

# MODERN DRUMMER™



The International Magazine Exclusively For Drummers

APRIL 1983

\$2.25

**Jack  
DeJohnette**

**Artimus  
Pyle**

**Gary  
Chester**

**Joe Jackson's Percussion Duo**

**BASS DRUMS: The Pros Tell All**



The graphics on Myron's drums are his initials in Japanese. Design by Jeff J. Chonis, artwork by Patrick Foley, L.A.

## Ask him to play something besides Ludwig, and Myron Grombacher gets nervous.

Pat Benatar's Band live is full-contact rock, and Myron Grombacher throws a lot of the punches. He doesn't play drums, he attacks them. And the assault comes from every angle – behind, beside, in front of, and on top of his kit.

But you don't need to see Myron to appreciate his power, speed, and finesse. It comes through just as strong in the studio. "Get Nervous," Benatar's latest, is proof.

Get nervous is also something Myron Grombacher would do if you

asked him to play drums he couldn't depend on. That's why, on stage and in the studio, Myron plays Ludwig six-ply shell drums and Ludwig heads.

"That big Ludwig sound has become synonymous with rock & roll," he says. "It's a classic sound, like a Stratocaster or B3. When you're trying to express yourself musically, you need to feel you're being voiced correctly. When I sit behind my Ludwig kit, I know I can make my point. And Ludwigs can take a level of punishment that is unbelievable."

Consistency. Response. Durability. And, most important, the Ludwig sound. These are the reasons Myron Grombacher trusts his music to Ludwig. They're the same reasons many other great drummers in rock play Ludwig.

They're the same reasons you should play Ludwig.

**Ludwig**<sup>®</sup>

LUDWIG INDUSTRIES, INC.  
A SELMER COMPANY

1728 North Damen Avenue, Chicago, IL 60647

# CONTENTS

Cover Photo by Danny Gottlieb

## FEATURES

### JACK DEJOHNETTE

Few musicians have earned as much respect as Jack DeJohnette, or shown themselves to be as versatile. Here, Jack shares his concerns about the current condition of the music business, and discusses some of the concepts behind his very unique music.  
by Rick Mattingly ..... 8



Photo by Richard Laird

### ARTIMUS PYLE

First gaining recognition with Lynyrd Skynyrd, Artimus Pyle survived the tragic plane crash that ended that group's career, only to suffer a serious personal accident. He talks about the strength it has taken to overcome his problems and emerge as the leader of a new band.  
by Scott K. Fish & Paul T. Riddle ..... 14

### THE PROS: ON BASS DRUMS

by Scott K. Fish ..... 18

### GARY CHESTER

Back when studio players were anonymous, Gary Chester was one of the most-recorded drummers in New York City. Although few know his name, anyone who kept up with popular music at all during the '60s and '70s definitely heard Gary play.  
by Scott K. Fish ..... 22



Photo by Rick Mattingly



Photo by W. L. Bill Allen, Jr.

### NIGHTCLUB SMOG

by Jim Dearing ..... 28

## COLUMNS

### EDUCATION

**JAZZ DRUMMERS WORKSHOP**  
Around the Drums With 5's  
by Al Ashley ..... 30

**ROCK PERSPECTIVES**  
The Military Sound  
by David Garibaldi ..... 44

**COMPLETE PERCUSSIONIST**  
Primer For the School Band Drummer  
by Art Hilson ..... 66

**CONCEPTS**  
Endorsements: Good or Bad?  
by Roy Burns ..... 68

**ROCK CHARTS**  
"New World Man"  
by James Morton ..... 76

**CLUB SCENE**  
Analyzing Style  
by Rick Van Horn ..... 82

**ROCK 'N' JAZZ CLINIC**  
Sound Phrasing: Part 2  
by Sal Sofia ..... 90

**STRICTLY TECHNIQUE**  
Flam Rudiments Around the Drumset  
by Stanley Ellis ..... 98

### EQUIPMENT

**PRODUCT CLOSE-UP**  
Synsonics & The Kit  
by Bob Saydlowski, Jr. .... 60

**DRUMMER'S EQUIPMENT REFERENCE**  
Bass Drum Pedals  
by Bob Saydlowski, Jr. .... 104

**JUST DRUMS** ..... 114

### PROFILES

**PORTRAITS**  
Warren Cohen: Under the Big Top  
by Scott K. Fish ..... 62

**UP AND COMING**  
Sue Hadjopoulos & Larry Tolfree  
by Robyn Flans ..... 70

### REVIEWS

**PRINTED PAGE** ..... 80

**ON TRACK** ..... 84

### NEWS

**UPDATE**  
by Robyn Flans ..... 110

**INDUSTRY HAPPENINGS** ... 112

### DEPARTMENTS

**EDITOR'S OVERVIEW** ..... 2

**READER'S PLATFORM** ..... 4

**ASK A PRO** ..... 6

**DRUM MARKET** ..... 102

**STAYING IN TUNE**  
by Hal Blaine ..... 106

**IT'S QUESTIONABLE**  
by Michael Epstein ..... 108

# EDITOR'S OVERVIEW



## Observations Of An Industry

We've all witnessed it. Those of us who've been around this business for some time are particularly impressed. I'm referring to the technological revolution in the drum industry. So much has happened in the world of percussion over the past ten or fifteen years: multi-drum setups, improvements in hardware design, a diverse selection in cymbals, every imaginable accessory item, electronics—even computers.

Is this an indication that, despite the nation's economy, everything in the drum business is better than ever? Perhaps that depends on which side of the fence you're on.

You'd probably answer yes, if you're among the group that can afford top of the line, and afford to experiment with the wide array of innovations now available. Not so, if you're not among that group. Likewise, business hasn't been especially thrilling if you're a leading manufacturer, wrestling with the fact that there's been a substantial decrease in the number of drummers who *can* afford the staggering prices on new gear, and even less who can afford to experiment with state-of-the-art technology. This has resulted in an industry that's made remarkable technological strides, while a huge segment of the consumer group it serves struggles to keep up with it, thanks to a recession-plagued economy.

Obviously, poor sales have forced many manufacturers to apply the brakes, at least temporarily. The situation has also prompted many to shift gears in search of the budget-minded and beginner market. Unfortunately, a floundering economic climate has had an equally adverse effect on this market, as well. Nonetheless, what we're witnessing is the inevitable reaction to the above, as everyone scrambles for a piece of the economy-level pie. Low-end market share has become very important to a lot of people. Look around, and you'll see it everywhere: Ludwig's *Standard*, LP's *Cosmic*, Gretsch's *Nighthawk*, Pearl's *Export*, Rogers' *R-360*, Zildjian's *Amir*, Remo's *PTS* each chasing a market which we should never have lost sight of in the first place.

This is not to suggest that an industry such as ours shouldn't strive to cater to the high-end through progress in technology and design. Those looking to maintain leadership positions need always concern themselves with research and development. However, in the rush to satisfy the pro market by being first with the biggest and the best, many seemed to forget about the opposite end of the spectrum. To lose sight of an entire segment of the market by ignoring it, or worse, pricing oneself out of it, can be a dangerous and unhealthy practice.

The question is, have we learned anything from all this? First, I'd like to think that this recession has taught us that considerable thought must be devoted towards maintaining the strength of our industry at both ends of the marketplace, and through good times and bad. Basically, that boils down to quality products at prices we can all afford.

I think we've also learned how strong we really are. The simple fact that we've continued to progress as an industry despite recession, inflation and dramatic shifts in market emphasis, is indisputable evidence of that strength. And though business may not exactly be "better than ever" at this particular point in time for everyone in our industry, we certainly can be proud of our accomplishments in light of the problems that confront us.

### STAFF:

#### EDITOR/PUBLISHER

Ronald Spagnardi

#### FEATURES EDITOR

Rick Mattingly

#### MANAGING EDITOR

Scott Fish

#### ASSOCIATE EDITORS

Michael Epstein

Mark Hurley

#### ART DIRECTOR

David Creamer

#### ADVERTISING DIRECTOR

Kevin W. Kearns

#### ADMINISTRATIVE DIRECTOR

Isabel Spagnardi

#### ADMINISTRATIVE MANAGER

Ann Thompson

#### DEALER SERVICE MANAGER

Ellen Urry

#### CIRCULATION

Leo L. Spagnardi

Robin De Paul

Janet Gola

Lori-Jean Syintsakos

#### SALES PROMOTION MANAGER

Evelyn Urry

### MD ADVISORY BOARD

Henry Adler, Carmine Appice, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Billy Cobham, Les DeMerle, Len DiMuzio, Charlie Donnelly, Saul Goodman, Danny Gottlieb, Sonny Igoe, Jaimoe Johanson, Jim Keltner, Don Lamond, Mel Lewis, Peter Magadini, George Marsh, Butch Miles, Joe Morello, Neil Peart, Charlie Perry, Charli Persip, Arthur Press, Paul T. Riddle, Ed Shaughnessy, Ed Thigpen, Max Weinberg.

### CONTRIBUTING WRITERS

Susan Alexander, Rich Baccaro, Charles M. Bernstein, Robert Carr, Jim Dearing, Clint Dodd, Robyn Flans, Stanley Hall, Dave Levine, Robin Tolleson, T. Bruce Wittet.

**MODERN DRUMMER** Magazine (ISSN 0194-4533) is published monthly by Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, NJ. 07013. Second Class Postage paid at Clifton, NJ. 07015 and at additional mailing offices. Copyrighted 1983 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. **SUBSCRIPTIONS:** \$21.95 per year, \$39.95, two years. Single copies \$2.25. **MANUSCRIPTS:** Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed stamped envelope. **CHANGE OF ADDRESS:** Allow at least six weeks for a change. Please provide both old and new address. **MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, NJ. 07013. (201) 778-1700. **POSTMASTER:** Send Address Changes to Modern Drummer, 1000 Clifton Avenue, Clifton, NJ. 07013.

# The Shadow Knows



Who knows what power and pulse lurks in the heart of a drummer . . .  
the Shadow knows.

From the richness of the special ebony stain wood finish, to the depth and projection of the oversized Resonator shells, the Black Shadow is Premier quality personified. Get to know a Black Shadow set at your Premier dealer today.

## The Black Shadow



FOR MORE INFORMATION SEND \$1.00 TO: PREMIER PERCUSSION, 105 FIFTH AVE., GARDEN CITY PARK, NY 11040

# READER'S PLATFORM

## WHERE'S ANIMAL?

MD has always made an attempt to article all drumming talents! Artists like Buddy Rich, Louie Bellson, Neil Peart and Simon Phillips have all seen well-written, very informative articles on themselves. But, I believe, as drummers, we've overlooked perhaps one of the most entertaining and admired drummers in the American television industry: "Animal" of *The Muppet Show*. Little or nothing has been written about Animal's history, influences, equipment or his brilliant technique. His ability to cope with all musical styles is evident, just by watching him perform on the show.

I feel an article on Animal would be informative, comical and very entertaining. After all, drumming is supposed to be fun, isn't it?

Randy Taylor  
Edmonton, Alberta  
Canada

*Editor's Note: Correspondent Simon Goodwin has submitted an interview with Ronnie Verrell, a.k.a. "Animal." Look for it in a future issue of MD.*

## LIBERTY DEVITTO

I enjoyed your bit on Liberty DeVitto. Not only is he a truly inspired drummer, but a cool guy as well.

Mark Evans  
Austin, TX

## ELVIN JONES: BRAIN FOOD

In the Elvin Jones interview I was truly stimulated by his scope of what and where drumming comes from. One of the finest articles ever printed. Also encouraging are some scientific facts concerning part of his diet. Elvin says, "If I'm on the road and I miss my meal at the restaurant, I can go in a grocery store and buy a can of sardines, a box of crackers, an apple and a pint of milk. I can get as much energy as if I'd had a steak dinner." In fact, the sardines are very good for an energetic drummer, and might help explain why Elvin is the way he is.

DMAE (dimethylamino Ethanol) is a natural amino alcohol and a precursor to choline and acetylcholine in the brain. DMAE occurs in the more "fishy" tasting fish, such as sardines. During the past few years DMAE has become popular as a safe, natural brain stimulant. Results from the use of DMAE have been remarkable. It elevates mood, increases intelligence, improves memory and learning and extends lifespan. Sounds to me that this should be added to any drummer's diet. Thank you Elvin Jones.

