting me sit in on some solos; he did that again at the Village Vanguard. When I was playing the Vanguard with Freddie Hubbard, I went back to the kitchen and Philly Jo was there. He said, "You're playing good. You gotta kick Freddie's

(continued on page 13)

"I DON'T LIKE TO USE ELECTRONICS JUST BECAUSE IT'S THERE. I THINK THEY SHOULD BE USED MUSICALLY, AROUND A PIECE OF MUSIC. I FEEL THE SAME WAY ABOUT DRUM SOLOS."

that much. I had some difficulty with some things that RTF played, but on the whole there weren't that many problems. I can remember two instances that involved incorrect sticking. On *Celebration Suite* there was a drum thing and I had a problem with it, mostly because of incorrect sticking. I was prepared to work it out, but Chick said he'd work something around it. Since then, things like that have come easier to me because I constantly do it. You acquire different techniques, just like Miles created his own thing. I'll have mine because I don't have a technical approach to the music. I try to get the most musical approach to the instrument I can.

WALD: Does head pressure have anything to do with that?

tween a bop set-up like Max's, and Billy Cobham's wrap-around. I might augment the set with some Rerno rototoms or melodic tom-toms. They give you some melodic depth.

WALD: Would you get the same melodic depth by adding electronics?

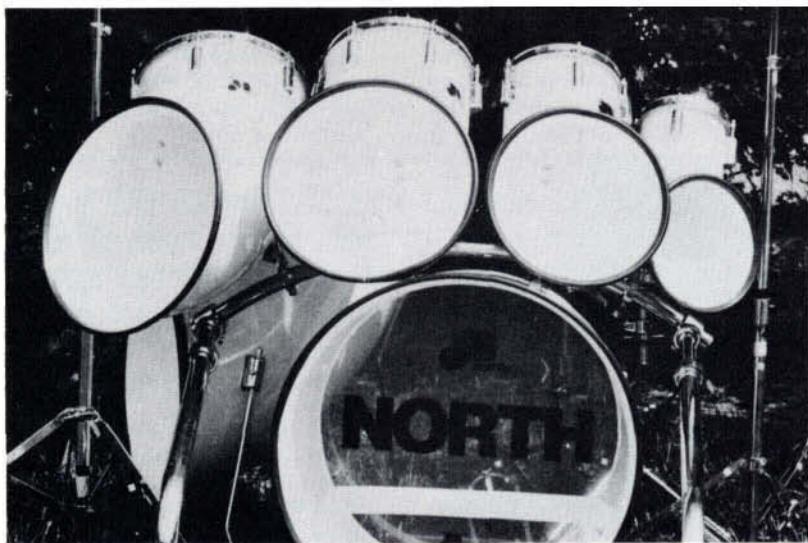
WHITE: I did some recording in 1970 where I used electronic instruments. I did a session with George Cables and Stanley Clarke which was never released, and I used a lot of electronics on my drums. I did a session with Luis Gasca and Carlos Santana and there's a bit on there too. There was one with Buddy Terry that I used Echoplex on.

WALD: What about the drum synthesizer?

WHITE: I used a Moog for an effect, but I used it musically. I don't like to

NORTH - Directional drums strive for unconventional sound

by STU ASTOR



ONE THING that Roger North's drums have in common with most other percussion instruments is that the drummer hits them with a drumstick. But from that point on, North, a professional musician and MIT engineering graduate, abandoned normal percussion designs in his search for a more directional instrument.

The shape of the instruments is the first noticeable departure from conventional drums. Below the head* of each tom-tom, for instance, the drum continues downward in a cylinder then curves ninety degrees to end in a wild-looking open flared horn, facing the audience. The bass drum doesn't have that curve, but its mouth, too, is open and flared.

Molded-in fiberglass colors are part of their look, and the drums are produced in solid, single colors or contrasting combinations — one color outside and another in the horn.

But when one music editor said recently, that, "North Drums do for percussion what the synthesizer did for keyboards," he wasn't talking about their unusual shape. He was responding to their sound, which is also distinctive and identifiable. These drums are loud, clear, tight in tone and are distinguishable, both live and recorded.

These superlative compliments weren't created by the manufacturer's advertising manager but by the people who play North Drums. The few musicians who have been able to perform with prototypes see advantages to these instruments, and some will play nothing else.

The drums were conceived and created by Roger North of Portland, Oregon. North's credits as a drummer are impres-

sive — a year with Odetta, five years with The Holy Modal Rounders — but his credits as a designer are even more so.

A graduate of Swarthmore College, North went on to MIT for a graduate degree, in structural engineering. For four years afterward, he played drums professionally full-time. His drums are a product of musical experience and thorough technological training.

PROJECTING SOUND

In 1968 North, then playing high-quality conventional drums, realized that the sounds he was creating on stage were not projecting to the audience in the same way as he heard them. He needed a more directional instrument, fatter sounding at a distance with a lot of bottom and mid-range. His first experiments in making drums for himself produced a 12-inch Tom, laid-up by hand from fiberglass with a longer than normal shell for increased low range resonance.

The principle worked almost too well. First, the 12-incher tuned low enough to enable the sound of a much larger conventional Tom; and second, the increased volume and clarity of the one new drum, in North's words, "blew the rest of the drum set away."

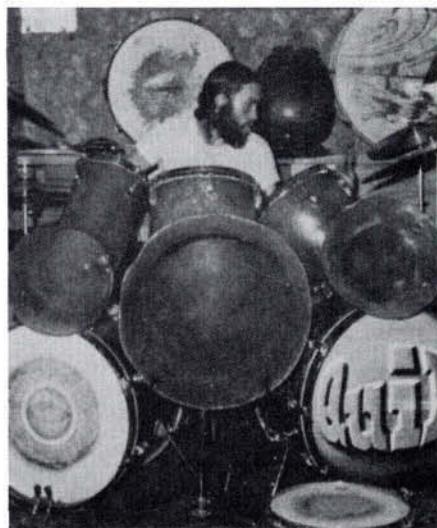
Clearly, development of a whole new set was indicated, and North began patiently to handcraft other complementary drums. He made smaller instruments first with increased low range. A bass drum followed with more or less the diameter of a conventional bass, but somewhat longer. By 1970, North had a rough looking but superb-sounding group of drums for his own performances, and he applied for pat-

ents on them. The patents were granted in 1971.

It took another year, while North still played drums professionally, to produce a set for a fellow musician. Finally, in 1972, he opened a small factory and went into limited production.

MTI INCREASES SUPPLY

To date, perhaps 65 drum sets and another 30 individual drums have been made and sold, seemingly gaining converts with every sale. Some rock 'n' roll, country and jazz drummers (including Billy Cobham, Doug "Cosmo" Clifford, Jerry Brown and Richie Albright) use them regularly, as was the current U.S. Champion Drum Corps, the Blue Devils; but until now, the demand for these instruments has exceeded the supply.



Roger North, sitting at his original handmade set of tom-toms, settled on this design for his drums after seeking to project the sounds he created to his audience.

With Roger North's agreement in 1976 to allow Music Technology Incorporated to set up full-scale production and marketing facilities, his drums are becoming an available reality for every drummer.

Roger North's original idea was to produce a better drum for live performances. In use, his drums have just as many advantages for recording purposes. Doug "Cosmo" Clifford, formerly Creedence Clearwater's drummer and now a mainstay of the Don Harrison Band, saw his first North Drums in a West Coast music store in mid-1976.

"I loved their sculpture," Clifford explained, "but I didn't believe they could sound as good as they looked."

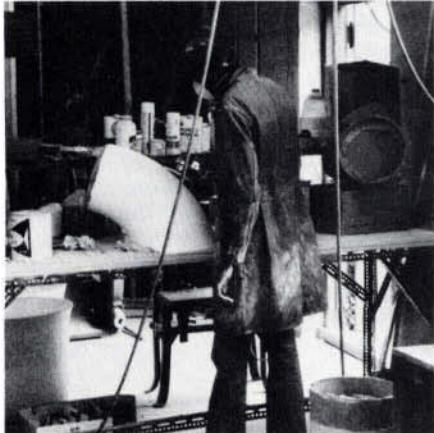
Clifford rented the set and experimented with it. Within a month, he owned the set and was playing them in concert. "Red Hot," the Don Harrison Band's latest recording for Atlantic Records, features Clifford playing the full set of Toms and the Bass.

"The only adjustment I had to make," says Clifford, "was to get used to the smaller heads. Each drum sounds bigger than its size. The six-inch Tom is one of the most unique instruments I've ever played, and the bass keeps going deeper when some conventional drums might loose their bottom end."

Clifford went on to say that the smaller heads make for tight sharp attack, but that the sound stays tight and gets rounder and mellower, particularly in the bottom ranges. He claims he can get a bassy sound out of a small Tom.

"All the Toms are loud, but they are not muddy," he remarked, "they turn out clear, directional, pointed sounds, but they don't hurt the listeners. I can get five Toms in the space I used to use for three conventional Toms.

"They're integrated tonally, but each one is distinguishable, either live or recorded, so I can get a lot of movement on any track." (Clifford cultivates the image of an athlete. He is very active



North drum technician works on drum finishing.

on stage. Movement from Tom to Tom is both visible and audible when he plays.)

RESPONSIVE IN RECORDING

In recording, Clifford noted, the instruments stay somewhat distinguishable against the string bass at high volume levels. They apparently don't drive the sound mixer crazy trying to equalize individual drum sounds. But where equalization is necessary for a desired effect, they respond adequately, as they also do to echo, miking, tape delay and other recording techniques. Furthermore, the units can be mixed in the horn of the drum itself in recording and amplification.

"When we're playing," Clifford concluded, "the drum sound isn't lost in the floor. The other musicians tell me that they can hear what I am playing and respond to it. That's unusual in a rock 'n' roll group.

"For me, these drums are to conventional drums what the jet plane is to the Turboprop. Until Roger North came along, the biggest technical advance in drum design was the plastic drum head. But these are all-new instruments."

Production facilities are located at Music Technology Inc., in Garden City Park, New York, and went on stream

early in 1977. Ernie Briefel, president of MTI promises a plentiful supply of drum sets and individual instruments as soon as back orders are filled. High quality control of drum shells and hardware will be maintained. MTI will also be producing cases and other accessory items for the drums, along with plans for a snare drum.

Dennis Briefel, MTI's vice president of Sales and Marketing, is unguardedly optimistic about the future. "These are the best drums made anywhere," Briefel says, "we only wish we could make them faster."



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Photo by Ellen Barnes

Shining bright white in the traditional garb of Indian music, Badal Roy hunched over his two tabla drums and squinted into the falling afternoon sun. At his side was bassist Frank Tusa, and the two of them were bridging East and West on an outdoor stage at the Arcosanti Festival in Arizona. Roy's dedication to broadening the avenues of tabla improvisation began with a similarly unusual instrumental duet nearly seven years ago in small New York cafes. At that time, Badal's frequent companion was a relatively unknown guitarist named John McLaughlin.

After coming to this country from Pakistan in 1968, and meeting up with McLaughlin, Roy has gone on from virtual obscurity to play with some of the major figures in jazz. After achieving notoriety on McLaughlin's breakthrough My Goal's Beyond album, Badal garnered sessions and tours with the likes of Miles Davis, Lonnie Liston Smith, Pharoah Sanders, and most recently with Dave Liebman's incredible Lookout Farm.