Bongo St. Louis  
West Palm Beach, FL

## ATTENTION ALL MUSICIANS

One of the founding fathers of modern jazz drumming, whose creative abilities have not yet been surpassed, Papa Jo Jones, Sr., is in need of help! He has recovered from a very serious illness and needs support, both financially and morally, so that he can regain his strength and come back to inspire us all, as only he can. Whatever we may contribute to his well being could never be as great a contribution as he has given to the world of creative music.

Jack DeJohnette

*Editor's Note: Jack DeJohnette has agreed to personally coordinate this effort to help Jo Jones. Contributions and letters should be sent to: Jo Jones, c/o MDM, P.O. Box 95, Willow, NY 12495. Checks should be made payable to Jo Jones, Sr.*

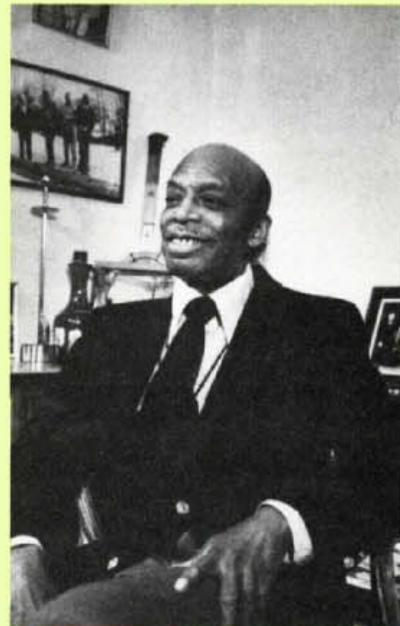


Photo by Rick Mattingly

## JONES & ERSKINE

I must express my enthusiasm with the Elvin Jones and Peter Erskine interviews. They were truly inspiring. Both artists captured the essence of improvised music, along with the social and commercial obstacles of their career development. As a player/teacher, I'm glad to see MD is maintaining a responsibility to portray these and numerous other artists. In this period of media hype, high-tech music—such role models of musical integrity are vital to future generations of musicians. Elvin and Peter both conveyed a genuine feeling of dedication, sensitivity and responsibility to music. Their love for playing is a great message to student and pro alike.

Adam Ginsberg  
Toronto, Canada

## ERSKINE, GORDON, THOMPSON AND . . .

The Peter Erskine January '83 MD was the best ever! I had the pleasure of meeting Peter in South Georgia while he was touring with Maynard Ferguson. He was a very nice, warm human being who tried to give encouragement to us younger players. I also enjoyed the Chester Thompson and Jim Gordon interviews. It's inspiring to read of two of the most legendary drummers ever (Gordon and Keltner) and hear them speak of their faith. Since reading MD regularly, my playing and confidence has improved both on and off stage. Fi-

nally, does anyone know what happened to Richie Albright, Waylon Jennings's drummer for many years?

Donny Screws  
Eastman, GA

*Editor's Note: Waylon's new drummer, Jerry Allison, told us that Richie is trying his hand at record producing in Nashville.*

## COLAIUTA, ERSKINE, THOMPSON AND MORGANSTEIN

There was much celebration when I discovered that Vinnie Colaiuta had at long last been recognized and put on the cover of MD. I followed him when he was with Zappa, and I sensed his excellence for a long while. Also, thanks for the Erskine interview, and Chester Thompson too! It seems like you guys pick all of the performers I would pick to interview. You might do Rod Morganstein though. Enough praise. Here's a question. What do all of your Advisory Board Members actually do?

Greg Crowl  
Stillwater, OK

*Editor's Note: The Advisory Board Members help us in many ways. Primarily the MD Editors refer to the Board Members for technical answers and advice. Each Member has his own area of expertise. They, in turn, keep a close eye on MD and stay in touch with us, from time to time, with suggestions and ideas.*



# ROGERS® Country U.S.A.

Paul English,  
Willie Nelson



Jerry Borden,  
Ernest Tubb



Phillip Fajardo,  
Gatlin Brothers



Billy West,  
Slim Whitman



Jimmy Heap, Jr.,  
"Hank Williams Original  
Drifting Cowboys"



Greg Dotson,  
T.G. Sheppard



W.S. Holland,  
Johnny Cash



John Stacey,  
Nashville Studio



Why do more top country drummers play Rogers than any other brand?

Easy. For over a century, Rogers has been the leading American innovator in drum equipment – with developments like the Dynasonic™ snare drum, MemriLoc hardware, XL drums and

multi-stack tom tom holders.

Visit a Rogers dealer and hear the real sound of American Country... from Rogers, naturally.

**ROGERS®**  
1300 E. Valencia, Fullerton, CA 92631

# ASK A PRO

## SIMON PHILLIPS



Photo by Rick Malkin

**Q.** What exercises do you use to build up coordination for double-bass drum playing? I've heard that you play rudiments on your bass drums. Is this helpful?

John Lahman  
Terrell, TX

**A.** Yes, very helpful, e.g. paradiddles. Anything really to gain coordination with your feet. Just treat them like another pair of hands.

## CARL PALMER

**Q.** What kind of churchbell did you use on the *Welcome Back My Friends* live album, and where can I purchase one?

Matthew Montalbano  
Staten Island, NY

**A.** The churchbell was, in fact, one of a set of eight bells installed in a church. The particular bell I used was tuned to E, but is actually slightly out of tune. I really don't know where you could buy one, but you could try to trace the foundry who made it. The name is the Allgate Bell Foundry.



Photo by Rick Malkin

## BILL BRUFORD



Photo by Margaret A. Maxwell

**Q.** Your snare drum sound, long your trademark, has changed considerably since *Crimson's* rebirth. What are your thoughts on this? Has Robert Fripp had any say as to the difference in sound?

Dave di Rasio  
Wilkes Barre, PA

**A.** Yes, I suppose my snare drum sound has changed to a more "normal" sound recently, particularly on the *Beat* album. Somehow, I detect in myself a decreasing interest in such tedious percussive items as "snare drum sounds." If Robert Fripp has noticed this at all, he probably couldn't care less. All drum sounds are changing fast and becoming less identifiable—the thing making the "bass drum sound" may not be a bass drum at all. The "bass drum sound" may change 10 times in as many minutes, or not at all for an hour. Great! Let mayhem reign and may all observers of "bass drum sounds" be endlessly confused.

## RUSS KUNKEL



Photo by Lissa Wories

**Q.** Your drums sounded fantastic when I saw you in concert with both Joe Walsh and Dan Fogelberg. What kinds of drums and heads are you using to get that sound?

Rick Baier  
Omaha, NE

**A.** On the Walsh tour I used a Sonor kit, and on the Fogelberg tour I used my favorite set of drums, which are Gretsch. For both sets, the snare that I was probably using was a Ludwig Black Beauty. It's hard to beat that sound. All the drums have clear, Remo Ambassadors on the top and Diplomats on the bottom.

## SHEILA ESCOVEDO



Photo by Martin Cohen

**Q.** In the MD December issue, you tell of the torture hands go through while playing congas. Is it safe for a kit player's hands to play both drum kit and congas?

Michael Clark  
Owensboro, KY

**A.** It depends on how you play the congas. If you're relaxed and play with your wrists and not your arms, you'll be okay. Swelling is caused by playing too hard. I use mic's when I play in clubs and this helps me not have to overplay. I play three drums and the mic's are placed between the first and second, and second and third drum.

## PAUL HUMPHREY



**Q.** What type of ride cymbal did you use on the Steely Dan song "Black Cow"?

Richard De Carlo  
Los Angeles, CA

**A.** Back then I was using a Paiste 2002, 20", medium-heavy ride. It came from a special selection that a friend, who was with the Hayman Drum Company, sent me, long before this particular line of cymbal was on the market. I liked this cymbal because the sound cut through with a definite stick attack and not much overtone. I used it in all kinds of situations, live and on record, jazz and rock, and it always sounded good.

# TO REALLY HEAR CYMBALS, FIRST YOU'VE GOT TO OPEN YOUR EYES.

David Garibaldi

"For years I played cymbals without really thinking about what I was doing. Then my eyes were opened to the fact that a cymbal set is really an adventurous musical instrument.

By getting to know about cymbals, carefully selecting them and tuning my ear to their character, I became more in control of my playing and more confident as a musician.

My cymbal set is an instrument that can express

my conception of sound in a way no other can, and no other cymbals are as expressive as Paiste. The range of sound colors is astonishing—there's a fairly limitless choice of musical possibilities and combinations.

Here's the Paiste set I'm currently playing—picked out from a Paiste Sound Center—not out of some "preferred customer" stock.

They're expressive, they're consistent and they're great musical instruments."

Visit a Paiste Sound Center.

There's a wealth of enlightenment and inspiration in the special sounds you'll find there. And for a short course in cymbal expertise, get your hands on the

comprehensive 60-page Paiste Cymbal Manual and Profiles 3 book of set-ups and biographies of hundreds of top international drummers and percussionists.

For your copies of the Paiste Cymbal Manual and Profiles 3 book, send \$3.00 to cover postage and handling to:

Paiste America, Inc.  
460 Atlas Street, Brea, CA 92621

**PAiSte**

CYMBALS SOUNDS GONGS



**J**ack DeJohnette can fool you. His outward appearance is often in contrast to what is going on underneath. Take his drumming, for example. Jack is totally relaxed behind the drumset. His movements are conservative, and he often doesn't even work up much of a sweat. But don't be misled. Jack's manner while playing comes from total mastery of his instrument, a great deal of power, and complete control of that power. His intensity is channeled into the music, rather than being wasted on physical flamboyance. Visually, only Jack's facial expressions reflect his intent. But forget the visual music is to be listened to, and you can hear the intensity in every note Jack plays.

When speaking with DeJohnette, a similar contrast occurs. Soft-spoken and unpretentious, Jack's manner belies the depth and seriousness of what he says. Jack knows exactly who he is and what he stands for, and this knowledge gives him a self-assurance that doesn't demand an overbearing personality. Jack DeJohnette's laid-back demeanor may indeed fool you at first, but beneath his mellow exterior there is an intense fire burning, fueled by knowledge, experience and integrity.

**RM:** In a *down beat* article about twelve years ago, you said, "The way I see it, music and the music business are in a terrible mess." How do you feel about that now?

**JDJ:** It's about the same as it was when I made that statement twelve years ago. It went up for a while, and there was a sort of false feeling that there was some real money to be made with the crossover music and the so-called "fusion" music. The record companies thought they could package it and make jazz sell a million copies an album. With certain kinds of it they did. People like George Benson and Herbie [Hancock] made that crossover, and the companies thought they could do that with jazz all the way down the line—mainstream jazz and so forth. But it didn't happen the way they thought it would, and a lot of artists were dropped. The jazz musicians had decided, "Well, if the rock 'n' roll cats can make 75-thousand dollars a night, so can I." And even when some of the musicians did make some really good crossover records, they were in competition with the already-established rock groups. So they may have cut into a little slice of that audience, but the return was not the same. American record companies really got nervous. They couldn't maintain a consistent level of accessible jazz.

It's getting harder and harder to keep this music accessible to people. There are a few commercial radio stations that are trying to do it, but they are having trouble. The public radio stations and the college stations have more or less kept the music on the airwaves in America. But the pressure is on these stations to get funding; to get people to send money to keep them on the air. And the record companies—the economy is really forcing the serious issue of survival of the fittest. That's what we're all up against right now. I suppose the people who are well-established won't be hurt by this, but for the people in the middle, and the ones just starting out, it's really an uphill battle. We just have to hang in there until it levels out. I'm not saying it's going to get better, but it has got to level out at some point. Then we'll have to start all over again and be more careful about what we're doing. So right now, you just have to have a strong sense of dedication, as you have always had to have with this music. You have to persevere with it and determine how much you really need to make a living. You may have to take a regular job, or try to do other things besides music, or take gigs you wouldn't normally take. I feel that's the only way you can survive in it, because that's the decision I made. I don't just take one area and run it out all the

way. I like to keep a diverse mixture all the time so that I'm free to keep things moving. But in that freedom of movement and diversity, there's consistency.

We Americans have been sort of spoiled to have anything and everything without really valuing anything. We have to look at everything and make wise choices about what we're doing so that we can make everything count without wasting anything. I think the music industry needs to support the artists through these rough times, instead of giving up on them if they don't make it right away. That's what's wrong with this country: they want everything right away. Instant gratification. You know, with jazz—like anything of quality—you have to start somewhere and build it and work with it and nourish it and try to keep it going. You have to know that it's a long-range investment and not an instant overnight success. The problem with overnight success is that a lot of times, you're not ready for it.

**RM:** One thing that I have seen changed over the last few years is the number of smaller record companies—such as ECM and a lot of the independent labels—who do seem to be committed to the artists and to the music.

**JDJ:** Yeah, there are more records being made now than ever. That's a big problem in itself. There are so many records out now the market is being saturated. European companies are distributing here; Japanese companies are distributing; there are small American labels; there are people doing their own records on their own labels—everybody's making records. The competition is very stiff. There are outlets for people working on small, limited budgets, but they are going to have to take serious precautions to put their money where they can get the most out of it, instead of just putting it all over the place. You have to make very serious decisions about what your priorities are. People who are seriously committed to persevering with their art in spite of the recession will be forced to make those decisions.

**RM:** A lot of people who try to keep high artistic standards in the face of the economic realities get frustrated and depressed. How can one deal with all of this in a positive way?

**JDJ:** Well, you just have to be realistic about it. You have to work with a concept, keep a small budget, and strive to make that concept grow. Like ECM has a concept, and I think that's one of the things that grabbed the listening audience and made ECM stand out from the rest of the jazz labels. And one of their main objectives was to maintain a high level of creative output with the people they dealt with. I've always been of the belief that if the other jazz labels had had a similar concept, they might still be in business today.

You have to keep your perspective. When I decided to pursue the avenues of music that I wanted to deal with, I just asked myself: "How much do I need to make to survive and be in a position where I'm not under any pressure to play a certain type of music for financial reasons?" Fortunately, the times were right and the company believed in that type of thinking and supported it. I think that's the kind of attitude you have to have, but not everybody feels that way. The general attitude of most people is that jazz, in its purest form, is something that only a few select people can understand. So it got to the point where musicians were saying, "It's not jazz; it's 'people' music." When you identify what it's for, then there's a market.

**RM:** Some musicians have said, "I don't want to talk about my music; I just want to put it out there."

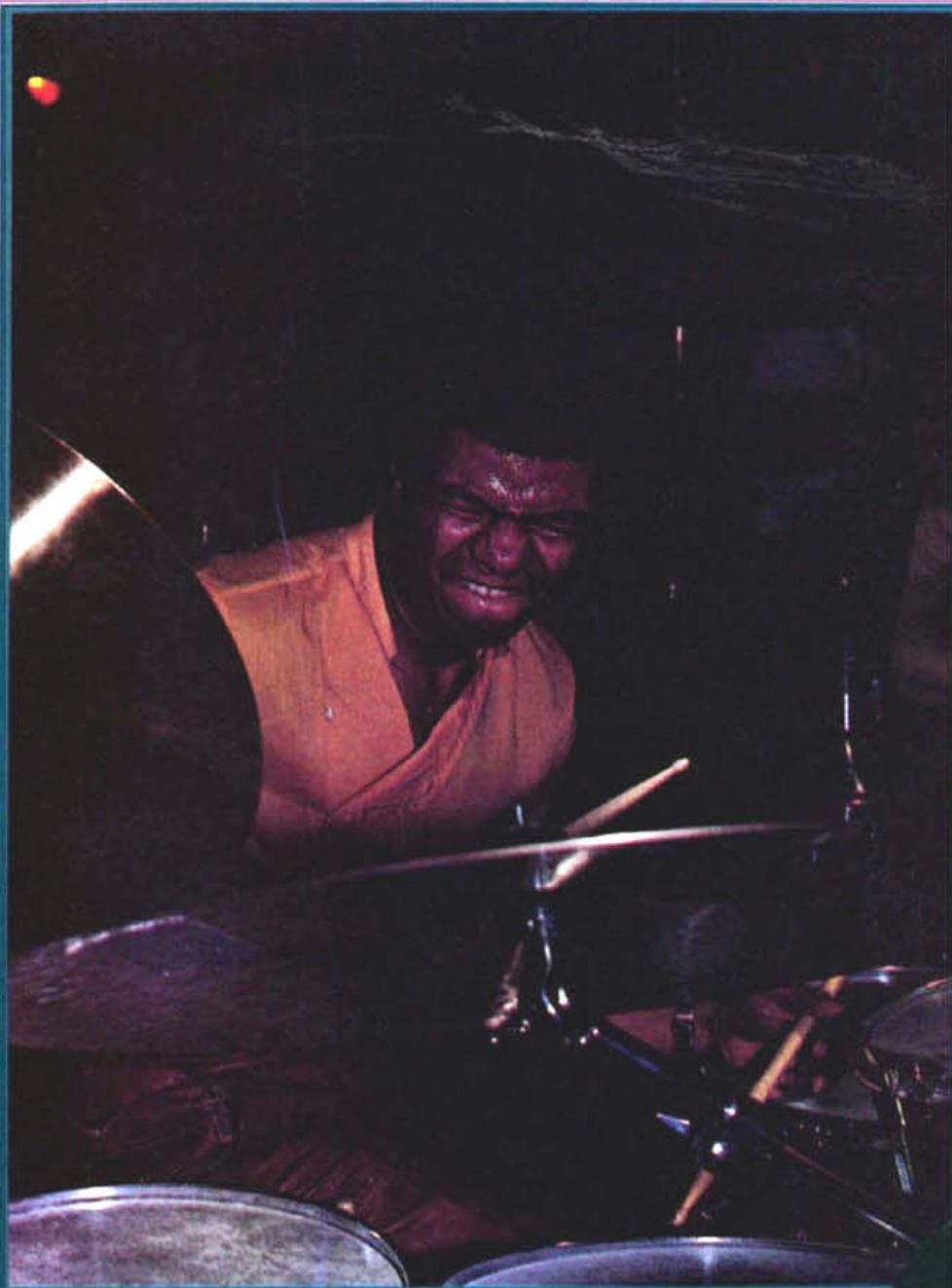
**JDJ:** The reason we have to talk more about the music now is because of competition and advertising. We're in such a media age right now. There's stuff coming at you

# JACK DEJOHNETTE

by  
Rick  
Mattingly



Photo by Laura Friedman



all the time. Look at all the ads you have in your magazine; there's all kinds of stuff. So when you are selling a product on the market, you have to tell the people *why* they should be interested in that product. You really have to be specific and clear about what it is you're doing, what you're presenting, and why it is important that *your* way is something that people should check out. If you want them to come to something, you have to reach out and give them a reason to come. They have to feel that you're trying to communicate with them, and that you're not talking down to them, or that you feel that what you're doing is above them. So these things are important. You have a product—music, art—and you are trying to sell it. And hopefully, when you sell that, there will be an interaction going on. You will share the music, and it will be an experience. It's important that the people go out with something not only in their heads, but also in their hearts, emotionally. That lasts a long time, and will make them come back again and remain fans of yours.

**RM:** When jazz musicians do achieve a certain amount of success, a lot of people in the "jazz establishment" start putting them down, and saying, "That's not really jazz." I often wonder if there's a form of self-fulfilling prophecy going on with these people who are convinced that jazz is never going to be successful.

**JDJ:** There's that whole attitude that a jazz musician has to be scuffling, scraping pennies, not part of the mainstream of life, and yet maintain artistic integrity. And so any of us who have ever played with a more commercial sound have felt a pressure to defend it. There was this conflict between maintaining a so-called "jazz-mentality consciousness" and compromising the music to make a better living. The musi-

Special Edition rehearsing at Fat Tuesday's



cians were just saying that they were fed up with having to worry about where the next meal was coming from, and they were making an attempt to better their station in life. If you can play music, why shouldn't you make a decent living for yourself? So there's a clear rationale for making that decision. People like Chick and Herbie are trying to keep a balanced thing going between both. They genuinely like to be free to do both types of music. There are some people who say you can only do one thing or the other. But you have choices. This is America, and there are lots of choices.

Jazz runs a whole gamut, you know. There is Latin jazz, funk, soul, straight-ahead, avant-garde—we have all these terminologies which people use to identify what they're talking about. But the term "jazz" can fit a whole lot of different categories. We get into debates about whether some music is pure jazz, or if it's just watered down music. But if there is some improvisation in it whatsoever—no matter how simple—then it's still a form of jazz. Some artists' music is not as adventurous as it would normally be, and so they call that commercial jazz. So you can sell 10-million records and still be considered jazz. But then Miles and Coltrane each captured a huge audience, and they didn't need to compromise their music because it was so strong and so powerful. But, you know, when you put your music out there, you're subject to criticism. We all know that. But the artist has to make a choice about the music he is going to play, and then he has to live with it.

**RM:** One of the decisions you have made is to blend a lot of different elements into your music. How do you go about merging an outside element into your own concept?

**JDJ:** Let's say I'm pursuing a reggae piece. I research the reggae totally, because I know there are people who are going to check to see if I've done my homework. Even if I'm going to take the reggae feel outside of its normal context, I still want to pay respect to that feel, and show that I

respect that type of music. It's like the *Sketches of Spain* album that Miles and Gil Evans did. They extended the colors but still paid tribute to the tradition of the music. As long as you take care to keep some kind of connection with that underlying tradition, you can communicate the extension of it. That's what we're doing: extending previous musics that have gone on before us. We're extending them and recycling them; giving them a new suit of clothes to make them come out differently. You can attract peoples' attention to a particular direction by drawing on other things. But you have to have a clear idea of how you can communicate in different directions so that the public will still know where you're coming from.

So based on those kinds of things, you try to research and do something that will grab at the public's tastes. You have to know what's out, and what's doing well and what's not. For instance, when the first Special Edition album was made, that was a period of time when there was a lot of nostalgia going on. "Zoot Suit" had that sort of '30s and '40s big band feeling, and right away, people began to notice it. Even though the music was an extension of that feeling, it gave people a point of reference they could relate to right away, and it turned out that that album drew a lot of attention. It made Special Edition a more sought-after group than the other groups I've had. So I'm just trying to keep my finger on the musical, sociological and political pulse of the world. You've got to be part of the world. You have to deal with it, one way or another, and I try to deal with it.

**RM:** To go back to your analogy of giving the music a new suit of clothes, I can still tell that it's you wearing the clothes. But with some people, it's more like they are wearing a costume, complete with mask, and you can't tell who or what is under it. How do you respect a style without losing yourself in it?

**JDJ:** That's a hard thing to talk about because it's an intuitive process. You have to

know how far to go with it. The two things you have to be aware of are knowing what the composition is saying, and knowing what direction you want the improvisation to go. Basically, you're talking about feeling. You have to trust your intuitiveness, because that's one of the things that made people like Miles or Ahmad Jamal as great as they are. They knew how far to take it out, and then when to put the brakes on. People are given that gift, and they have developed it. In that spirit, I've tried to get a balance. Sometimes it's better to be a little imbalanced to get the concept across of what you're trying to do. To get your ideas out, you sometimes have to go out beyond the limits. Other times, you might have to do the opposite. It's a highly individual approach.

**RM:** Doesn't it also have a lot to do with having a strong sense of identity? If you know who you are, then you know how to use influences and make them part of you.

**JDJ:** You have to have some sense of where you are in relationship to the world, and how you fit into it. Writers, painters, musicians—anybody in the creative field has to have that to give that personal stamp to whatever they do. It's also that sense of knowing when you're on to something; that automatic radar that tells you, "This is it." That's the magic that happens in all creative people. Some have it in higher doses than others, but there's that thing that tells you that you're on the right track. Of course, you get feedback from other people, and you use it as a gauge. Some people don't need that, but I'm sure other people wouldn't bother playing if they didn't have that feedback.

**"NO MATTER HOW GREAT YOU SOLO, PEOPLE CAN'T WALK OUT OF THE CLUB HUMMING YOUR DRUM SOLO. I WANT PEOPLE TO GO OUT SAYING THEY ENJOYED THE MUSIC."**



Photos by Laura Friedman



**"IF YOU WANT TO FIND OUT HOW GOOD YOU ARE, AND WHETHER YOU CAN MEET THE CHALLENGES, THEN YOU HAVE TO PUT YOURSELF IN THE ENVIRONMENT WHERE THE COMPETITION IS REALLY STIFF. ONLY THE BEST PLAYERS SURVIVE."**

**RM:** How does one develop a sense of self awareness?

**JDJ:** I think all the great musicians heard things they liked, and tried to emulate them. Copying the people you look up to is a good way to develop as long as you know it's a transitory stage. You're using that as research; studying the solos to see how a person did something. Some people can pick it up just by listening; others have to go to the books. As long as you know it's to help you get more a sense of yourself—to help you find what you're looking for—then it's okay. But a lot of people stop there, and they become imitators. That's the danger of copying. You should just use it for research; check it out and then move on.