I met with Badal Roy the following morning beneath the main apse. . .a huge, concrete half dome at the heart of the futuristic city. . .and talked with him about his evolution as a tabla drummer, his involvement with jazz, and the art of percussion in modern music. A personable, enthusiastic, and intelligent man, Badal proved extremely cooperative and most interesting. Born in Bangladesh, and schooled in West Pakistan, Roy was a national collegiate champion in both tennis and ping pong. He held a Master's Degree in statistics from the state university, and was highly qualified as a computer programmer. But even more importantly, he was the son of an amateur musician who encouraged his son to take up the drums at an early age. . .

TABLA TALK: BADAL ROY

AN EXCLUSIVE INTERVIEW WITH THE JAZZ TABLA MASTER

by BOB HENSCHEN

BR: It's like my father would say, "All right son, if you do well in this class, or if you get an A+ in mathematics, I'll buy you a pair of tabla. Next day if you do well, I'll buy a ping pong table." (laughs)

MD: We had that same kind of bribery over here. Did your dad have a special interest in music?

BR: He played tabla in a group with his seven brothers. . .sort of traditional. He never became really proficient. He went in to do a straight nine to five job. He was one of the joint secretaries of state in Pakistan. He was holding a pretty high office. He's still living, retired, in Calcutta.

MD: Did he give you tabla lessons?

BR: I took tabla lessons from my uncle who was my mother's brother, a Mr. Chakraborty. He gave me the first lessons and all that, and I started playing here and there. . .with singers. We had Tagore songs. . .he was the first Asian Nobel Prize winner in literature. His name was Tagore. We just played songs.

MD: What was your first exposure to Western music?

BR: Would you believe. . .rock'n'roll! I was a fan of Elvis Presley when I was 14-15. You name it: Elvis Presley, Pat Boone, Nat King Cole also. I knew who Louis Armstrong was, and even Duke Ellington. When I was in Pakistan, Duke with his big band went to Pakistan and I went and saw him. I was getting into it. It was there. But without knowing it, it was there.

MD: When did you first come to the U.S.?

BR: At the end of '68 I came here to study, to do my PhD at NYU. I did some courses, and I did finish my Master's Degree in statistics again. I never went for my PhD. I did some computer programming, and (laughs) I did bring my little tabla case along with me. I didn't bring that much of clothes, but I did bring my tabla case. And I had a sitar also, although I don't play sitar.

MD: Did you find work as a musician?

BR: I started playing here and there around New York. I met a sitar player; we used to play in one of the nightclubs. And here one night, nearly seven years ago, John comes in. . .this boy comes in with his wife. He sits in with me and plays every, almost every Friday and Saturday. This is McLaughlin. He was not that famous at that time, but he'd been around, you know, with Miles and all that. And I didn't know who he

was. He was a good musician. He played acoustic totally; it was just a small place. Just me and him mostly. There was another sitar player, but he didn't sit in with us. Whenever John didn't sit in, the other sat in.

So one day, he calls me up for my first album job, *My Goal's Beyond*. That's a great album. They're putting it out again. That was great, you know. That was totally new for me, but I took the challenge anyway. Just went there and did the things straight.

MD: McLaughlin obviously gained a lot from listening to musicians such as yourself. . .

BR: McLaughlin is getting a lot, and he's learning a lot also. He used to learn from a teacher in the west end, and whatever he learned there, I'm sure he applied it in his guitar, and that made him play different.

MD: How do you like McLaughlin's new group, Shakti?

BR: Everybody's my friend in the Shakti group. Everybody. Shakti's drummer is Zakir Hussain who is Alla Rakha's son, who is my teacher in America and plays with Ravi Shankar. Zakir is fantastic. I mean in his way, he's just great. I feel everybody has his own way of saying things, and he's just great. He's been practicing for 20 years. He's 24. He started playing at the age of four. . .like eight to ten hours a day for years and years and years. He's just got it, that's for sure.

MD: Alla Rakha is your teacher?

BR: Yes, but once in a year or whenever he is in New York. He does not live in New York.

MD: After *My Goal's Beyond* what happened?

BR: I kept on playing with all these Indian people. . .a lot of Indian programs go on in New York. There's no money, but for music, I love music, I still go and play. I also play in a club called Nirvana in New York City. They have sitar and tabla music seven nights a week. I do three nights: Monday, Tuesday, and Wednesday.

MD: How did you get linked up with Miles Davis?

BR: Miles asked for a tabla player and Teo Macero, his producer, called me to come for a record date. And I did a lot of record dates with Miles. I just went there to do a couple of records with him at Columbia. After I did about ten or fifteen days with him, one day he asked me to join. It was great.

MD: How do you feel, personally, about Miles Davis?

BR: Love him, man. I mean, I've heard stories, but I've travelled with him almost three years now, and I tell you, he's . . . well, I've seen him saying, "I don't give a shit, man." But never with me man. Always very, very good. When he's in a good mood, he's like a child, like a pure child . . . he's so beautiful.

MD: You toured with Miles for three years; is that when you met Dave Lieberman?

BR: No, I first met Dave on *My Goal's Beyond*, though we were only acquaintances then. When I first went out on the road there was Mtume on congas, Al Foster on drums, Michael Henderson on bass, and the saxophone player was . . . Carlos Garnett. Then Lieb joined the group. We used to room together and became friends then.

MD: He seems to turn on to drums . . .

BR: Lieb loves percussion, man! Loves it. *Drum Ode*, you know?

MD: And *Sweet Hands* . . . that's you. (Badal smiles and nods). It's too bad that Lookout Farm is breaking up. Is tonight really the last we'll hear of Lookout Farm?

BR: Yes. Except that Adamo Records has bought a master tape we did in India with Lookout Farm. Name of the album is "Passing Dreams." This is interesting. When we went to India, we went to a studio with five other Indian musicians, especially I must mention one person's name, Sultan Khan, he plays the sarangi. He's just great. He toured with Ravi Shankar and George Harrison when they were having this big tour all over the world. He plays the sarangi . . . it's a violin type instrument, you've seen it? Anyway, we just went there, Lookout Farm, and all these musicians that I contacted after I went there. I knew Sultan and a couple of other musicians, and we just went and played. Now we have this master tape on Adamo and it's just beautiful! I produced.

Also I did an album in Japan . . . last year. The whole band played. It was really short notice, but we did it. It's called "Ashirbad" which means "blessings." It's on Trio Records (PA-7116).

MD: So, for now you're going to play duo with Frank Tusa. That's a very unusual format, tabla and bass. How do you like playing in a duo?

BR: Listen, it was a big challenge for me. This is the first time like we've played. This is the first time we've really played duo. We did a couple of gigs . . . me, Frank, and Richie . . . and me, Frank, and sometimes Dave . . . there's a place called Sweet Basil, a downtown jazz club in Manhattan. But we never played duo, me and Frank, and it was a big challenge for me. I really didn't want to go after Paul Winter Consort's
(continued on Page 21)

This growing genius needs a drum she won't grow out of.



Terri Lyne Carrington is 11 years old, but she doesn't play kid's stuff. When she sits in with Clark Terry, Les McCann, Rahsaan Roland Kirk and the like, she plays Slingerland.

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TERRI LYNE CARRINGTON: she's only just begun

by JACK LONDON

Why a feature story on a twelve year old little girl in a drummers magazine? Very simple. Terri Lyne Carrington of Medford, Massachusetts first off is not your average twelve year old girl; and she's not just an average little drummer. She happens to be one of the most remarkable new jazz drumming talents on the scene today, and as the title reads — she's only just begun. Impossible you say? Well, read on — and look out.

ART BLAKEY: "She has a terrific ear and a terrific talent. I think her future is wide open. When she played with us last fall she surprised everybody but me, because I knew what she could do. She's my secret weapon."

ROLAND KIRK: "If she keeps her head and keeps the music on her mind and doesn't get turned around later in life, she'll make a good contribution to the music. She's on the right track. She's not strung out just playing a rock thing and getting hung up on flash being a little girl. She's trying to play music."

DIZZY GILLESPIE: "She's mean! She's good man! That little girl can play."

Despite her tender age, Terri Lyne has already performed with each of the above musicians plus other jazz luminaries like Les McCann, Buddy Rich, Joe Williams, Helen Hume, Harry "Sweets" Edison, Sonny Stitt, Jimmy Witherspoon, Oscar Peterson and both Nat and the late Cannonball Adderley.

One might easily wonder how a little girl becomes such a dynamic player at such a tender age. Well, music runs in Terri's family. Her grandfather, the late Matt Carrington Sr., was a roommate of saxophonist Chu Berry and went on to become a professional drummer with such greats as Fats Waller, Johnny Hodges and Duke Ellington. Terri's dad, Matt (Sonny) Carrington - currently an insurance underwriter - at one time fronted his own band and still plays tenor sax with local bands and visiting musicians. He's currently Vice-President of the Boston Jazz Society.

Terri's early home life nurtured her inborn musical instinct, and unlike most children her age, she's been surrounded by jazz all of her life. "When she was going on two, I used to pick her up and listen to jazz while holding her. She got the feeling of the music by my rocking and tapping her while listening to folks

like Jimmy Witherspoon", says Terri's proud dad. "When she was small, we'd go through our record collection listening to early Coltrane or Cannonball and progress through their later periods. Once I took her to a concert with Illinois Jacquet, and after hearing him, she decided she wanted to play the sax. When we got home, she picked up my sax and started playing riffs. It was like a miracle."

Her career as a saxophonist, however, was short lived. She was about five years old when she lost her baby teeth which made it difficult for her to play the instrument. Undaunted by the dental dropout, Terri Lyne stumbled on her paternal grandfather's thirty year old drums in the basement. She hasn't put them down since. She practiced on her late grandfather's drums for a year before beginning formal lessons at the Lexington Music Center. She now studies with Keith Copeland of the Berklee College of Music in Boston where she holds the distinction of being the youngest musician ever to get a scholarship to the prestigious school. Berklee president, Lawrence Berk has commented, "I think she's genius material."

Last year, Terri sat in with Clark Terry at *Sandy's Jazz Revival* in Boston. Clark was so impressed with the youngster's remarkable ability that he asked her to accompany him at the highly regarded Wichita Jazz Festival. She borrowed Louie Bellson's drums for her festival debut with Clark's East Coast - West Coast jazz giants which included Jimmy Rowles, Lockjaw Davis, Al Cohn, George Duvivier and Garnett Brown. Her fantastic performance brought three standing ovations. "I thank God I've had a child who was able to comprehend the music and a God given talent to pick up and carry on the tradition of my family," says Matt Carrington.

And how is the talented little twelve year old taking all this recent notoriety? "The publicity doesn't seem to have affected her at all. She takes it in stride," says her teacher, Gerald Daley of the Brooks Elementary School in West Medford, where Terri is at the top of her class. "My classmates don't treat me any different. Half of them don't even know that I play drums," says Terri. "You can't really start your career at ten, so right now the music is a hobby. But, when I get out of school,



it will be my career. By the time I get to college, I should already have the basics down, so I probably won't have to work as hard as some of the other students."

Since Terri's live performances have been limited for the most part to sit-in situations, she usually has been faced with the difficulty of playing someone else's drums. She looks the drums over very carefully from the audience before she gets up to play. "I listen to how the drums sound — the tone; and I look over the set-up. I'm usually always nervous when I first get onstage, but after the first few bars, I'm not nervous anymore."

Along with all the local and national media coverage, Terri's radically precocious talent has not gone unnoticed by some of the major industry people. She enjoys the status of being the youngest endorser for both Avedis Zildjian Cymbals and Slingerland Drums.