When you say you've been influenced by someone, it should mean that you took certain things from that person's style to help you find your own direction. It's a chain that goes on, and you can't avoid it. Nobody can come through here and say that they didn't come from somebody else. It's just totally impossible to say that you came from nowhere; that nobody influenced you. We're influenced by everything. It's how we grow; how we develop. We can't get away from it.

I once heard a recording of Jo Jones playing a solo, and his solo went from the '30s all the way up to today. He was really playing *music*, and I heard all kinds of things. Like, I heard where Philly Joe came from. Philly, of course, came to prominence with Miles. I really liked the way he took the rudiments and made them swing. And a lot of Jo Jones was in the things that Philly played. Then Art Taylor came along and incorporated Philly Joe,

Kenny Clarke and Art Blakey. He developed a style of his own which made him one of the top drummers, and he was one of my favorites. And then we had Roy Haynes, who was such an individual that a lot of people didn't understand what he was doing sometimes. A lot of what Elvin played was influenced by what Roy played, like turning the beat around and not playing the hi-hat on "2" and "4" all the time. Roy has a lot of finesse, control and imagination. Then Tony [Williams] came along with a combination of Elvin, Roy, Max, and a little Alan Dawson. After hearing Alan play, I think he and Tony influenced each other. And then of course Max was a pioneer of the drums. He was able to play and spell out clearly the composition, the form, everything. And then Art Blakey, of course. The swing man. Always hard driving and in control of the music. These are all people who are still involved with the art, and they are all complete musicians. If it weren't for them, I don't think I'd be where I am now. We have to learn from them; pass this legacy on. We carry it on, recycle it, redefine it, and keep breaking new ground with it.

**RM:** I remember an analogy I once heard: The words we are speaking are the words we learned by imitating our parents. But we can then use those words to express our own thoughts.

**JDJ:** Right. That's good. You see, you need analogies like that to make it clear to people who have an intellectual concept of music. They get so caught up in the thinking process, they lose sight of the feeling. So you have to give answers that will lure that intellectualism and pull it down to the realm of the intuitive. Finding your own

direction is hard to describe, but it's a process of finding out that you have something to offer, and then putting yourself in the right situations. You have to work hard to develop it and give it room and space to develop in. It's usually your peers and the public who sort of give you that confidence to continue on. You don't just do it for yourself; you like to do something that can relate to more people than just yourself. It's a circle—you give something and get something back. But you have to believe in yourself that you have something to offer. You have to find out if you do, and it's usually the people in your field who will point that out. It can also be a listener who doesn't have any technical knowledge about music, but likes it because of the mood it creates. So again, it's all based on feedback. You need feedback to know how the music is communicating. Most people don't do things solely for their own benefit. We don't hear about people who are tremendous but who turn their back on the public at large.

If you want to find out how good you are, and whether you can meet the challenges, then you have to put yourself in the environment where the competition is really stiff. Only the best players survive. One of the problems you have now is that there are not that many places for a young musician to play steadily and provide a decent living. So there's always compromise involved. You have to go into the studios, or play with show groups or top-40 groups just to survive. Musicians are their own representatives to other musicians. When players hear other players who have something happening, they will say, "Hey,

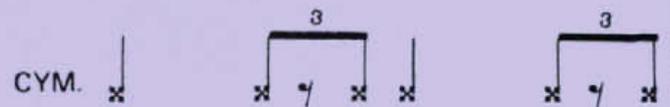
*continued on page 32*

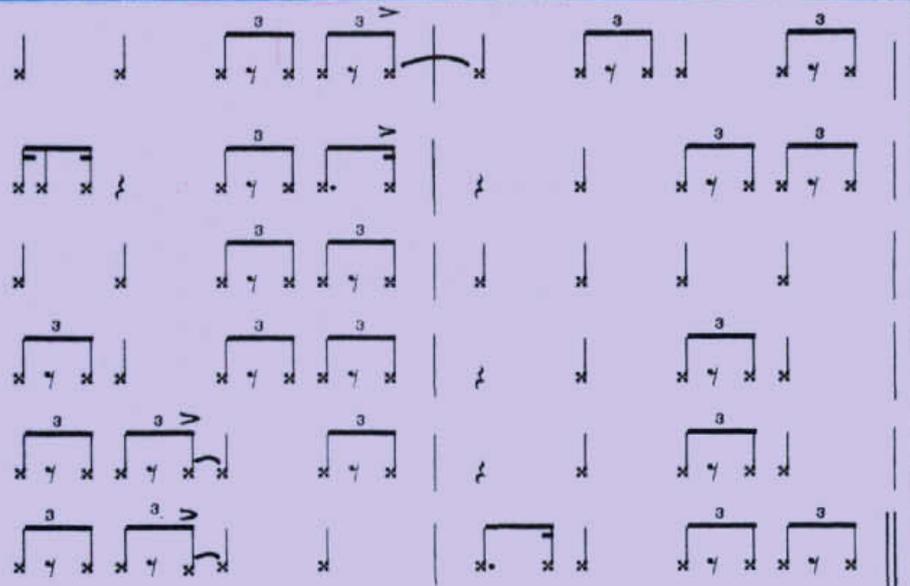
# Master Lesson

by Jack DeJohnette

If you are a beginner, you should start out by learning the basic swing beat and adding the basic coordination, independence, and playing the hi-hat on two and four. There are still a lot of drummers who play the traditional ride cymbal rhythm with little variation, and it doesn't necessarily sound outdated. It's *how* one plays it that matters.

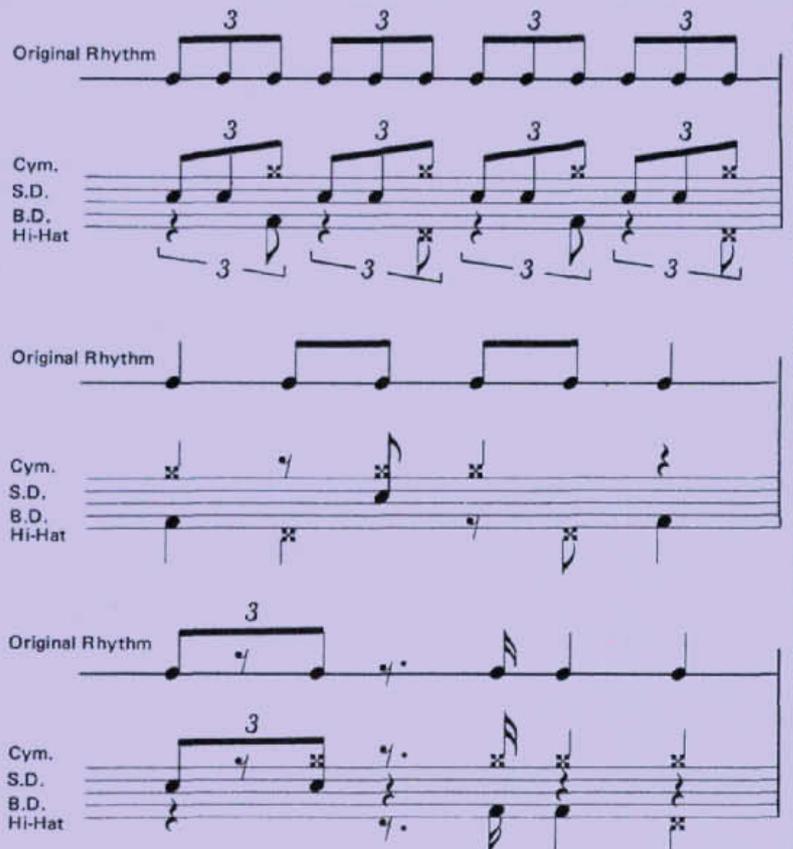
As you start to listen to more contemporary drummers, you will notice that the ride cymbal pattern changes. Changing the rhythms or the accents is just another way of coloring the time without breaking the swing, or the groove. And each person who plays that way—changes the cymbal rhythms around—does it differently. Even if two people read the same notation, their feeling will interpret that, and it will come out differently. And that's the beautiful part about it: You can take a concept and give it to a group of musicians, and each one will interpret it a different way. Each way will be as different as the individuals are, and yet will be based on a similar concept. So there are a variety of ways you can turn the rhythm around. It's challenging. The following cymbal rhythms are taken from the beginning of the piano solo of the piece "Moon Germs," from the album *Moon Germs*, by Joe Farrell. (CTI 6023)

CYM. 



After learning to break up the swing on the cymbal, the next step is to then break up the rhythm between the hands and feet, again, without breaking the groove. The idea is that you don't have to keep the swing strictly on the cymbal. You can shift from the cymbal to the bass drum and let it take over the groove, or you can play something between the snare and the tom-tom and let them take over. As long as you keep a connection of swing, you don't just have to stay on the cymbal.

I always try and think of the drumset like a piano, with the cymbals being like the sustaining pedal. You can hit the cymbals and let them ring while you play something on the drums. And when you listen to a drummer, you can focus on the player's left hand, or right foot, or whatever, but you're hearing the *whole* set. It's just like with a piano—you can focus on the left hand or the right hand, but you hear the *piano*; the *whole* instrument. In other words the whole is made up of many, just like the body is made up of lots of little cells. It's the same thing with the drumset, so when you break up all these patterns around the set, you're just shifting the emphasis, or the tonal color. But there is always a connection, no matter what you are doing. There is a rhythm going on somewhere in the complexity. By breaking up a basic rhythm between the different parts of the set, you can create a different color and that helps to keep it from getting boring. The following examples show how a basic rhythm can be divided among the different parts of the drumset.



The idea is to utilize *all* of the traditions. Sometimes you will want to use the more traditional swing rhythm on the cymbal with the hi-hat on "2" and "4." Other times you will want the more abstract style with shifting cymbal accents and rhythms split between different parts of the drumset. It's all according to what kind of music you're playing and where you think it fits.

# ARTIMUS PYLE



Photo by W.L. Bill Allen, Jr.

by Scott K. Fish and  
Paul T. Riddle

*The name Artimus Pyle conjures up the image of a guy in cut-off jeans ailtfrayed at the ends, hair hanging down the middle of his back, tucked under a wool hat, and a long, long beard that hides half a face and frames a pair of very intense eyes. In short, Artimus Pyle looks crazy and nasty. This was the Artimus Pyle we saw with the Lynyrd Skynyrd Band. And it was with hesitation that I interviewed Art. I took along Paul T. Riddle for security, and because he's been Art's friend for a long time.*

*I was right and wrong about Art. He isn't nasty, but he is crazy in that he's out of the ordinary. He moves like a thoroughbred itching at the starting gate, impatient to run the race. His intense eyes are windows to a thunderstorm. And it seems like the only time that thunder is released is when he's behind the drumset. Yet, I've seen Artimus in the calm eye of his storm. Paul, Art and I were sitting poolside, conducting this interview. Art was telling us the story of the plane crash that cut short his career, but mostly took the lives of people he loved. And he started to cry. That was the eye of his storm.*

*In East of Eden, John Steinbeck wrote a philosophy that Artimus might agree with: "It seems natural and good to me to ask myself these questions. What do I believe in? What must I fight for and what must I fight against?"*

*"Our species is the only creative species, and it has only one creative instrument, the individual mind and spirit of a man. Nothing was ever created by two men. There are no good collaborations, whether in music, in art, in poetry, in mathematics, in philosophy. Once the miracle of creation has taken place, the group can build and extend it, but the group never invents anything.*

*"And this I believe: that the free, exploring mind of the individual human is the most valuable thing in the world. And this I would fight for: the freedom of the mind to take any direction it wishes, undirected. And this I must fight against: any idea, religion, or government which limits or destroys the individual. This is what I am and what I am about. I can understand why a system built on a pattern must try to destroy the free mind, for this is one thing which can by inspection destroy such a system. Surely I can understand this, and I hate it and I will fight against it to preserve the one thing that separates us from the uncreative beasts. If the glory can be killed, we are lost."*

*Artimus, this free-spirited individual touched me in many ways. One evening Artimus called my home in New York City from South Carolina so I could hear his new Pearl drumset. For 10 minutes I held the phone to my ear while Art was saying,*

*"Now, this is my 20" floor tom-tom. Listen to this. "BOOM!" These are the three mounted toms." BOOM-BOOM-BOOM. And I know that if I were in a situation where I had to fight ten guys with bats and chains, Artimus would be right there with me even though he knew we hadn't a prayer just because he was my friend.*

**SF:** Can you pinpoint a person, place or thing that made you decide to be a professional drummer?

**AP:** My father, banging on the dashboard of a 1950 Ford to Glenn Miller, Jimmy and Tommy Dorsey, Les and Larry Elgart—all the old big bands. This was in Tennessee where I was raised. That kind of got me into it, and I'd start banging on Mother's Oats boxes; anything round that looked like a drum. I didn't actually get a drum, per se, until I was about nine years old and I got a set of bongo drums.