Terri rates jazz drummers Alan Dawson and Louie Bellson as her all time favorites, but her record collection also consists of the work of Billy Cobham and Roy Haynes. "Terri's sense of time is fantastic," says her instructor Keith Copeland. "She's at the point of playing with groups where if somebody in the group is out of time, she'll call them on it. I think she can make a major breakthrough. But it's up to her — she can do whatever she wants to do."

Not bad for twelve years old. We, at MD have a strong inner feeling that the name Terri Lyne Carrington will appear in the pages of this magazine many more times in the future. Jazz drummers — look out. Terri Lyne's on the scene, and she's only just begun.

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GARRY MARSHALL:

Hollywood producer reminisces

by GABE VILLANI

The famed producer of TV's *Happy Days* and *Laverne & Shirley* is just one of show business' successful personalities who've been known to dabble in the fine art of drumming. MD's own Gabe Villani - ex-roommate and dear friend of Garry's - takes a lighthearted look at our hero's less than earth-shattering early drumming career.

This is a Cinderella story that should bring comfort to any drummer who has feared leaving the music business. It's the story of a man who had to hang up his sticks because fate decreed that he should become something else. A fascinating tale of how music's loss, became television's gain.

Garry Marshall was born in the Bronx, New York in November, 1934. He had a fairly normal childhood which included the usual bruised knees, runny nose, dead frogs and stolen bases. But his formative years were primarily devoted to discovering girls, making people laugh and learning to play drums. "When I was growing up, there were three drummers I admired: Gene Krupa, Max Roach, and this little girl drummer in my school who used to blow in my ear after practice," says Garry.

He earned enough money from playing drums to put himself through Northwestern University where he was awarded a B.A. in Journalism. Following college, Garry was drafted into the Army and sent to Korea where he spent his time in Special Services, playing, writing and producing shows and contributing articles to *Stars and Stripes*.

"The lowest musical experience of my life came when I was in the Army. I was a solo marching snare drummer and kept cadence for my battalion. One day while my battalion was marching, I was playing so badly that the Captain shot a hole through my drum with a .45 revolver."

Following his Army stint, Garry moved back to New York and teamed up with the now famous writer-producer Fred Freeman. They wrote day and night, but unfortunately at the time no one was buying what they were writing. They had to turn elsewhere to pay the rent. Garry again went to his drums for help to augment his meager earnings as a part-time writer for the Daily News Sports Department. He began playing drums around New York and putting shows together for VA hospitals and other organizations. It was at this point where I entered Garry's life.

When I first heard Garry play, I was not only awed by his uncanny ability to play rim shots with brushes, but also by his smooth body movements which were fascinating. The more frantically he swung his arms, the slower he played — but he looked good...chewed gum and all.

"In the early sixties, I was playing the tune 'Zena Zena' at a bar mitzvah. My erratic changing of rhythms and losing beats caused the dancers to stumble which unfortunately resulted in a close uncle kicking the bar mitzvah boy in the groin. But my greatest musical accomplishment was playing drums in the *Happy Days* episode where the kids go to the prom. I was on camera, and in rhythm for the whole show."

Everything about him was show — even his equipment. He played a 34" bass drum with GM painted in silver sparkle right



above the picture of the canoe. He used a small Indian tom-tom, a faded white mother of pearl snare, and a shellacked 13" x 17" floor tom. His cymbal set-up consisted of two 18" hi-hats, one 13" ride and a 9" crash. He used one 2S stick and one 5A, and had another pair just like it at home.

I remember Garry would take me along to play for the shows he put together so he could MC and do stand-up comedy. He became the "Kenny Youngman" of the VA hospital circuit. His desire to make people laugh was developing into a well-seasoned talent that was leading him away from music and into a life of fame as a writer-producer. He was soon to land a job writing for Jack Parr on the old *Tonight Show* which eventually led to a move westward to Hollywood. His career began to sky-rocket. The *Joey Bishop Show*, *Dick Van Dyke Show*, *Lucy Show*, the *Odd Couple*, and finally creator and executive producer of *Happy Days* and *Laverne and Shirley*, the number one and two rated TV shows in the country. The scope of his genius ranges from creating "The Fonz", to acting and directing many episodes of his shows as well. He has attributed his success to being in touch with the common folk and sympathizing with the underdog.

Unfortunately, Garry's Hollywood career has caused him to put the drums in the closet, though he still uses them in a therapeutic way. "I have a full set of drums in my house and occasionally I play in the *Happy Days* show band. Drums are great therapy. If I didn't beat on them, I'd probably beat on my wife — or this girl in Hollywood who lets you hit her with tom-tom mallets for \$100. My drums have saved my marriage, not to mention many hundred dollar bills."

When asked for some overall words of advice for young drummers, Mr. Marshall had the following comment: "From my experience, I would strongly suggest that all young drummers have a soft, comfortable drum stool at all times. I sincerely feel that hemorrhoids were most definitely detrimental to my career."

All references to Mr. Marshall's equipment and spastic playing was done purely in jest. Garry is really a good musician, and could be a top drummer today, but when given the preference, he would always rather make people laugh. We thank him for giving MD a few moments out of a very busy schedule.

GV

There's probably a few drum crazy people in this world who have worked, or are working, on that elusive sound; that feeling they wish so much from their chosen instrument. Four years ago drum nut person Michael Clapham, originally from London, met a chemist engineer of thirty-five years experience named John Soprovich who, like Clapham, was in search of that elusive sound. Later, Lutz Sill, one of those genius jack of all trade types joined the team. Their aim was simple. Bring the drummer-percussionist a superb hand-crafted instrument, get involved in new materials, new formulas, new techniques, apply utmost precision, and keep control - over recreating exactly, any and all successful prototypes.

"It was a time of disappointment, exasperation, fun and joy," recalls Michael, "but the end results - which is all that really matters after all - were quite unique."

An instruments performance qualities are determined in two areas. Tonal texture and projection power come from the shellcylinder, how precisely it is built and from what. The response and "feel" of the instrument depends on a precise shellcylinder, the time spent on shellcylinder periphery, and a precise tensioning system. Milestone drums possess a superb blend of response, tonal textures and projection power, with the advantage that, unlike woods and metals, Therrabond shellcylinders are non-variable formulations. Therrabond shellcylinders are, in essence, formulations involving chemical treatments of, and matings of, silicone fibers and resins.

"The nice thing working with resins, silicone fibers and chemical formulations is that we can duplicate the sounds over and over again. The drummer can invest in an instrument unaffected by weather, humidity and the like. Therrabond cylinders have no butts, no seams and a full warm sound, whether you're caressing or hammering, with no break in period - except for the head," states Michael.

The Milestone *Spectrum Series* snare drums are seamless one piece units



which includes the rich ebony color as an integrated part of the shellcylinder. This alleviates the use of glues, chrome, or plastic sheets and thus avoids air bubbles, dents and fading. To obtain maximum efficiency from drum heads, cylinder peripheries (tension edges) are precision trimmed, honed, and then handrubbed to that smooth finish. To assist periphery, the tension hoops are precision molded and not of the triple flanged variety so prevalent today. In addition to precision and strength, this method offers less wear on drum sticks and more tonally pleasing rim shots. All models feature ten housings, with no interior springs to annoy. Therrabond shellcylinders are precise, and with regards to air and road travel, there is nothing stronger being offered today. The shells are virtually indestructible, and they ignore the weather completely. Most important, their composition being non-variable, the sound formula you order is what you receive, exactly, and it will never deteriorate.

The *Spectrum Series* snare drums are broken down into four distinct formulas. Formulas Six and Nine are two Therrabond shellcylinders prepared for those drummers who have enjoyed tonal warmth of the fine old wood snares, but complain at their lack of crisp response and projection. In these two formulas, there is a lack of nothing. Formula Nine is slightly brighter than Formula Six. Formulas Five and Seven are prepared for drummers who have enjoyed the crispness of the chrome shells, but not the accompanying lack of tonal warmth, and tendency to choke and distort under power. These two formulas offer crisp response from dead center right up to the tension hoop and projection power throughout the volume spectrum while maintaining the warm tones. Formula Five is brighter than Seven. The ebony *Spectrum Series* snare drums are available in 5" x 14" up to 10" x 14".

"There is only one way to search for sounds and the right physical response from a drum and that is to build drums, and build drums we did during three years of experimentation with proto-

MILESTONE PERCUSSION

- CANADA:

Doing it their way

by STAN PETERSON

types and design models," says Michael. "When we began experiments, we were concentrating solely on snare drums. Eventually we found ourselves with four snare drum formulas - each receiving excellent reviews. About this time, we formed Milestone Percussion and moved on to challenge the bass drums and tomtoms. The amazing thing was that once we were happy with the snare drum sounds, we duplicated that shell formula in bass drum size and it was quite disappointing initially. Eventually we ended up with different shellcylinders for snare drums, bass drums and tom-toms."

Therrabond bass drum tension hoops are precise one piece units and shellcylinder peripheries receive the same detailed attention as snare drums. To further assist the drumhead, the outside edge of the tension hoop is shaped to meet the molded tension claws and the interior edge is shaped to conform to the bass head counter hoop. The 24" and 22" drums are fitted with twenty tension claws. 20" and 18" models have sixteen. Spur supports are hexagon shaped solid steel. Formula One bass drums have superb tonal texture and warmth qualities usually lacking in large drums, with projection power and response underfoot like a cannon. Formula Three bass drums, suggested in sizes 15" x 18" and 16" x 20", are for the player who wishes that tighter and

(continued on page 19)



BEYOND FOREVER

(continued from page 5)

ass, make his lips burn." All the while Freddie was telling me I was playing too loud. When I came up it was the chic thing to be overpowering. It was hip to get over. It was during the time Tony was with Miles and Elvin was with Trane. And they were different, not only harmonically, but the way they approached the beat. Both Elvin and Tony played pulse, but Tony was more on top of the beat - ride-hi-hat. Elvin was into the DRUMS, like quarter note triplets and stuff. They were two different schools. It was the thing to hear people say, "man, that drummer was bad. Did you hear that drummer with Freddie?" You wanted to make a voice and to have people hear you.

WALD: Do you use both stick grips?

WHITE: I used to. I still use the traditional grip when I play straight ahead, but you get more power out of the matched.

WALD: When you listen to a group's drummer, what do you like to hear?

WHITE: In today's music I listen for a drummer that has built-in-ears - a guy who pushes the band. Today's drummer is what really makes the band happen. The guy who keeps the time. If the time gets weird the soloists can't play. Even the greatest soloist in the world can't play if the bottom falls out from under him. All the great players are masters at doing that. Buddy pushes that band man, and he's colorful. A drummer is back there sitting. He can't move. He has to sit there and be colorful. He has to be animated.

WALD: Do sticks make a difference?

WHITE: I use a Regal Tip 5A. They're between light and heavy. I use the plastic tip, again, because of the clean, crisp sound.

WALD: What have you learned from being a leader?

WHITE: All about life. Basically, how to put things together. More will come through trial and error. At concerts, my attention was on the stage where it shouldn't be. The people became more impressed with me than they were with my group. That's understandable because I was the leader and the best known, and I felt I had to perform because if I didn't, it wouldn't go over. I might have put on better performances had I been more relaxed. Now I know that if I spread the spotlight around it takes the pressure off any one of us. My concentration now is on the audience rather than on the stage. Your attention should be around the whole room and not centered in any one area. My attention was on everyone on stage. I wasn't playing to the audience; I was playing to the guys on stage - like a quarterback

giving orders. I've also learned to play differently in a club than I do at a concert. My attention span must take in the whole room - no matter how large.

WALD: Now that jazz is getting out there, more musicians are learning to project themselves. What's your goal?

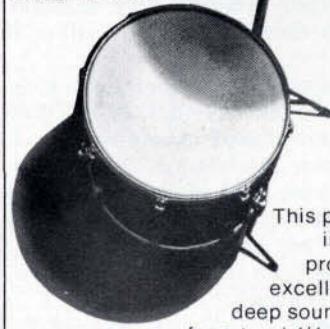
WHITE: First, I want to become a personality, then a musical personality, then a drummer. If someone tuned in and saw Buddy on the *Tonight Show* and never heard him play, they'd think he was a comedian. I know, I can do that. I can tell jokes. I want people to say, "I love his music; I love the way he plays, and I love the guy." All about Lenny White. Take Miles, for instance. Here's a guy who is loved for all the things you're not supposed to do.

WALD: What about setting up a group. Is it difficult?

WHITE: For some, I guess it is. I was with the top group of my genre. I didn't have to start at the bottom again. I had the recognition already. Business wise, you have to have something that appeals to people, not only musically - but visually. You have to be an accessible commodity. If you're not accessible, you don't get on TV, and TV is the most important medium today. More people come to see the show than hear the music these days. The first thing you must have is a musical concept. Then, you begin to make it salable. The classic example are the Beatles, their haircuts - clothes. People began to believe them when they said anything. Another example is Muhammed Ali. He's the most famous man in the world, and it's not because of boxing alone. People who hate him will also come just to see him get beat. He gets it over. He makes it accessible. In my case, it also has to compliment the music, or it won't work for me.

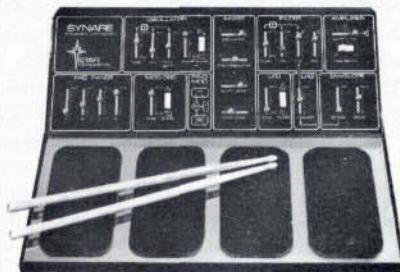
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ROCK PERSPECTIVES

by DAVID LEVINE

"PLAYING ROCK TAMBOURINE"

Illustrations by JEAN HIGGINS

Although there are many different types of tambourines they can be basically broken down into two groups, 1) those with heads, 2) those without. The most widely used tambourine in the pop field is the headless, or rock, tambourine. Commercially available rock tambourines range from 6 to 12 inches in diameter and have either single or double rows of jingles.

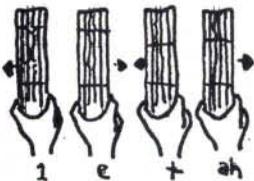
In choosing a tambourine pick one that is balanced; feels right, and sounds good. It should have a clean, relatively high-pitched sound, and some after ring. I like an eight to ten inch double row tambourine: it provides enough volume to cut through a big band while being light enough to handle. Try out a few instruments, each will be a little different. I also suggest that you put tape over the heads of the nails which will prevent them from falling out, leaving you with a jingle-less, headless tambourine.

The main purpose of the rock tambourine is to reinforce the 8th or 16th note pattern that the drummer plays on the ride cymbal or hi-hat, and to accent the pattern the way the drummer uses his snare and/or bass drums (for example on 2 and 4.), repeating the basic pattern to free the drummer from his time keeping role and at the same time adding the characteristic color and maintaining the groove.

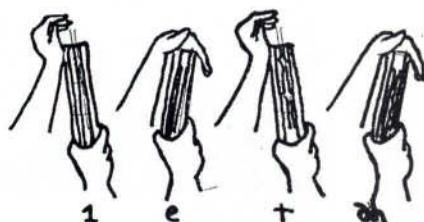
The rock tambourine can be used in almost any type of rock music, though it fits some styles better than others. If a percussion part is not provided the percussionist should use his ears to decide whether tambourine, another instrument, or, perhaps nothing, will add most to a particular piece.

There are two basic techniques that are used in playing rock tambourine. The first produces the 8th or 16th notes (depending on the tempo) by holding the tambourine in the right hand and moving it back and forth. (See illustration 1-a.) By making this motion the beats 1,+2,+3,+4,+ will be played when the left side of the tambourine comes in contact with the left hand. To produce accents on the off-beat 16th is a bit more difficult. Cup your left hand and hold it in such a position that the fingers will hit the right side of the tambourine at the top. By moving the hand across the top of the tambourine the heel of the hand will hit the left side. (See illus. 1-b.) The idea is to keep the tambourine moving from side to side while the left hand crosses over the top to play the accents. To do this fast and accurately requires practice.

Illus. 1-a



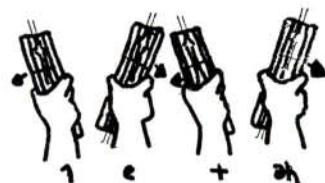
Illus. 1-b



The second way of playing produces much the same results, though the technique is quite different. In this method of playing the left hand will play all the accents on the left side

of the tambourine while the right hand moves the tambourine in a rotating motion, like opening a door knob, (see illus. 2-a.) In this way the 1,+ etc. will occur when the left palm intercepts the arc of the tambourine at the top, and the e's and ah's will be accented when the heel of the hand hits the bottom. (See illus. 2-b.) The basic idea here is to move the left hand to hit the top or bottom of the tambourine while the right hand keeps the pulse going. This technique is harder to master but is more showy and allows the rhythms to be played at faster tempos. •

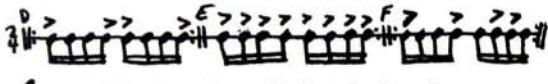
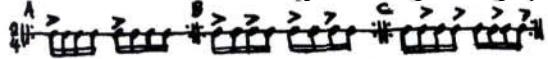
Illus.
2-a



Illus.
2-b



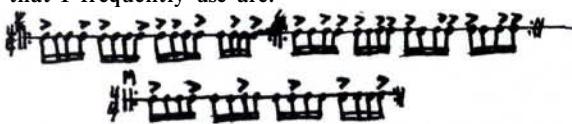
The following examples will help develop the techniques I've discussed. Practice at various speeds using both playing methods.



Using either technique figure out how to play these patterns:



All of the above may be used in actual playing situations. One particularly effective pattern is to play 16th notes, accenting all the +'s while drummer is playing straight rock time (accenting 2 and 4.) This gives a double-time feel. Other patterns that I frequently use are:



Try playing pattern L using the first technique and hitting the tambourine lightly on your chest to accent the down-beats.

Always remember to play under the drummer, to reinforce his beat, and to help keep the beat and groove going at the same time.

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JAZZ DRUMMERS WORKSHOP

by MICKY EARNSHAW

A NEW LOOK AT THE TRADITIONAL ROLLS

The standard rudimental open rolls, based upon the double-stroke roll, are standard knowledge to most drummers. If we begin the traditional double-stroke roll on its second note, we obtain an open roll with a distinctly different flavor (see below). If we then base the rudimental open rolls upon this new foundation, we obtain a series of new rolls with a variety of fresh possibilities.

ROLL	TRADITIONAL	NEW
OPEN		
5-STROKE		
7-STROKE		
9-STROKE		
13-STROKE		

The reader is encouraged to write out and practice the new 11, 15, and 17-stroke rolls. The sharp attack and crisp ending - difficult or impossible to achieve with the traditional stickings - make these new rolls especially effective. A proper execution requires strong and even double strokes - to give the rolls a clean single-stroked sound.

Single-stroked accents can be played out of the new open roll, as illustrated below. After each accent, the roll is "turned around" to lead with the opposite hand.

Accented rolls notation showing two examples of single-stroked accents followed by a roll.



Applications of these rolls to the drum set are innumerable. One idea is to play the first or the last note with the bass drum. Some examples:

Diagram showing variations of traditional rolls applied to a drum set (S.T.T., S.D., L.T.T., B.D.). Examples include 'OPEN' rolls (S.D. on L, S.D. on R), '7' rolls (S.T.T. on L, S.D. on R), and '9' rolls (S.T.T. on L, S.D. on R).

Try playing the 5-stroke rolls in this rhythm with the variations which follow.

Diagram showing various rhythmic patterns for 5-stroke rolls, including 11, 15, and 17 strokes, with corresponding stickings for S.T.T., S.D., L.T.T., and B.D.

The foregoing discussion and examples indicate just a few of the many possibilities of these new rolls. Your own creative imagination combined with technical mastery of these rolls will be the best source of additional variations, and of effective applications to the drum set in your own style.

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RUDIMENTAL SYMPOSIUM

by BOBBY CONNORS

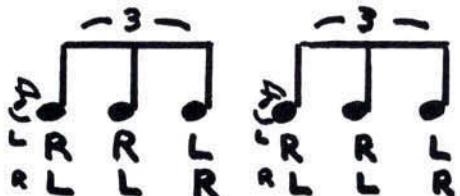
THE SWISS RUDIMENTS - A BRIEF INSIGHT

Since the onset of our Rudimental Symposium series, we've had several requests to supply some information on the interesting Swiss Rudiments. Though the American and Swiss rudiments have great similarities, the Swiss system - as you will see - presents a considerably greater problem in terms of precise and uniform execution by a line of drummers as opposed to the 26 standard rudiments established by the American NARD.

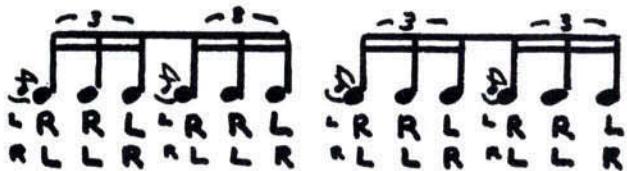
The rudiments below are just a few examples of some of the more popular Swiss rudiments which have been absorbed by the American corps drummer to some degree. Though the actual Swiss notation is different from ours, I've used the standard American system in the examples to simplify things.

Basically, the Swiss rudimentalist uses flams in unusual and difficult places within the rudiment; places that most American can drum corps players would avoid since a uniformity of execution becomes considerably more difficult to attain. There is also a marked difference between the American cadence which is usually between 128 and 132 beats per minute, and the Swiss cadence which is about 90 per minute. The slower cadence, of course, allows for the execution of more complex rudimental patterns. Let's look at a few examples:

The Swiss triplet is perhaps the most commonly used Swiss rudiment in the American drum corps. The rudiment is similar to our Flam Accent, however notice the double sticking on the first two notes of each triplet.



When notated and executed in 16th note triplet form at a faster tempo, the effect is similar to a double stroke roll with a flam in it.



American corps drummers use a rudiment called a Patti-Fla-Fla which also has Swiss origins.



The Swiss also use a 5 and 7 stroke roll which is different from ours. Notice the inclusion of the flam on the stroke just prior to the final note of the roll.

5 Stroke Roll:



7 Stroke Roll:



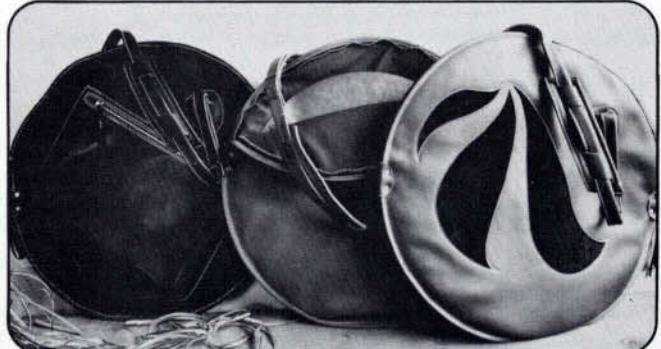
The Swiss also use flams on the first stroke of a roll.