In a way, I've never really taken it too serious. I can keep a beat, but I'm not what

Photo by W. L. Bill Allen, Jr.



I'd consider a World Class technique drummer. I like to play. I have fun doing it. It comes pretty natural. When you do anything everyday, you get better at it.

In the sixth grade I went into the school band rehearsals. I asked the band director, "Do you have bongo drums in the concert band?" He said, "No bongos." I walked out and went back to my class and started thinking that maybe I could diversify a little bit. I got into the school band playing snare drum.

I took one drum lesson from a guy for a half hour one time. He was teaching me, mama/dada, mama/dada. I had already picked up a "feel," I guess, from my

Dad's banging on the dashboard, the bongo drums and all the different influences—Gene Krupa, and Joe Morello was an influence later, but I'd heard about the guy and I knew he was a monster.

My Dad pushed me up on stages. "Hey, my son plays drums. He's going to jam with you." I'd get up there and play, and mess up and turn the beat around. After so many times of embarrassing yourself like that, you get to the point where you really think about what you're doing. You think, "Well, I'm going to play this right. There's a wrong way and a right way and I'll try to come out the right way."

The Artimus Pyle Band is a lot of fun because I'm able to write my own parts. By no stretch of the imagination am I saying I'm a writer! I used to read music in concert band, but my background has basically been whatever comes natural. The hardest thing I've ever tried to do was copy another drummer's lick. I get a mental

block. When I first got with Lynyrd Skynyrd they had had two previous albums and I had to learn Bob Burns' parts. It wasn't natural. Up until that point, in all of the songs I'd played in copy bands, I would approach the drum parts similar to the song. But I would never really try to copy the part exactly. With Skynyrd, that's what they wanted. They wanted songs like "Sweet Home, Alabama" and "Free Bird" cut and dried the way it was on the album. I could see their point. That taught me a lot about song structure.

In this group now, I play whatever comes out of my mind and whatever fits. Afterwards I trim it down a little bit be-



Artimus' new Pearl drums: 28 x 16 and 22 x 16 bass drums, three mounted Extender tom-toms, an Extender snare and a 20" floor tom-tom. All the drums are blonde maple.

cause the first time around on a tune I over-play. One of my influences was Keith Moon. He's just like Mr. Roll.

Listening to cats like Paul putting *parts* into songs that *he* was instrumental in coming up with, helped me a lot. Now I'm freed up a little bit and I trim my parts down; I can play them without even thinking about it because *I* came up with the part.

**SF:** What kind of reading did you do in the school concert band?

**AP:** It was snare drum on one line. Bass drum on another. Cymbals. You go along and count 32 measures and then play a cymbal crash. I'd get to about measure 29 and forget where I was and throw in the cymbal crash anywhere I felt like it! The band director would stop the whole band. "Now, Mr. Pyle? Mr. Pyle, uh . . . that's *wrong*." I'd get demoted from snare drum to bass drum; then from bass drum to cymbals; then they'd put me on woodblock. Every once in a while we'd play "Western Skies," and I'd have a woodblock part.

**SF:** You did a lot of bouncing around as a kid.

**AP:** I was born in Louisville, Kentucky in 1948 and moved to Tennessee. My father was a builder/constructor. He followed the building boom in the '50s that went north. We got as far as Columbus, Ohio and that's where I graduated high school. Then I went to college at Tennessee Tech University for about a year. I studied pre-law but I made terrible grades. I was never a good student. I have to pick it up natural or it's not happening. I don't retain things too well when I read them. I stayed in

school about a year and then the Dean of Men called me up one day and says, "Why are you here? All you do is ride your motorcycle in front of the girl's dormitory and drag your wing tips with the heel taps and make sparks! What's *wrong* with you?" So I went home. I left that school in Tennessee and was going to join the Navy. The Navy Recruiter said, "With a name like *Pyle*, you ought to join the Marines!" So I said, "Screw you." And I walked across the hall and joined the Marines. I got out as Sergeant. My father was killed in a mid-air plane collision in Albuquerque, New Mexico while I was still in the Marines in '71. They let me out on a hardship discharge. They gave me a big break. They let me out like three days early. I really realized at that point that drums was what I

**"IT TOOK ME ABOUT A YEAR TO REALLY LEARN HOW TO PLAY IN PROPER PERSPECTIVE WITH THAT GROUP, AND TO SEE WHAT A GREAT BAND I WAS PLAYING WITH."**

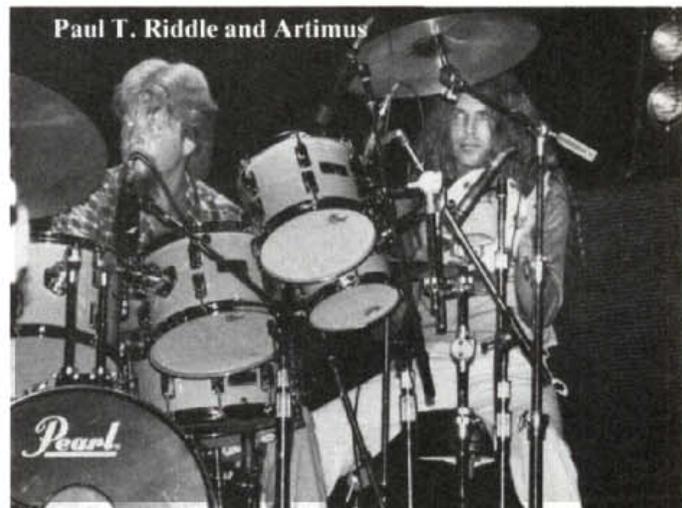


Photo by W. L. Bill Allen, Jr.

really enjoyed doing the most. It wasn't just because it came easy. It was because I did have some real magic moments and it felt good. So, I got in a band called The Next Voice. We went up to Martha's Vineyard and played three months and then went down to New York and recorded a little. Then the band went to five different states, and I came to South Carolina.

My wife, Patricia, had gone to school with some of Paul's constituents from the Marshall Tucker Band, and introduced me to a couple of guys.

**PR:** Artimus used to come by our house. My wife, Holly, and I had a house in town before we moved out to the country. Artimus would always come by close to the weekend in his Volkswagen van, with his drums in the back. I'd give him a pair of new sticks if I had some.

**AP:** Or he'd leave them on my doorstep. I'd open up my screen door and there'd be whatever I needed that I didn't have.

**PR:** And he'd never *ask* for anything. But, he'd come by every weekend on his way to Atlanta. He'd go down to all the clubs that were happening in '72 and '73 and knock on doors. He'd walk in there and say, "My name's Artimus. My drums are in the car."

Meanwhile, Ronnie Van Zant asked *me* after Skynyrd had been on the road with Marshall Tucker for a while — "I'm having troubles with my drummer. Man, I *need* a drummer." I said, "I got a guy. I swear, man, there's a guy that'd be here tomorrow with his drums on his *back*! Just give him a shot. I think he's exactly what you're looking for. This guy is a strong player. He's a man."

**AP:** That's the kind of support I had. One day I was working construction and Tommy Caldwell [original Tucker bassist] called me up and says, "Charlie Daniels is looking for a drummer." I called Charlie in Nashville. He said, "Meet me in New Orleans and I'll audition you." I put a new clutch in my Volkswagen and drove on down. Charlie is one of the finest cats in the business. He had two drummers and the

**"MY CAREER AS A DRUMMER HAS NOT BEEN BASED AROUND A TECHNICAL APPROACH. IT'S BEEN BASED AROUND BEING GIVEN OPPORTUNITIES TO PLAY WITH SO MANY DIFFERENT TYPES OF GROUPS WITH DIFFERENT STYLES."**



Photo by W. L. Bill Allen, Jr.

drummer that was going to quit decided not to. I said, "Charlie, what's the deal?" He said, "It's exactly this. I'm in the middle of promoting an album. The drummer that was going to quit didn't quit. If I had to take the time out to train you and work you in, it would really hurt my album sales and really hurt me right now. But, I do know of a band that needs a drummer." And *he* gave me the numbers for Lynyrd Skynyrd.

*This* is the clincher: Paul invites me to this big jam in Atlanta with Wet Willie, Marshall Tucker, Lynyrd Skynyrd and the Allman Brothers. The Tucker Band was going to drive their bus in; I was going to follow them, and Paul was going to introduce me to the Skynyrd boys. I got down there and all the guys from Skynyrd had just been in a treacherous fight in San Francisco. Ronnie had two black eyes. Billy Powell had a big gash. They were a mess. Ronnie says, "Alright. Y'know we've got five drummers. We're going to audition all five drummers." This big deal. I says, "Cool." I think on the strength of Paul's backing, Tommy, George McCorkle, Charlie and everybody — I got a call three days later from Ed King. He was the original guitar player in The Strawberry Alarm Clock. He wrote "Incense and Peppermint" and he also wrote "Sweet Home, Alabama." He said, "Come to Atlanta."

I packed my drums up and drove down there. My bus broke down a block from the gig. I stopped right in the middle of Peach Street, turned on the emergency flashers, took out all my drums and put them on top of my trap case and was rolling them down Peach Street. I made two trips. I just left my bus there.

**PR:** I told them, "I've got a guy that'd bring the drums on his back." And that's exactly what he did.

**AP:** I auditioned with Ed and Leon Wilkenson. I got the gig on the basis of a lot of cats getting behind me. Nobody had really heard me play that much! But, I guess they felt, "Well, this guy's nuts enough. He's hyperactive enough and he's got enough adrenalin pumping. He might

be a good drummer." I worked out. For a year it was hard for me trying to learn song structure.

**SF:** You had no concept of the AABA form?

**AP:** Right. And how to keep it in context. For a year I turned the band around a couple of times while trying to keep my parts. Also, if I would play a 16th-note roll where Bob Burns had played an 8th-note roll on the record, the whole band would turn around and look at me. "Oh, my God! He's jamming!" And I was a jamming fool. But, it took me about a year to really learn how to play in proper perspective with that group, and to see what a great band I was playing with. Those guys were everything and they were called a lot of *different* things. But, they were *one* thing. They were a World Class rock 'n' roll band. My favorite record of the band is their first, *Pronounced*. And I didn't play on it. It was an absolute masterpiece.

I gave the band as much of my energy as I could. But, I felt a lot of times I could've been a lot better. My meter is erratic sometimes. I love playing and I take it serious enough to try to approach it like a pro—whatever *that* is — but, I'm not like one of those really steady cats. I have my un-nights. It's just not consistent. I could be, but if I get going or I'm excited or I'm really into the show, or something is happening — I'll speed up.

**PR:** Artimus taught me more about playing rock 'n' roll than anybody. He showed

me a way of playing it *tastefully*. I've always said he's my favorite rock 'n' roll drummer.

**AP:** But, I picked it up from cats like Charlie Watts.

**PR:** You're a great rock 'n' roll drummer. You play tastefully and you're not a banger.

**AP:** I am a banger!

**PR:** It helped me a lot listening to those Skynyrd records and listening to Art playing live. It used to be that I couldn't play that stuff. I didn't feel comfortable playing it. I didn't know how to go about laying it *down*.

**AP:** Ronnie and the band always wanted me to be aware of *space*. Tom Dowd, our producer, would come in and help me a lot with that. But, when the guys wanted me to rock steady, Ronnie would always say, "Play like Simon Kirke would play, man. Play like Simon." He's with Bad Company. I'd say, "Okay. Now I know what you mean."

**SF:** How were you making a living prior to Lynyrd Skynyrd?

**AP:** I'm a carpenter. I was working construction. Also, I was working in Oar Aviation in Spartanburg Downtown Airport. Then the fuel crunch came and the airport laid me off.

I was working construction when Tommy Caldwell called me and gave me Charlie Daniels' number. It's some of the greatest memories of my life when I was just going for it at that point. When I did

*continued on page 46*



*The present APB lineup: Rusty Milner, Darrell Smith, Karen Blackman, Artimus Pyle, Steve Burlington and Steve Bursner.*

# THE PROS:

Certain reader questions seem to repeat themselves. Several of them involve the ins and outs of bass drums. What size? What kind of heads? How do I tune them? Do I use a single head or double heads? Should I muffle it? Should I mike it? How can I get my bass drum to project better? What kind of bass drum pedal should I use? What kind of beater? Should I use a heel-to-toe method or a heel-up method? Would it be better to have tight or loose spring tension on the footpedal? Should my beater hit the drum dead center?