The Swiss rudimental system is certainly complex, presenting some very unique execution problems. This article is in no way meant to be a complete treatise on the subject, however, for those who asked - I hope it has given you somewhat of a better understanding and insight into the Swiss system of rudimental drumming.



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DRIVERS SEAT

Tips from BUTCH MILES

A big band is many things. It can be top-heavy and cumbersome, or to quote a certain well-known world champion, it can float like a butterfly and sting like a bee. One minute it can be the delicate sound of Basie's *Lil' Darlin*, then turn around and roll over you like the juggernaut that is Buddy Rich's *West Side Story Medley*. Power; force, beauty, colors, smiles - a big band is all of these things. Likewise, a drummer in a big band must be aware of the following concepts; he must be able to shade ever so subtly behind a soloist, explode with fury and power in an ensemble passage, solo (if required) with style, grace, all of the technical acumen needed, and above all, underscore all of the rhythmic and dynamic passages *never losing the beat*.

A big band drummer can be compared to the driver of a super bus, the captain of the greatest ship afloat, or the pilot of a 747. It's an incredible responsibility and yet there's no other feeling like it on the face of the earth when it all comes together — and WORKS! But it's not all that simple. You don't get up one morning and proclaim to everyone that you're a big band drummer. There's an awful lot of work involved.

There are, merely a handful of top big band drummers like Buddy Rich, Louie Bellson, Peter Erskine, Mel Lewis, Ed Shaughnessy, Sonny Payne, and a few others. The reasons for the extremely small membership in this club is simple. These talented men can direct, catapult, enhance, and INSPIRE 16 or 17 other musicians. All of the drummers mentioned above are without exception, top-flight team players no matter what their solo capacity is. That's the key word - TEAM.

That big band will be composed of 16, 17, 18 or more musicians playing together. Now you've got 18 feet tapping at different times. It's your job to make it sound like they're all tapping together. To do this, you must be strong. YOU must lead from the drum chair. It must be cohesive and a TEAM. There's very little room for super-egos in a team situation. So it is the same in a big band. You must play together — it's all teamwork. That band is a machine that has to be kept functioning properly. That's YOUR job also. The band and the music are the important things, not how your hair looks on

stage or how high you can move your arms and hands.

Big bands are different. I know that statement need not even be written for most of the drummers who are reading this, but there may be some who are under the misconception that because many big bands have the same instrumentation, they will all sound the same. Not so. They will ALL differ in sound.

Ellington is a symphonic-concert jazz band; Basie is straight-ahead, special-phrasing, swinging-the-blues; Woody Herman is high powered, high tempo jazz and blues with forays into rock; Buddy Rich moves from 1940's swing to 1977 disco; Kenton is concert based with shifting rhythms and time signatures; Maynard will swing hard and rock hard; Harry James will be intense jazz, and soft, subtle dance tunes - and so on. The point is that they're *all different*. You may sound great with Maynard and very out of place with James. You must be aware of the special sounds and special needs of each of these bands, or whichever band you might be working with.

Here are some tips:

SUPPORT. If the band has a difficult passage, support them strongly. Let them rely on you for cues and dynamics.

DON'T GET IN THE WAY. There's no reason for you to play something rhythmically difficult if it detracts. Simplify it. You're responsible for keeping the band together.

DIRECT. Learn the entrances for ensembles and cue them in with authority. Always let the band know where they are.

DON'T OVERPLAY. Sometimes a well-placed rim shot in an arrangement has more impact than 10,000 notes. Learn the importance of silence.

KEEP THE ENERGY LEVEL UP. There's nothing that sounds as sad as a band dying in the middle of a passage.

LEARN THE CHART. Get your nose out of the music and be comfortable.

LEARN TO PHRASE. This is an art in itself. You don't have to play every note the band plays. Let them breathe. Learn when to punch, and when to back off. Talk to the leaders of the other sections and ask them exactly what they might want in the way of support in an ensemble passage. They may have some very valid ideas that you hadn't thought

of. Don't be afraid to ask.

TIME. Never lose sight of the fact that you're the keeper of the time. That's the first and foremost job of a big band drummer - much more so than that of a small group drummer.

LISTEN, LISTEN, LISTEN. Learn the nuances, the dynamics of the arrangements. My boss, Count Basie, put it all together when he simply said, "LISTEN". As a big band drummer, you must be listening all of the time; listen to the soloist and support him; listen to the ensemble and guide them — cue them correctly; listen to the dynamics and play within that framework, but most importantly, listen to the overall sound and to yourself in the whole picture. Do you detract or do you support? A tape recorder is a great help. Listen to yourself on tape and be your biggest critic. That tape recorder never lies.

Please remember, in a big band, the cues, the pivot points, the dynamics, shading, and strengths OR weaknesses come from you — the big band drummer. YOU'RE in the drivers' seat. A great band with a bad drummer will muddle through somehow, but a fair band with a great drummer will always be outstanding.

Learning how to be a good big band drummer is a never-ending process. There's always something to learn and someone who knows more about it than you. Unfortunately, you can't really learn how to kick that band out of a book. It takes time, effort, and work. It's one of the few situations in life where you must do it to learn it. Practice, learn and LISTEN. It's up to you. Good luck - and straight ahead.



The editors are proud and honored to announce with this issue, the addition of the following three members to the Modern Drummer Magazine Advisory Board.

CARMINE APPICE
HORACEE ARNOLD
PETER MAGADINI

We'd like to extend our kind thanks and gratitude to the new members.

EDITORS

SHOW & STUDIO

Are two or more drummers on that track even though the jacket only credits one? Why can't I get that sound from my drums? How can that drummer be coordinating all of those complex patterns between snare, bass and cymbal at the same time? Sound at all familiar?

Anyone who's ever sat down to listen to a recording and marvelled at the astounding complexities of some of the modern rock drumming has probably asked himself some of the above questions. What teacher hasn't experienced the awe-stricken student who shows up, LP under arm, exclaiming, "I can't believe it; how is he doing that; can you show me what he's doing?" Very often, efforts at transcribing prove futile, and for a very simple reason - the marvels of modern eight to sixteen track recording studio techniques.

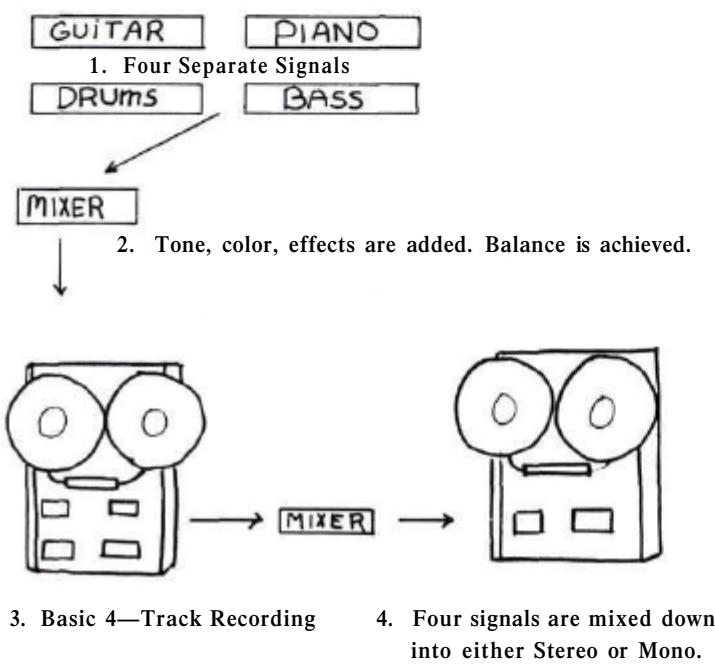
In an effort to help the impressionable student, who might be unfamiliar with the wonders of the board, understand that what he hears in the final mix is not necessarily what went down the first time through, MI enlisted the expertise of recording man Frank Rizzo of the Friendship Recording Studio.

If you've ever remarked - "that guy plays like he's got sixteen hands" - maybe he does! Read on.

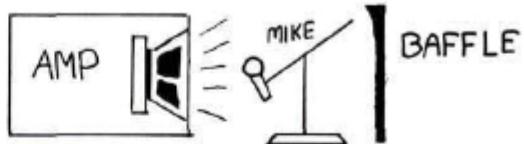
Most modern recording is done on multi-track systems, (Systems with 4, 8, 16 or 32 tracks).

When recording in a studio with a multi-track system, a wide amount of effects and flexibility can be achieved. In any basic four-track, eight-track or sixteen track studio, here is what's basically done.

Separate tracks are recorded and then mixed together through the use of a mixing board into the final recording. Let us take a Four-Track recording as an example. Let's say we are recording a four piece group consisting of Drums, Guitar, Bass and Piano. In the initial recording, each instrument will have its own track. In the mixdown, these four separate tracks will be taken and converted to two signals, thus giving us Stereo. Or one signal giving us mono.



An important factor in recording is to maintain separation between the tracks. Amplifiers should be separated from each other and Baffles should be placed in front of the speakers.



Drums are best separated by the use of a drummer's booth. Four microphones are sufficient for miking the drums, one microphone for the Bass drum, one placed in between the snare and high-hat, one for the floor Tom (s) and one overhead microphone for the entire set. Of course, additional microphones can be added, and a separate mixer can be used for the drums alone.

This would be a straight Four-Track recording. Four signals mixed down to two. The four instruments could be mixed down into Stereo or Mono in the first mixing stage also, leaving extra tracks open for the final mix.

Tracks already recorded can be monitored back to the player so that at any time other tracks can be added to it. With this effect known as "Overdubbing", one person could be his own band. A drummer could easily be his own rhythm ensemble and a singer could be his own back-up choir. One track is recorded, it is then monitored back so that the second can be added, both are monitored back, a third is added and so on.

Using the same four instruments, let's use a totally different approach. The Piano, Guitar Bass and Drums can all be recorded "Live" in Mono thus leaving three tracks to work with. This would supply us with a basic rhythm track. Solo instruments could then be added later on their own tracks. The basic rhythm track could not be changed later in the final mix though, as far as bringing each instrument out separately.

In eight-track and sixteen track recording the same concepts apply, but a whole new range of possibilities is opened up.

In a sixteen track recording, five separate tracks can be used for the drums; one track for the Bass drum, one for the snare drum, one for the High-Hat and the rest of the set in Stereo on two tracks. A piano would be miked with two microphones, one for the lower register and one for the high register. With so many separate tracks to work with, perfect balance can be achieved in the final mixes.

MIXING - Mixing is the most important part of a recording. Every mix done can create an entirely different feel to a song. Signals coming into the board can be directed onto the tape to achieve any effect desired. Equalizing units can be used to alter the tone of the instruments.

Basically during a Stereo mixdown, each track can be directed to the right or to the left, but most boards offer panning controls which allow placement of a track anywhere from right, left, middle, to anywhere in-between. In mixing down, drums can be broken up into the right and to the left for a fuller sound. There are endless possibilities to mixing. We have combined electronic Rhythm Aces on one track along with a drummer on another track, with separate percussion parts over that. Vocals can be mixed with the voice coming straight out of the right side while echo, phase, etc. is coming out of the left. Different tracks at different speeds can be mixed together. Next time you listen to an album, listen closely, did the drummer really play all that at once?