Photo by Lissa Wales

## DANNY GOTTLIEB

I use different bass drums for different kinds of music. For the last five-and-a-half years with Pat Metheny, I tried a variety of different bass drums: an 18", a 20" and a 22". The last couple of tours I used the 20"—an in-between size—that worked pretty well. The 18" tended to give a tighter, more compact sound and the 22" tended to get a deeper sound. With Pat's music it was such a cross-section of styles, I needed a bass drum that was as versatile as possible, that sounded a little like both the 18" and the 22". I was always attracted to the Tony Williams sound, or the more modern jazz sound, which is very open with no padding. But it didn't seem to work for most of the music that we were playing. So, I ended up padding even the 18" bass drum. Then I realized that I needed something with a little bit stronger sound, and I was going to end up padding it anyway.

I used a blanket laid against the bottom part of the beater head and put a weight in front of the rug. I'd say the blanket covered 1/3 of the head. I was just sticking the rug in there, trying to get sort of a dead sound. Nothing specific. I ended up also using one felt strip a little bit to cut down a bit of the ring. In other words, if you took the blanket out, it would be slightly dead already from the one felt strip. There was no moleskin pad. I got a little more attack without that moleskin pad.

I ended up using Ludwig clear heads with no dot. For a while, I was using Ludwig *Silver Dots*. It was an interesting sound and also seemed to provide a bit more protection for the head.

I always used the same bass drum sound for concert or recording. I found that what

*continued on page 86*

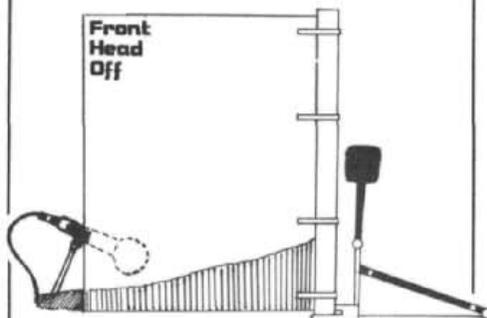


Photo by Barry Goldenberg

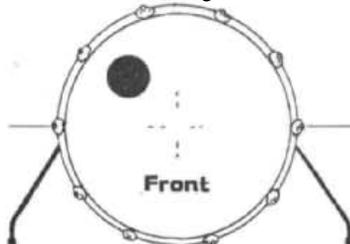
## MAX WEINBERG

Tune the bass drum similar to the way you tune the other drums. Make it equal tension all around. Not tight, not loose, but a little bit more than when the flabbiness is out of it. I like to use either an *Emperor* heavy head, Evans *Black Diamond* or the *Fiberskyn II*.

You can muffle it with a piece of foam rubber to fit in between the head and the front. For rock playing, I'd take the front head off because it's too boomy the other way, and you're not going to get any definition unless you mike it.



I have a friend who has a double-headed bass drum with a real little hole cut in the upper left quadrant. He stuck a mic' right in there and it sounds great!



Basically, you don't want the head too tight. If you can get used to playing without any muffling, it'll be a little louder, but the feel is a little different. You've got to

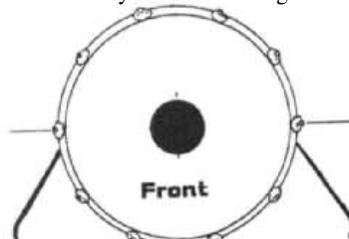
*continued on page 86*



Photo by Randy Bachman

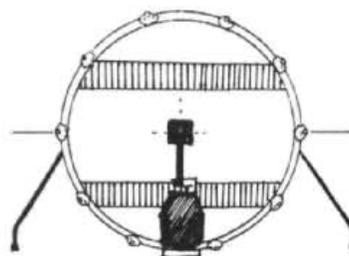
## PAUL T. RIDDLE

Basically I always use a 22" bass drum. Most of the time I use an Evans *Looking Glass* head on the batter side, which is a very, very thick head. It takes out a lot of ring and gives you a lot of snap as well. On the front head I normally cut a medium size hole. The padding I use is dependant upon live, playing live, or the tune, if you're in the studio. Usually with the *Looking Glass* head on the batter side you don't need any more muffling.



If I'm using a *Pinstripe* head on the batter side—which I use sometimes on the road and in the studio—I might use a little extra padding sometimes. Maybe a felt strip or two. My front head is the standard black Pearl bass drum head that comes straight out of the factory.

With my offshoot band, The Throbers—which is similar to a fusion band—I'm using the regular *Ambassador* head on the batter side, with two felt strips and just a little padding inside the drum with a small hole cut in the front head. It rings a little bit more and it's not quite as dry as what I use with the Marshall Tucker Band.



*continued on page 87*

# ON BASS DRUMS

by Scott K. Fish

I decided to call a broad spectrum of drummers for their opinions. The results are very interesting. The drummers themselves cover almost every kind of music involving a drumset, and they are all active in the studio and/or in live performing. I tried to stay clear of "specialized" drummers, so that the reader would have a broad, general overview on bass drums.



## JIM KELTNER

I do so many different things with bass drums. Last night I finished working on a new 22 x 20. They're normally 22 x 14. My preference now is a 22 x 16. That's the most average normal size. Pure, natural wood without any kind of covering on it for the studio—that always seems to be the best sound. My head preference is generally the head that comes with the drum. That's what I've been using for years. In the studio they generally take the front head off. I've found that it's better to take the whole head off, rather than cut a hole in it. Cutting a hole in it is okay for the stage, but taking the head off gives you more of what they're looking for in the studio. The batter head I use is a Pearl, which is the same thing as a Remo coated *Ambassador*. I prefer that one, although the Remo CS black dot heads are nice in certain cases, and also a calf head. I go between those three.

I like to keep the white coated heads tuned slack in the studio. Live I like a punchier, tighter sound. Maybe use two heads and a little hole in the front for the mic' to fit in. I'm using May *EA* microphones installed in one of my bass drums right now. My plan is to try to have both heads on with no hole and do some acoustic messing around on the inside with some foam or something. I just tune the heads until they sound good.

To muffle the drum I use a blanket on the inside, touching the batter head. You can put more blanket in for more of a "tick" sound or flat sound—which is desirable for some songs—and you use less blanket to have a rounder sound. It depends on the song and what you want. Felt strips are useless for me generally. If I couldn't use microphones on the bass

*continued on page 87*



Photo by Laura Friedman

## BARRY ALTSCHUL

I use the muffler that comes with the Sonor bass drum. You can screw it on and off like the Gretsch internal bass drum muffler. I don't have the muffler touching the skin. I have about a half an inch of space between the muffler and the skin so the skin rings long enough, then reaches the muffler and stops. The ring doesn't run into the other drums but it rings long enough to get a round tone. That's what I do for tone. I don't usually use any miking with my group. I use double skins on the bass drum; Remo *Ambassadors*. If I'm doing an outdoor concert they usually mike the bass drum in front around the center of the head about one to two inches away from the skins. My feeling is that I'm the one that's playing the drums, so the soundmen have to get the sound that I want. I don't have to get the sound *they* want.

I haven't really been in situations where I need a "rock" sounding bass drum. I've played on some single-headed drums with pillows stuffed in it. I don't really like that sound.

I shave a hard-felt beater so that part of it goes flat against the skin, so you almost get a "stick" sound. That also makes it project more. I don't think head tensioning matters for projection. I think tensioning gets the "kind" of sound you want. I keep both heads at equal tension to get the same note from the front skin to the back skin. I tune the bass drum in some kind of melodic sequence with the rest of the drums.

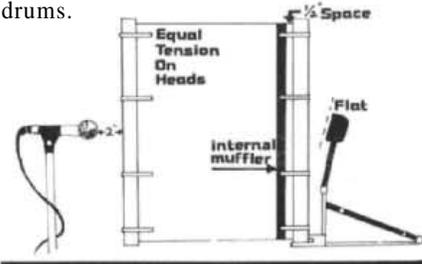


Photo by Kirk West/Photo Reserve

## JAIMOE JOHNSON

I play a 14 x 18 wood Gretsch bass drum. I use an *Emperor* white coated head on the batter side, and a white coated *Ambassador* on the front. For muffling I use the Gretsch internal muffler. It's just a slice of felt. I can turn the tuning rods and make the drum sound like a 20" to a 22" in between songs. Then there's always the 18" sound. I play it tuned more like a 20" than an 18". Basically, I tune the bass drum the same way I tune all my drums. The batter head is the looser side.

I used an 18 x 20 Slingerland bass drum that I made for orchestra work. All of them work alright when you've got a microphone in front. Since I've been playing jazz with Earl Ford and T. Levitz, I found that 18 x 20 doesn't project any more than that 14 x 18 when you stand out front and listen to it. So I'm going back to the 14 x 18 Gretsch. And I still use the mic'. When you're using a microphone you might as well use what you like best. I haven't found anything that sounds better than that 14 x 18. I got that drum in 1970.

The 18" Camco I used on the last Allman Brothers tour sounded alright as long as it was miked. Without that microphone it's the worst sounding drum in the world. That's a 16 x 18. The 14 x 18 Gretsch is one of the old Elvin Jones models. Brown mahogany.

I had my bass drum set up the same way when I recorded with it. I took the front head off one time and it sounded like a cannon. What amazes me is that they want the bass drum so loud and then they stick a pillow in it. If you want it loud, take the head off the front of an 18" Gretsch bass drum and don't put anything in it. That damn thing will drown out the auditorium! I've never heard anything so loud! I finally put the head back on and cut a hole in it the size of a quarter in the center so they could stick the mic' in. I eventually cut a hole about 3" or 4" and that's where I left it. That was on a jet-black pearl 18" Gretsch bass drum. The drum sounded like it died.

*continued on page 88*

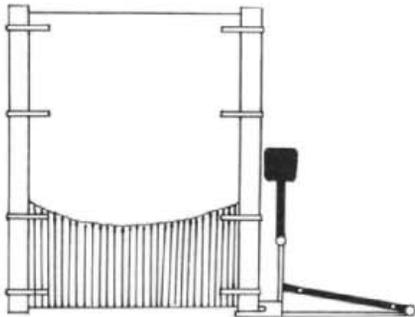


## DAVID GARIBALDI

I prefer a 22" bass drum, although I've used a 20" bass drum on occasion, and I've done a lot of records with a 20". But, a 22" is a real good, all-around drum. It's got a lot of depth to it. I think it's great for live playing and the studio.

I use a *Pinstripe* head on the batter side and I've got a head on the front that's got a sound port so that you can put a microphone in it. It lets the sound escape a little bit better and you still get that single-headed sound. A lot of guys are playing with double heads. I've not experimented with that. I have that single-headed type sound. I use a Rogers felt beater that they dyed black and it made the beater harder. It's not like wood, but it's not like felt either. It's very, very hard and you get more of a "whack" out of the bass drum.

I tune my bass drum fairly low, and inside I have either a pillow or a thick blanket up against the batter head, not to where it chokes all the sound. You should still get a little bit of a ring with the drum, but the padding doesn't interfere with the attack of the drum. You don't have anything touching the point where the head is being struck. That seems to give it a pretty wide open kind of sound and still retains the real "thud" sound.



I don't think the spring tension of the bass drum pedal makes that much difference. *Where* the bass drum is struck has a lot to do with the volume and sound of the drum. I position mine so it's almost dead

*continued on page 88*



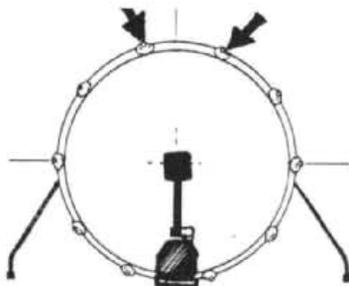
Photo by John W. Wright

## ROY BURNS

In a general sense, the 22" bass drum is the most versatile size if you're doing a lot of different kinds of playing. The 22" can be used in a large group or a small group. If a drummer *is* going to use a larger bass drum, my experience is that once you get past a 24" drum, the larger the head area, the slower the drum responds. Even though you start to get more volume, the bass drum tends to respond more slowly. Also, the larger the drum, the lower the pitch. If the pitch gets too low, it's going to be hard to mike it.