MILESTONE PERCUSSION-CANADA

(continued from page 12)

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"Our wish is very simply to prepare an ensemble that will meet each drummer's requirements exactly. We're trying very hard to keep prices within the drummer's reach and thus far, everything has fallen into place the way we hoped it would. I should also thank, what is surely, hundreds of drummers who gave of their time, experience and encouragement throughout."

If it's hand crafted equipment with those fine personal touches you're after, look no more. Milestone may be your answer. We see nothing but good things in sight for this young, up and coming company - doing it their way. Further information on the Milestone line of drum equipment can be had by writing to: Milestone Percussion, Ltd., 977 Pinewell Crescent, Richmond, British Columbia, Canada. V7A 2C7.

DRUM BOOKS

by DENNY KINNE

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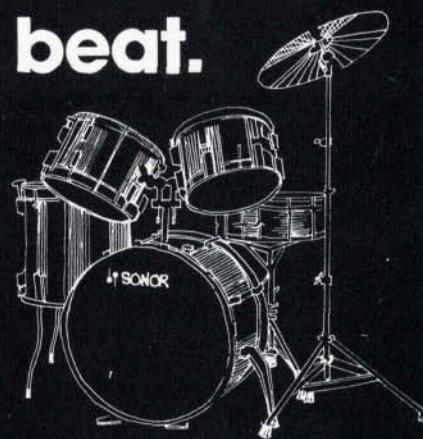
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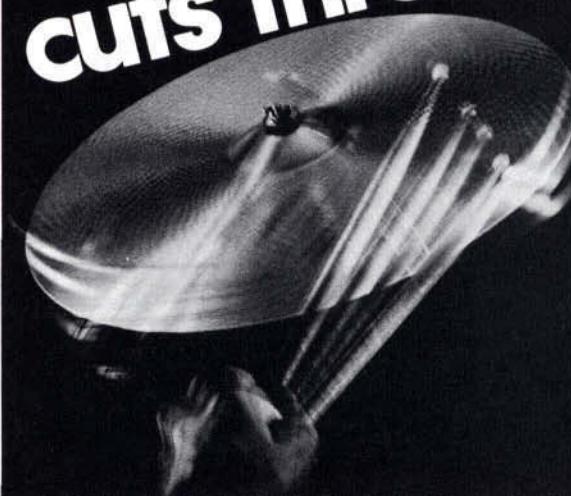
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MDP 10/77

DRUM SOLOIST

- MAX ROACH

by LOWELL SCHIFF

Transcription and Analysis

The following is excerpted from a soon to be released instruction manual on jazz drumming by Lowell Schiff, entitled Toward a Theory of Jazz Drumming.

Album: *Deeds Not Words*. Title of Tune: *Jody's Cha-Cha*.

Max Roach's artistic development in the late 40's and early 50's made it clear that an evolutionary change had occurred in jazz drumming. The pre-40's style of soloing was to keep time with a steady beat on the bass drum. In this solo you don't hear a steady bass drum. You do, however, hear a walking bass throughout.

Leaving out the bass drum not only allowed, but forced the drummer to learn more about time and phrases and form; and the drum set in general. The drummer had to internalize the "time" - to feel the steady flow of time without having to state it, and to feel it so strongly that he could play syncopations utilizing four limbs without losing the time flow. Now that the bass drum was no longer restricted to playing a steady beat, it could be used as an integral part of the rhythmic line.

The displacement of the beat with the bass drum has a profoundly disorienting effect on the listener, and thus, lends itself to a most favorable syncopation when integrated into the rhythmic line. EX. measures 3 & 4, 17 through 20, 27 & 28. Notice how often in this solo Max will end one phrase on the beat, then answer that phrase with another ending off the beat with the bass drum. EX. measures 9 & 11, 33-36.

It's as if playing and accenting an off-beat eighth note in

ED. NOTE: The notation below may, at first glance, appear confusing to those of us accustomed to five line drum set notation. However with careful scrutiny and study, one will recognize that Mr. Schiff has cre-

Key to notation:

The diagram illustrates the key to the drum set notation. It includes symbols for the snare (represented by a vertical line with a dot), *low tom (open note, short stem), *high tom (open note, long stem), bass (represented by a vertical line with a star), and cym. (cymbal, represented by a star). A note with a stem pointing up is labeled *(Open notes, stems up = tom-toms. There are no half notes.)

Below the diagram are five horizontal lines representing drum set notation for measures 1-4, 5-8, 9-12, 13-16, and 17-20. The notation uses the symbols defined above to represent various drum and cymbal hits.

the bass were so rhythmically profound that it disorients us "time", and a certain amount of time must elapse before we can recover. How much space to leave is a delicate issue. Max Roach is the master of this, so great is his sensitivity to the flow. His phrases breathe and are very conversational; never hyper; sounding like a relaxed exploration of favorable rhythmic groupings and resolutions utilizing the whole drum set and within the structure of the music.

In measures 21 & 22, with the use of just six notes, Max implies a feeling of three; not quite enough to shake you out of four; but before you can stop and say, "Hey, look what I just heard", he segues with a succession of role-like triplets into the next idea. The feeling of anticipation produced throughout this solo is uncanny. He sort of teases you with brief syncopations or brief implied superimpositions of three-four; then leaves you wanting more.

In measures 47 & 48, Max superimposes a 3/4 pulse which he resolves on the first beat of measure 49 with a strong bass drum and cymbal crash. He sets up the same exact rhythm starting on measure 57, this time sustaining the 3/4 feel through measure 59. Then he sort of triplet-rolls us into the final four bars. Meanwhile the listener who has just been ravaged, his mental barlines broken down; his temporal equilibrium demolished by three full measures of superimposed 3/4 time, has so much residual tension built up, that for him, the release doesn't come until the band hits in on the first beat of the "out-chorus".

So, that's it - a beautifully formed, musically relevant drum solo. Max Roach was the man who showed the world what it could really sound like.

ated a system which accounts for the various drums and the rhythmic notation all on a one line format; a system we find most refreshing and ingenious.

Below the key, there are eight horizontal lines representing drum set notation for measures 17-20, 21-24, 25-28, 29-32, 33-36, 37-40, 41-44, and 45-48. Each line shows a sequence of symbols representing the drum and cymbal hits for that specific measure range.

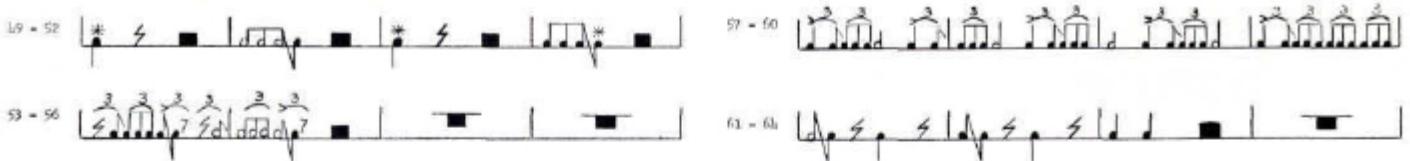


TABLA TALK

(continued from page 9)

big sound. Then, I did also . . . I said, "maybe after the big sound whatever we do will be nice and mellow." But it was a big challenge. It was totally improvised. I was not really, really ready for it.

MD: It was *totally* improvised? You didn't have *any* idea what you were gonna do?

BR: Very, very slightly. Very slightly.

MD: Like the last piece you did seemed to have some structure . . .

BR: (delighted) Last piece was *totally* improvised! Had nothing to do with the last piece, (laughs) The last piece was totally improvised!

MD: While you play tabla, you also chant. What is your native language?

BR: Bengali. But I sing in tabla language. Those words are meant for tabla only. What we play in tabla, we can sing: Dha, Dhin, Na, Ta . . . and so on.

MD: It's amazing the way you apply tabla to jazz. Like on *Sweet Hands*, or with Miles, you even get into a funky kind of beat . . .

BR: I love jazz, man. I feel it has a lot of depth in it. I'm past that age of rock and roll, and all that. I don't say I hate rock and roll, cuz I love that too. Listen man, I'd like to play with James Brown or a group like the Jackson Five! I just have that feeling.

MD: Of the drummers you have played with over here, which one had the best feel for tabla?

BR: Al Foster . . . Jeff Williams.

MD: Is there anyone you'd like to play with in the future?

BR: I would like to work with Keith Jarrett someday, and Jack DeJohnette.

MD: Have you ever played other kinds of percussion, like traps, congas, bongos, anything?

BR: No. I play other Indian drums, like mridangam, dholak, khel, . . . there are lots of instruments in India, you know. I mean, you go to the North, they have five or six kinds. You go to the South, they have 5-6 kinds. Go to the village, they have some. Altogether different sounds! That makes India really great. They have different drums, different textures.

MD: I like to see music that spans the gap between two different cultures.

BR: I still say it, man. It's still a big challenge. For me, tabla and bass . . . to go out and hold it there for an hour and a half . . . big challenge. I felt I could ex-

press what I wanted to.

MD: How about keeping time, jazz meters versus Indian meters? Do you have any problems playing jazz?

BR: One thing I've seen . . . when it is really bebop jazz, man, tabla doesn't really go. When it's really pure jazz, or bebop, I sit there and don't do anything. When it becomes contemporary, freer, even also with funk rhythm, then I come in. And I feel that tabla is giving a lot of beautiful colors and direction.

Just to give one example, with Miles I got this experience. For instance, he's playing really loud, right? And everybody's burning. And I'm playing tabla . . . nobody's hearing me. I have five or ten microphones . . . and nobody's hearing me! Then he always used to shut everybody up like this . . . sshlih . . . and complete silence. And from that big sound into tabla right away . . . it was such a nice thing to come to. It was such another direction, really beautiful. And that five minutes that I used to play, I felt like playing for all day . . . and Miles knew. Miles knew what to take from that. Even though I was buried for an hour, playing but not getting any sound . . . I mean, that was great!

MD: Can regular jazz or rock drummers do anything to "Easternize" their playing?

BR: There are ways. I don't have any good written material on Indian rhythms, so I have started writing a book. It will be completed by the end of this year.

MD: What about American students of the tabla? How can they learn to play?

BR: They have a school for tabla masters in San Francisco, the AH Akbar Khan School of Music.

MD: You hold a Master's Degree in statistics from NYU. You could be earning a large salary in computer programming. And yet, you seem completely dedicated to playing tabla . . .

BR: Well, here I am, man: trying to do, trying to give, trying to learn. Music is so beautiful, you know? I mean, I could have done my nine to five job and earned more money and be financially well off, or whatever, you know. Computers and statistics and all that. But that's not me. Here I am. I like it. I really like it.

EDITOR'S OVERVIEW

(continued from page 1)

transcription are mere samplings of the many points of interest in our column lineup for Fall '77.

We've used our standard *Just Drums* column this issue to highlight the happenings at this year's National Association of Music Merchants Convention. Our man in Atlanta this year was Rob Cook, bringing us up to date via a fascinating photo essay on the drum companies represented at the show, and some of the remarkable new products on the market.

The drum companies participating at the NAMM show also says a lot more to all of us than simply "look what's new". I believe it clearly points out the basic fact that our industry is more alive and vibrant than ever. It's an industry that's on the move, ever changing and improving. Surely a great era for the serious drummer to be alive, and I hope we've reflected that fact in this and past issues of MD. One thing is for sure. We'll be bringing you the top artists, the latest advances, and the most complete coverage we possibly can with every issue of the coming year. Modern Drummer - like the industry we represent - is also very much on the move, and we look forward to moving ahead together during the months to come.