Bernard Purdie made all those Aretha Franklin records with an 18" bass drum. They just miked it and it really popped through. If you're going to mike it, I think a 24" drum is probably as big as you need. If you're getting to the volume level where a 24" drum won't do it, then you've got to mike stuff. Even if you go up to a 28" bass drum, to get to where you've got to match the volume of that drum with your cymbals, you're going to start breaking cymbals.

There seems to be lot of different ideas on muffling. If you can, avoid over-muffling the bass drum. There's going to be a teeny bit of ring even if you put a pillow in it. If you take *all* the ring out you wind up defeating yourself because you've muffled the drum so much that you can't get any sound out of it. There's a balance; a trade-off point. If we're talking about double-headed drums, usually most drummers use the felt strips and then they will loosen the playing head, particularly the top two tension screws. That'll get a flatter sound.



*continued on page 88*

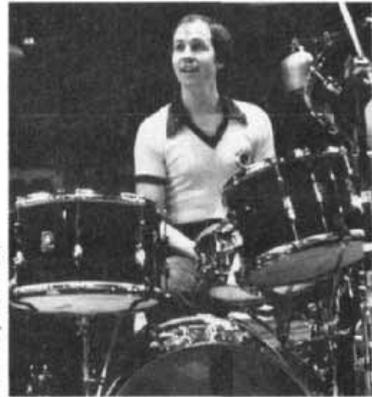


Photo by John Lee

## BARRY KEANE

I've only had experience playing bass drums in miking situations. I've had the most luck with a 20" single-headed wood-shell kick drum with Remo *Ambassador* coated heads. In order to get rid of a little bit of the undesirable smack that you get from the beater against the head, I stumbled onto Dr. Scholl's moleskin pads. They work great. They don't wear out. It's a thin cloth that covers the beater side of the head and takes away just enough of the attack. It's a pleasing result, and you wear through the moleskin and not the bass drum head.

I use a wood cube beater called World Beaters. I don't think they make them anymore. I scooped up four or five of them ten years ago. One attack side is wood and the opposite side has a thin foam covering. The beater swivels on the rod. For studio, and some club use, these things have been really handy. You definitely get two entirely different sounds. For some of the really soft ballads that Gordon Lightfoot plays, if you play a kick drum *too* softly with the wood side, you really get an undesirable sound. I turn the attack side to the foam, and play it with just about the same intensity and it's a rounder, warmer sound.

My spring tension is about medium.

I've been using a blanket to muffle the bass drum, maybe four to six inches up against the head, with a weight inside the drum to secure it, but not so it pushes against the head. Some engineers want to push that weight up against the head and it takes all the tone right out of it. But, you do need something to secure that dampening.

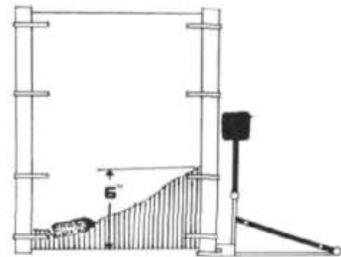


Photo by Kathy Sloane



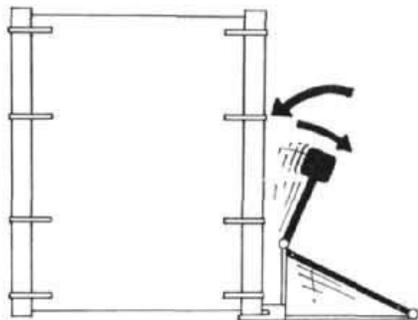
### BARBARA BORDEN

I have a 20" Gretsch bass drum that I've had all my drumming career. It's about 20 years old. I prefer that all-around. If I had my choice, I'd probably have an 18" for jazz gigs, a 22" for funkier things, and the 20" for anything I wanted in between that. My preference is to have heads on both sides when I play jazz. I have a *Fiberskyn* on the outside and a *Pinstripe* on the inside. There's no big reason why I have that; it just worked out that way this time.

I only use the Gretsch internal mufflers when I have both heads on. Then I put a piece of moleskin where the beater hits the head. That's to soften the sound a little and protect the head a little. I use a felt beater unless I'm playing something where I really need to cut through. Then I use a wood beater. I also have a polyurethane beater. I'd only use that for some very heavy rock thing that I usually don't do, so I don't use that one too much. I like the felt and wood because they're light and I like the accent that I can get out of them.

I tune the bass drum to correspond to the tones of the toms. I don't really tune any of the drums to any special intervals. I just tune them to where my ear likes them. I tune the bass drum batter head to the tension that I like and then I use the outside head to get the tone that I want.

I have a quick stroke on the foot pedal—which is especially effective in jazz—and the beater does not stay buried in the head. When the beater hits the drum it immediately bounces back off the head. That gives it more of a tone.



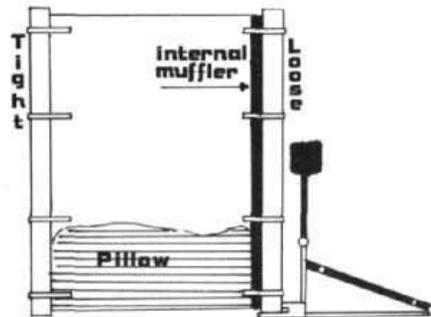
continued on page 89



### MARK CRANEY

I prefer two different size bass drums. On the road I prefer a 22 x 16 and a 24 x 16. I'm real sold on the deeper bass drums. In the studio I use a 20 x 16 and a 22 x 16. All the bass drums are Gretsch. I like a bigger, boomier sound live. It gives me more to work with. In the studio I like the smaller, poppier sound. Gino is into the philosophy that in the studio, the smaller the bass drums, the better. On *Brother to Brother* I think I used an 18" and a 20". All I ever use are the clear *Ambassador* heads front and back. I'm using double heads and recently I've been cutting a small hole off to one side of the front head, so I can stick a mic' in and get more of the double head sound. But I haven't tried that in the studio much. Usually in the studio there's about an 18" hole cut in the front.

I keep the front heads pretty tight. A lot of the bottom end comes out of the front tuning. I like to keep the back head fairly loose with an internal muffler, and then I usually put a pillow in there too, although Buddy Rich would probably make fun of me! When I don't have mic's I loosen it a lot and get the sound from the whole drum. Live, you have to go with the engineer and the studio. By the time they get a bass drum sound, with a blanket over it, there's not much left as far as your ear.



I'm using the Gretsch *Hydraulic* pedals which I'm real pleased with. They changed the name because, I guess, theoretically it isn't a hydraulic pedal. I also use one of their chain drive pedals which is like the DW pedal. I'm an old Ghost man. I used Ghost pedals for years. I've just started

continued on page 89

Photo by W. L. Bill Allen, Jr.



### ARTIMUS PYLE

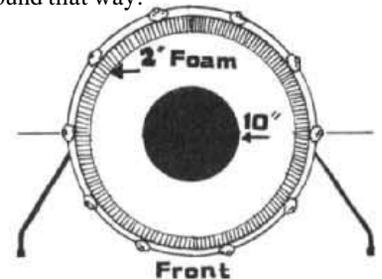
I've always had trouble getting a good bass drum sound. I have Slingerland bass drums, and I don't think it's really the drums' fault. I think it has a lot to do with miking. I've used the same drums a lot of times with different mic's in them. One time it sounds great and one time it doesn't.

One of my bass drums is 26" and one's a 22". The Pearl drumset that I have coming, the left bass drum is a 28" and the right one's a 22".

I never had the miking problems when I was with Lynyrd Skynyrd. The guy who was doing our sound with that band was Kevin Olson, who's working with Journey now. He always used to get a real good sound on my drums.

I liked the Evans *Looking Class* heads. They seemed to be the ones that I got the most "rubbery" sound out of and that's the kind of sound I really like. I used them front and back, but usually I cut a hole in the front heads—a large hole, maybe 10 inches. It seemed to get a real good resonance.

I used to put about two inches of foam all the way around the inside of the drum to muffle it, so that it just barely touched either head. It got a pretty good, strong sound that way.



For a long time I used a triangular hard-felt beater, and then I used a square hard-felt beater. Then I used the Rogers *Black Jack* beaters. I like a pretty hard slap. I use Rogers bass drum pedals also.

If I was in a situation where I wasn't using mic's on the bass drums, I'd still set them up the same way. Because that's the

continued on page 89



# GARY CHESTER:

## Taking A Stand

by Scoff K. Fish

**W**riting *The History of Rock Drumming* opened a Pandora's Box. I knew it would. Researching the existing volumes of rock history made it clear that there was a shameful lack of recognition for the drummers' contributions to this music. I had to begin writing with a clean slate that sometimes seemed like a freshly dug grave. The MD reader response was mostly favorable, but a few wrote in to correct some omissions and errors. I appreciate that. But, there were two oversights, in particular, that haunted me on one account and excited me on the other. That I left out Roger Hawkins haunted me. I don't even have an excuse. Roger's been an incredible genius of rock 'n' roll drumming and continues to be. Anyway, I've phoned Roger and apologized and he was gracious enough to let me off the hook!



Photo by Rick Mattingly

In early September I received a letter from Gary Chester, chastising me for "slighting" him and "the entire East Coast recording scene in the '60s." The letter went on to list a few of the hits Gary had played on. They included "Twist & Shout" by The Isley Brothers, "The Locomotion" by Little Eva, "Bad, Bad Leroy Brown" by Jim Croce, "Rocky Mountain High" by John Denver, "Town Without Pity" by Gene Pitney, "Mr. Bass Man" by Johnny Cymbal, "Coin" Out of My Head" by Little Anthony & The Imperials, "He's So Fine" by The Chiffons, "Raindrops Keep Falling On My Head" by B. J. Thomas and "Downtown" by Petula Clark.

In addition, Gary Chester recorded hits for Burt Bacharach, Jackie Wilson, Neil Sedaka, The Four Seasons, Dionne Warwick, Jay & The Americans, The

Lovin' Spoonful, The Archies, The Monkees, The Coasters, Simon & Garfunkel, Jose Feliciano, Dusty Springfield, Wilson Pickett, Bobby Vinton, Neil Diamond, Frankie Lymon, Wayne Newton, Jan & Dean, and The Tokens, among others.

Among the writers at that time, Gary worked for Phil Spector, Carole King, Gerry Goffin, Cynthia Weil, Barry Mann, Teddy Randazzo, Howie Greenfield, Jeff Barry, Ellie Greenwich, Van McCoy, Barry Manilow and the team of Bacharach & David. All in all, Gary Chester has done about 14,000 dates. In other words, Gary is real good! That I left his name out of The History of Rock Drumming was because Gary's always kept a low profile. Everybody knows the hits he's been on, but very few people know his name.

This interview was done at Gary's home in upstate New York. He lives down a common dirt road in a serene setting. There are dogs running around the yard barking, a horse grazes in a fenced area in the back yard, and nearby are a couple of gardens that Gary loves. Max Weinberg says that Gary reminds him of Charles Bronson. He's a short man with intense/sensitive eyes, half-hidden behind tinted glasses. What it is, is that Gary has a heart of gold, and to protect it, he's developed a rough exterior. I learned to respect this man for his contribution to drumming, but moreso as a human being. Gary Chester isn't afraid to take a stand and I respect that tremendously. Here then is an afternoon with Gary Chester.

**SF:** We're here to shed some light on your contribution to the New York rock 'n' roll scene. How did you get to do 14,000 sessions?

**GC:** Well, you know how the business is. First you do club dates, weddings, Bar Mitzvahs, opening delicatessans, stores . . . whatever! A fiddle player named Julie Held asked me if I'd ever done any record dates. I said, "Yeah, a few." At that time I was doing maybe 50 a year with different jazz players. I had a couple of TV shows and I was working club dates and a couple of steady gigs in New York, but I was strictly a jazz player. Julie asked me, "Would you like to do a record date?" I said "Sure." He said "Okay. Leiber and Stoller have a date." And he told me the studio.

At the session, Bobby Rosengarden, Panama Francis and I were playing drums. At that time, Panama Francis was the king of rhythm & blues and probably the king of rock 'n' roll. He had to leave at five o'clock for another date. When he left, Mike Leiber and Jerry Stoller, who were the producers, asked me if I'd play drums. I said, "Yes. But, not like Panama. He's the king." Up until that point I'd hardly listened to rock. The date was LaVerne Baker and the song was "Saved," a gospel

tune that became a hit. Next thing, I was recording with people like the Drifters and Ben E. King. Everybody wants a winner. That's how I got to be in demand—in one year 165 leaders called me: Gary Sherman, Stan Applebaum, Phil Spector, Carole King, Bedford Hendrickson, Quincy Jones, Hugo Winterhalter, Don Costa, Barry Mann & Cynthia Weil, Donny Kirschner, just to name a few.