EDITOR

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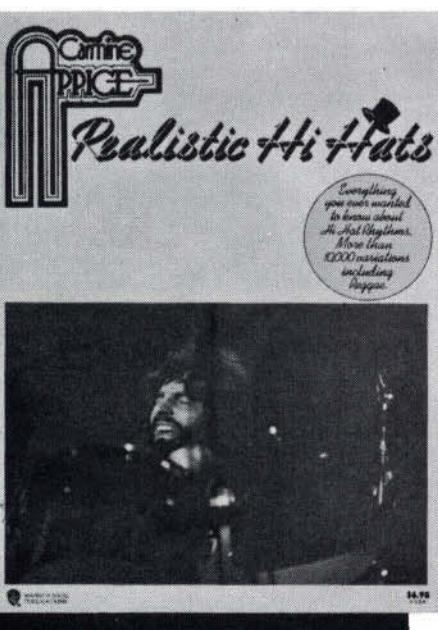
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INDUSTRY HAPPENINGS

by SUSAN ALEXANDER

BELLSON meets COBHAM ...

"This is the first time anything like this has happened since Buddy Rich and Gene Krupa did it in 1938." Lloyd McCausland of Remo was obviously pleased about the Louie Bellson/Billy Cobham weekend drum workshop and concert at Cal State University, Northridge in Los Angeles. Says McCausland, "Louie and Billy were in Remo's office when Billy suggested they should get together to do a joint clinic. Louie thought it would be great to do it at a university, and tie it in with the educational program." Joel Leach, Professor of Music at CSUN, and President of the National Association of Jazz Educators, was contacted, and the idea was set into motion.

The organizers were expecting 150 participants, but the event attracted close to 300 people from places as far away as Mexico and Alaska.

The workshop consisted of Louie and Billy each leading two workshops the first day, and a joint clinic the second day. Closing out the agenda was a concert with the two drummers and the CSUN jazz band, featuring a piece written for the event by Louie. This concert (\$3.50 for the public, and free for workshop participants) and the student registration fee helped defray costs and raised funds for the CSUN Music Department.

Since participants covered the spectrum from beginner to pro (including such luminaries as Carmine Appice and Les DeMerle), the general format was question and answer. There was considerable interest in Billy's North Drums. These fibreglass instruments open ends are fanned up and out, very much like an ancient horn, delivering the sound directly to the audience without benefit of miking.

Billy also demonstrated his Moog drums, which consisted of two small bongo-sized drums patched into a synthesizer. The result is when either drum is struck, the synthesizer emits a high frequency sound which can be adjusted and changed. These drums were used mostly as sound effects.

Billy feels his custom-made kit of rosin and fibreglass projects more than wood shell drums. His approach to the double bass drums is that he plays them like a snare, only with his feet. "The key is to know when to use the second bass drum, and when not to use it." He

thinks that writing, as well as getting into another instrument, helps drummers become more melodic percussionists.

Along with his standard kit, Louie brought along a set with three bass drums and the three accompanying snare drums. He also demonstrated a complete set of Rerno Roto drums, including two Roto bass drums and a Roto snare! The snare sounded almost identical to the familiar standard snare. The pitch of a Roto drum is changed by turning the drum by hand. Remo is presently working on improvements and developing a more practical method of turning the drums, thereby freeing both hands for playing.

Louie and Billy both stressed the importance of rudiments. Billy made the point that when coming into a gig cold, he knows he can rely on the rudiments to get him through until he is warmed up. Also emphasized was attitude; "If Billy Cobham can do it, I can do it."

Billy practices yoga to relax, while Louie practices the oriental art of Akido. Both felt that one of the keys to good playing is knowing that one's power point, or key, is in the area around the base of the spine. One must learn to make the energy flow from the key down the legs to the feet, and up the back and down the arms to the hands. A very important point is to remember to pace one's self, and use one's energy conservatively. Louie observed, "the most important thing you can do as a drummer is to propel the band."

He feels the best way for a drummer to build stamina is by playing every night in a band, as opposed to practicing alone.

Both gentlemen agreed on the importance of good health - a drummer, much like an athlete, must be in good shape at all times. This means maintaining a healthy diet and exercising regularly.

Plans are being made for the workshop to take to the road. "We have commitments from Louie and Billy for October and January workshops," says McCausland. "We've learned from our CSUN experience, and will be incorporating ideas for improvements in our future workshops. One idea is to pass out materials with prewritten exercises and examples of what Billy and Louie are talking about - something the student can take home and work on."

McCausland says he has all the details, including how much the school can expect to make if they follow all the steps, for any school interested in duplicating this successful clinic. This is obtainable from him at Remo, Inc., 12804 Raymer Street, North Hollywood, California 91605. Says McCausland, "It would be a prestigious, educational workshop and fund raiser." It certainly turned out that way at CSUN. As Joel Leach stated at the close of the concert, "If we get a good reaction, we'll do it again." There is no doubt that the workshop received a very enthusiastic response.



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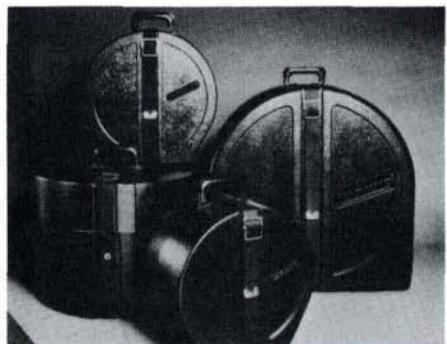
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JUST DRUMS

by ROB COOK

Over 13,000 members of the music industry converged on Atlanta, Georgia, for the annual "NAMM International EXPO". For most exhibitors the NAMM EXPO is the major advertising and promotional event of the year; they naturally try their darndest to have new (or at least improved) products to introduce. Atlanta was certainly no disappointment for drummers in that respect - there were new drums, new sticks and beaters, new pedals and accessories, new hardware, new cases, and exciting new electronics.



Ludwig introduced new molded drum cases (5 sizes only) which are durable, water repellent, and lightweight. The new "aerial tom toms" are 1" longer than conventional sizes, and in this picture are fitted with removable "sound reflectors" (available separately).

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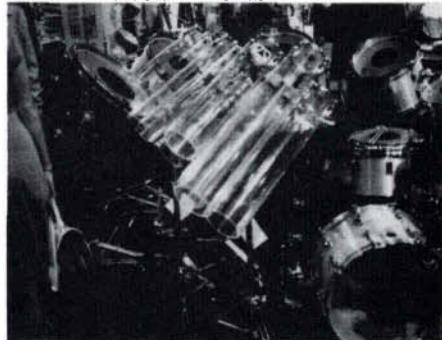
PEARL VARI-SET



Nashville recording artist Larrie Londin on Pearl Drums and Zildjian cymbals. This set had no floor cymbal stands: cymbals were mounted with Pearl's new booms that attach to bass drum hardware.



TAMA INNOVATIONS



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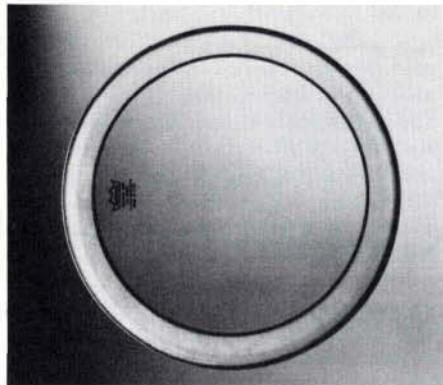


Microphone stands that mount on outfit hardware.



Heavy floor stands (with wheels) for mounted bass drums (Cobham style) and melodic

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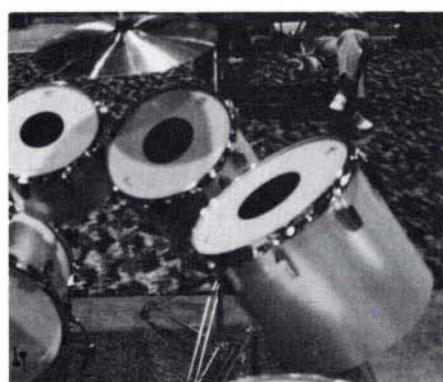
Double thickness "Pin Stripe" heads for the "heavy" sound.



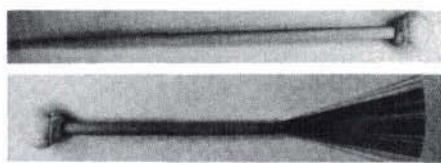
Roto-tom reflectors for directing the sound.



Sue Vogel from Evans with new concert-tom size blue head and head with tambourine jingles. Evans also introduced a mirror-gold head.



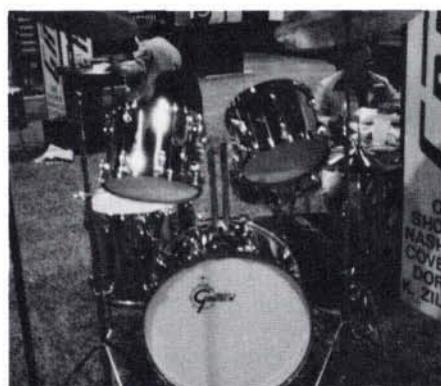
New from SONOR: Concert tom outfit, 3 metallic finishes, and a snare drum made from "a highly secret special metal".



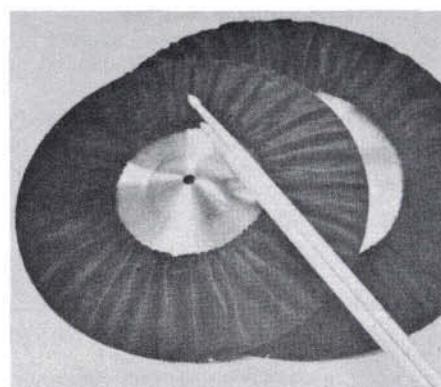
The Balter mallet company displayed new drum set beaters.



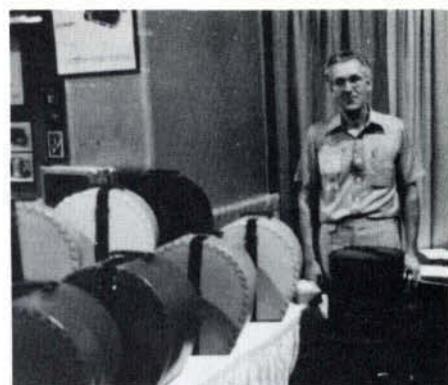
Mike Snead and Erica Appleton from MsPerc (Miscellaneous Percussion) show MD a couple of their more unusual products: Leather boot protectors (developed for a drummer who was ruining \$200.00 boots on his drum set) and a hi hat cover that allows packing of the hi hat without removing the cymbals. The firm also makes a line of cymbal bags, drum covers, stick bags, leather washers and pedal straps, etc.



GRETCH has now joined the swing to heavier hardware and metallic finishes.



A seldom seen but much needed new product from Ambico (importers of Camber cymbals) - corduroy cymbal cuffs for travel protection.



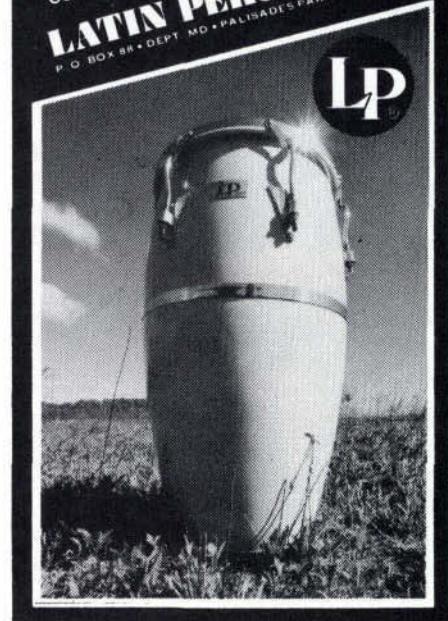
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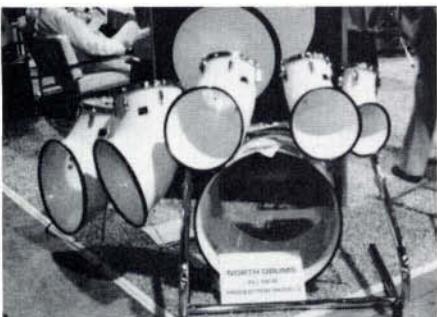
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ASBA LARGEST DRUM COMPANY IN FRANCE

Before you draw your final conclusions about what the NAMM-introduced products signify for today's drummers, where the industry is headed, and where it should be headed, it may be helpful to consider the comments of the proprietors of three of the largest percussion centers in the country —

BOB YEAGER, of the PROFESSIONAL DRUM SHOP, HOLLYWOOD, CALIF.

There were a lot of very nice products, nice exhibits - a very good show. I handle all the major lines, so I don't want to hurt anyone's feelings by singling out specific products. The only plug I can think of is Joe Pollard's Syndrum. It's the first electronic drum that makes any sense. The others in the past have been all noise and distortion.

MARTY LISHON, of FRANK'S DRUM SHOP, CHICAGO, ILLINOIS

Overall, I think it was a good show - there was great dealer participation. There are a number of things that the companies could do better — all of the companies tend to confine the customer with stock drum sets that make him a drummer, not a total percussionist. If you look at the catalogs from 20 years ago, you see sets with accessories like temple blocks, etc. I think the companies should worry more about that than the skyscraper cymbal stand race. I think Larry Linkin of Slingerland really deserves credit for going against the "rock craze" grain with his display of marching percussion manikins.

The endorsement thing has really gotten out of hand. I'd have 9 or 10 companies drag me into their booth and tell me the same people were using all of their products. There's very little credibility in endorsements anymore. I did see some new products with real potential — especially the Syndrum. It's the first electronic device that really can make sounds like a drum.

FRANK IPPOLITO, of PROFESSIONAL PERCUSSION CENTER, NEW YORK CITY

I couldn't wait to leave. The only

reason I go to those things is to meet with friends who have drum shops . . . as far away as Hawaii. A lot of money was spent, and that's all the companies care about. There's no one there (at exhibitor's booths) that I can talk to about percussion; nobody really knows anything. You watch — the important innovations all come out of the big drum shops — then three years later the companies market the same ideas at a NAMM EXPO.

If your local drum shop or music store cannot supply you with more information about the products reviewed in MD's NAMM EXPO coverage, write directly to the companies at the address listed below. They will be glad to send you literature, answer your questions, and in most cases send you the name of the dealers in your area who stock their products.

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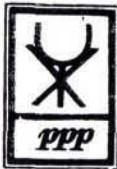
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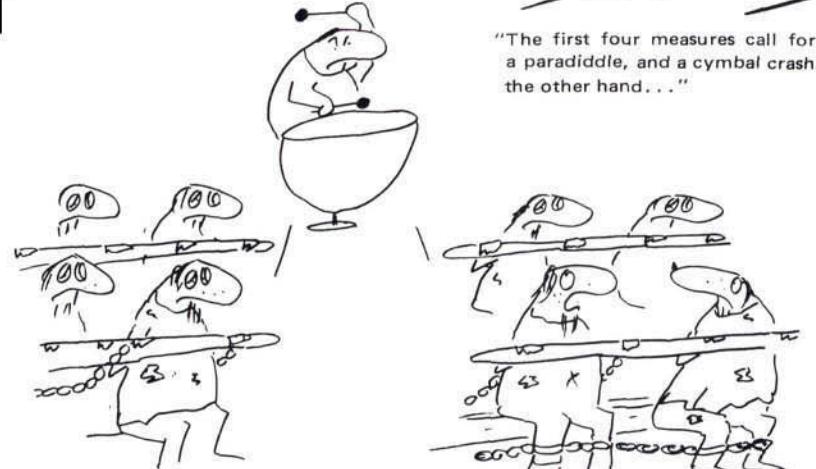
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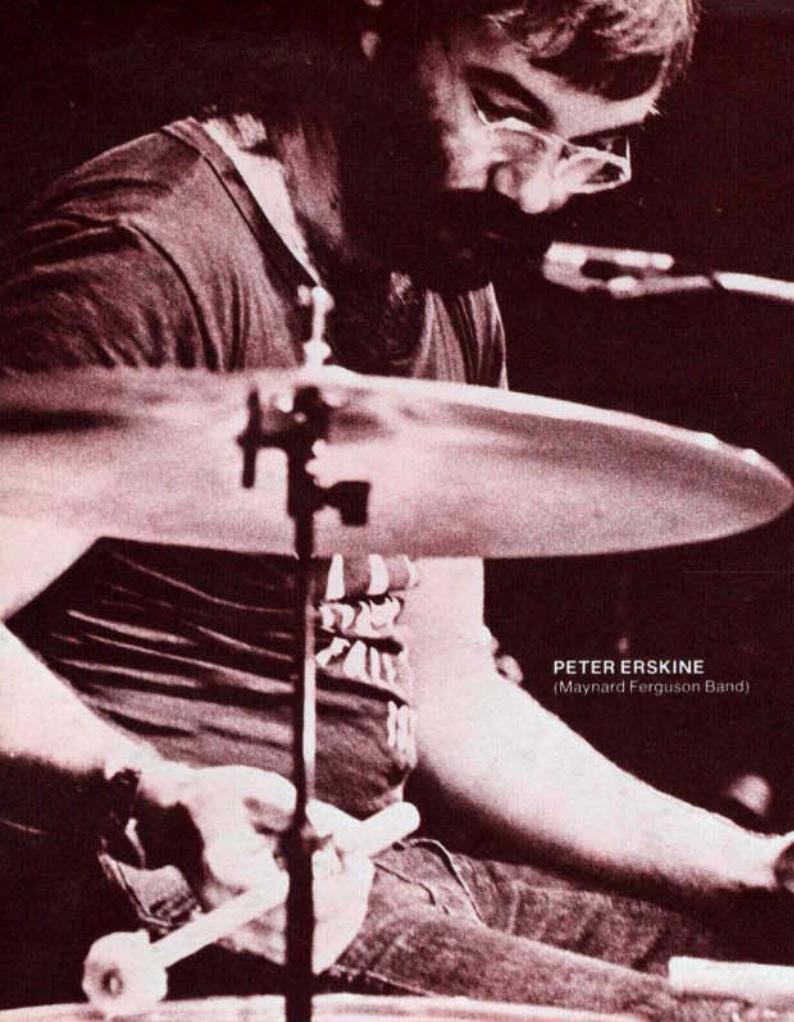


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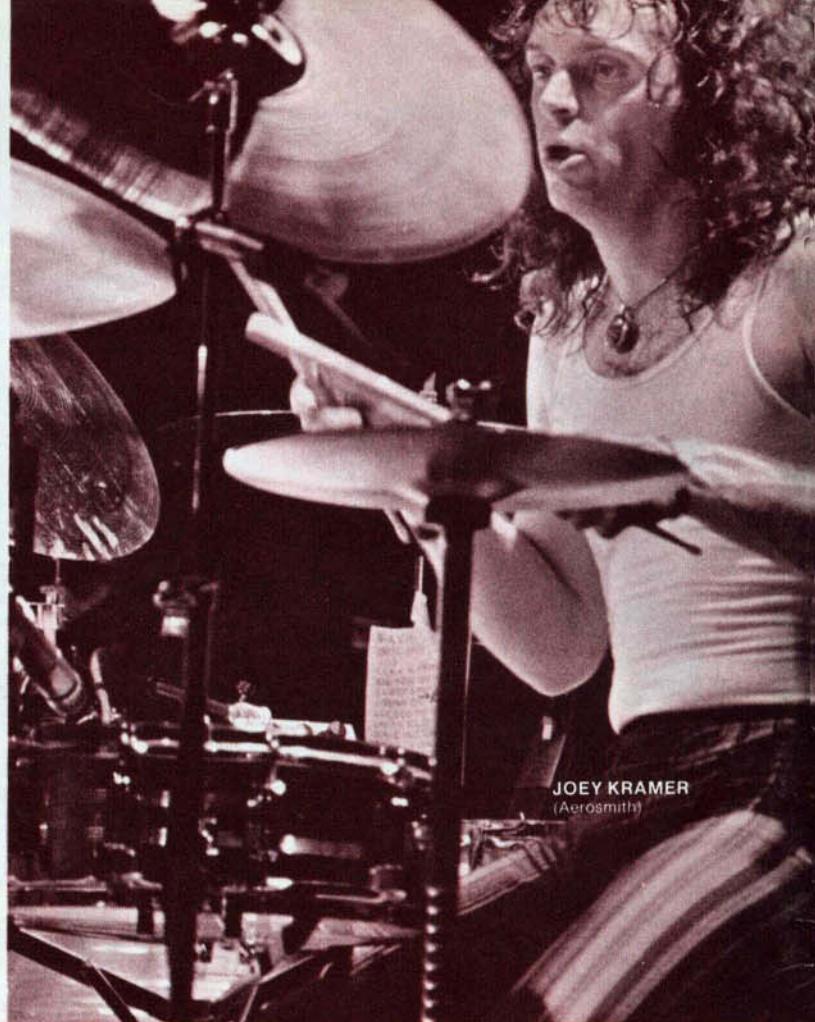
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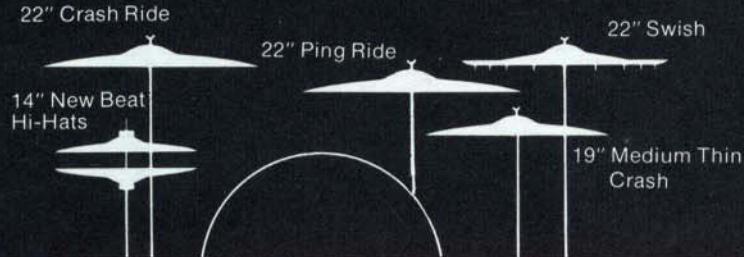
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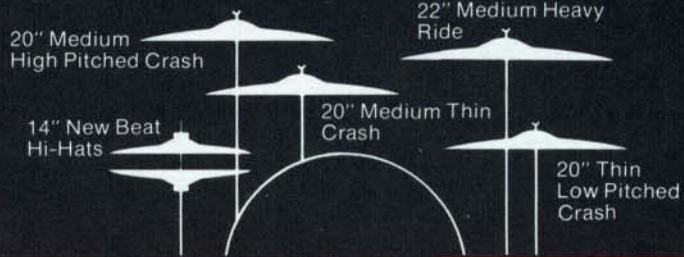
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