I became a recording drummer overnight. It's scary to change that fast, especially coming out of the club date and jazz field. I was into another thing and I was making it, but I didn't really know anything about it.

I became the first white drummer to work with all the black artists in New York. First at Sceptor Records with Jerry Butler, The Shirelles, Dionne Warwick, Dee Dee Warwick, and Cissy Houston. Then Atlantic Records got hold of me and made me house drummer for them. Whatever black act came in, I'd play the date. Decca was thinking of going black, and I did a couple of dates with Louis Armstrong and Jackie Wilson. It all happened pretty fast, but that's how I got into the record business.

It was a refreshing change from commercials. I'd been doing a lot of these for a jingle company run by Phil Davis. We worked maybe seven or ten hours a day doing commercials before I got into recording. It kept getting bigger and bigger. While I was getting more work, I was still playing club dates because of the insecurity of the whole thing. It hit me so fast that I was afraid it would evaporate if I stopped to take a breath. It's tough to handle success; my ego started getting the best of me. I'd never turn down a gig. I started thinking I was the greatest.

I never listened to any other drummer. I had my own style and I didn't want to mess with it. But I respected them all. The other hot drummers in those days were Buddy Saltzman—we did an awful lot of double dates—Jimmy Johnson, and Herbie Lovelle. Bernard Purdie came a little later. There was Al Rogers who's now a Wall Street broker. He couldn't hack it anymore. Then Billy LaVorgna moved in. He's now contracting for Liza Minelli. The feeling in those days was friendship. If I couldn't do a date I'd call Buddy. There was no jealousy. It was really a happy situation.

**SF:** You didn't have to worry that if you turned down a session, you might not get hired by that contractor again?

**GC:** That never happened. We were all always professional enough to never be late; to always be on the job and do the job the best we could. That's the whole thing in this business. It's not enough to play well. You've got to go in giving the man more than he's paying you for. Since I was so busy, people started to ask me to contract



Photo by Rick Mattingly

**"... NOBODY REALLY GIVES A DAMN ABOUT HOW FAST YOU PLAY. IT'S, 'WHAT CAN YOU DO FOR ME?' ONCE YOU START REALIZING THAT YOU'RE JUST A COG IN A WHEEL, THEN YOU'RE LEARNING PROFESSIONALISM."**

the dates—that way they could be sure to get me. But I knew nothing about contracting. All I knew was how to play. But I learned.

**SF:** What does it mean to contract a record date?

**GC:** It means getting the players, renting the studio, getting the rentals. Pretty soon, I had my own rhythm section. It was like a family. All the musicians that I worked with in those days were very compatible. Being a contractor's a funny thing. You start getting presents from people and it's not even Christmas. Everybody wants to buy you. Then the engineers started to get in on it. They figured, "Gary's hot. If he's going to work with a new artist, he's going to bring them to my studio." It was like buying me. I resented that tremendously. I wouldn't hire any contractors in my band—that felt too political to me. I was only interested in good *players*. Of course, if a guy was a contractor and *also* a good player, I hired him. But I never just hired a guy because he could turn around and give me a job. That stinks.

It got to the point where other leaders would bring artists from California to New York just to work with me. I got a call one day at home in Rockland County from Laura Nyro. I'd never heard of her then. She's got a very sexy voice on the phone.

She said, "Hello, is this Gary? My name is Laura Nyro. Did you ever hear of me?" I said, "No." She said, "I'm calling from California. I want to block you out for two months." I said, "Who's your conductor?" She said, "Jimmy Haskell." I told her, "Don't get me wrong, but I don't usually block out two months for *anyone*—I don't care who the hell you are!" But she was sweet and I really respected Jimmy Haskell, so I told her to have him call me and that's how we did the *New York Tendaberry* album. It was probably the biggest production I've ever done. It cost Columbia more money to produce this girl than Barbra Streisand. I contracted the whole date. I did it the way she wanted—expensive. I didn't know what she was going to call for, so I had musicians stashed at Columbia Studios on 52nd Street on each floor, on the payroll, on the contract. I had a full string section on the third floor, horn players on the second floor and I had the rhythm section in recording. We did about a month and a half of that to complete the album. It's very unusual and wasteful, I think. But Columbia had given her *carte blanche*.

I loved working for Burt Bacharach. He really treated me great. We went to Vegas together and I was the highest-paid drum-

mer, as far as I know, in the country. I went to Vegas without my wife and daughters. I missed them something terrible. When Vegas was over, the band was going to Tahoe. I said, "Burt, I've got to have my wife and family in Tahoe or I quit." Burt said, "Don't worry, I'll send you home—pick up your family and I'll meet you in Tahoe." He paid for everything. The man was a gentleman.

I did everything Burt's done. All the records, including B. J. Thomas and Dionne Warwick. Anything that Burt and Hal David touched, I was on. Anytime I did a date with Burt I felt like I'd eaten a fantastic meal. Everything was so perfect, emotionally and chord structurally. He rushed like a son-of-a-gun. When we were in Tahoe and Vegas I used to conduct the band for him a little bit when he was talking to the audience. I'd give the whole band the tempo for the tune. He'd turn around and rush the time and the whole band would come in on *my* tempo. Burt would sit down and say, "Thanks, man."

**SF:** I've heard that one reason why Burt wrote so many odd measures in his songs was because he couldn't keep time.

**GC:** That's not so at all. He wrote those odd times because it allows the lyrics to breathe. Take those times out of context and sing the lyrics. You'll notice how Hal David's lyrics just roll. There's space for breath; space for consideration. Those are written in music. There's a reason for everything he does. Burt used to call me at four o'clock in the morning. He'd say, "Gary, I wrote a tune. Tell me what you think." I'd put the phone to my ear and he'd play the tune and say, "What do you hear?" Then we'd talk about it long distance for half the night. He'd bounce ideas off me and sometimes he'd incorporate my suggestions into his work. He was a great guy. I worked with him for 14 years. Then it was time to move on. When I decided I didn't want to work for Burt anymore, I was crying when I told him. I said, "I can't make you anymore. I can't do this music." He said, "Okay. I understand."

I was in the hospital one time with a slipped disc. I contracted about 25 dates from the bed! The nuns were contracting my dates for me. This was 1969. I had given up. I already had my wheelchair picked and the size pencils I was going to sell. I was finished. I hired a nurse, a masseuse and I just prayed. All of a sudden I get a call from Artie Butler. He said, "Gary, I got a date for you at RCA." I said, "Hey Artie, I can't play." I'd lost every muscle in my right leg. When they put me in traction it just pulled the muscles out. You know those fat old ladies with the fat under their arms? That's what my leg looked like. I was crying like a baby. Artie said, "Don't worry about it. You can play percussion." My wife drove me down and I walked into the studio on crutches. Another drummer was there. I sat in front of

him playing tambourine, conga, bongos and shaker. When I play percussion on a date, I don't consider myself a true percussionist—to me a percussion player is a highly trained musician who plays mallets, timpani, bells and even some sound effects, plus all Latin instruments and also reads treble and bass clef and can play some piano. So the word "percussion" really isn't used the right way a lot of times. I couldn't stand the drummer's time; it was driving me up a wall. This was a date for The Archies, which was not really a group, just some studio musicians. The idea was conceived by Don Kirschner and produced by Jeff Barry. These same people also did The Monkees. Anyway, I finally said to the drummer, "Let me play the next one. If I can't play—you cover me. I've got to find out if I can play anymore." The first tune was "Sugar, Sugar." Afterwards, I knew that I hadn't lost *that* much, and that after 35 to 40 years, it was *okay* to take a 32-day break. But I still had to build all my muscles back up again. I enjoy playing because I make it creative and innovative—for instance, I started putting the tambourine on the sock cymbal, without a head, after LaVerne Baker broke it when she was using it on a date. That gave me a jingly sound when I closed the hi-hat. I even played ashtray on a lot of tunes—one of the ashtrays with sand in the bottom of it. I found mine in a doctor's office. If I wanted a light sound and the lows were rolled off it by an engineer, the ashtray would sound like a very controlled marraca. I wouldn't use it if it sounded like an ashtray. The beads always roll in a marraca. In an ashtray, the beads only move when you hit it. But the ashtray needed balance—I said, "I've got the feminine part, now where's the masculine?"

I went out and bought metal thimbles. I'd put them on my index fingers and I'd play on the center of the ashtray where all the pebbles were. Rather than let the pebbles roll, I made a direct contact between that little metal piece and the pebbles. I'd sit the ashtray on either a timpani or a snare drum and I'd get down into the sound chambers. It's a great sound. I've even played cardboard box. Because of this, I'm probably classified as a "character" in the business. I feel drumming is great, but you're not going to get anywhere if you're going to try to show everybody how you can play. You've got to do something extra for each new project.

We were doing a date called "Heartbreak" for Burt Bacharach. We had this big orchestra, about 65 guys, with strings and everything. Burt said, "Gary, I want you to play the bass drum and simulate a heartbeat." I played the drum and Phil Ramone, the engineer, asked, "What do you think, Gary?" I said, "I've got an idea." I went out and bought \$10 worth of big balloons. Everybody was blowing them up. I finally found one that was

blown up big enough. Now picture this: Columbia Studios, 52nd St., Burt Bacharach. All the heaviest musicians, and here's Gary Chester with a balloon and a timpani mallet. I said, "Okay. Record this." Pounding on those balloons made the heartbeat sound they were looking for. Later on I overdubbed a light drum beat. But, can you imagine how crazy it looked?

I was in the control rooms more than I was in the studio. If I didn't like anything, I would mention it. A lot of times it was as if I was producing the date. Every date I did, I felt like part of. I did it because I took *pride* in what I did. Some of the guys resented me for being a perfectionist. I would kill a lot of time. I'd pinpoint the mistakes in the band. When you're conducting a band, especially when you've written for it, you haven't got time to hear a cello player make a mistake. You don't hear everything.

I was the first drummer to use "cans," or earphones, in the studio. The reason I did was because as a kid we had nobody to play with so we had to play with the radio. They had a jazz show and I used to sit in back of my father's barber shop and play for eight or nine hours a day with these bands. When it was loud enough I felt like part of the band. The studios scared the hell out of me. In order to feel comfortable, to feel enclosed by the music, I insisted on wearing "cans."

**SF:** No previous drummer ever wore headphones?

*Gary Chester playing for Gene Krupa at the Krupa Drum Contest in 1938.*



**GC:** Right. You didn't have to worry about it because you only had one or two mic's and nothing was that loud. When everybody had their own mic—I got lost in the shuffle. I wanted to hear everything. I'd ask the engineer, "Can I have the whole mix, please?" I didn't get only drums. I had to find out where I belonged in the arrangement. When I put "cans" on, I could hear what I was doing to the band. I could feel if I was pushing the band or hanging the band up or whatever.

**SF:** When I was writing *The History of Rock Drumming*, it was a real challenge finding out certain songs that a specific studio drummer played on. In many instances two drummers would claim that *they* were the only drummer on a song. Is there often more than one drummer?

**GC:** What happens is that sometimes we'd record four or five rhythm instruments and everything would be fine. Then the artist would put overdubs on. It might change what's needed in rhythm and they might call in somebody else. Let's use Paul Simon as an example. Say we finish a track in New York—Simon would then take the track out to California to overdub himself, or maybe he heard something else that he wanted put on. When he listens to the track he thinks, "If only Gary would've cut *that*." Something that wasn't there at the time. So he says, "Well, let's call Hal Blaine to cut it for us." Hal Blaine would either do *my* track over, or he would overdub in just a certain spot on the record.



**"... UNLESS YOU'RE A LISTENER, UNLESS YOU'RE SENSITIVE-I DON'T CARE HOW GOOD YOU PLAY-UNLESS YOU'RE AWARE OF SOMEBODY ELSE'S PRESENCE AND WANT TO GIVE TO SOMEBODY ELSE, THEN YOU AREN'T GOING TO MAKE IT."**

they're playing on the sock cymbal. Then they sing the bass drum line. Then they sing the line that they're playing. The trouble with most drummers today—not the good ones, but the kids who are coming up—is that they look at drums as separate objects. They haven't thrown themselves into the instrument. They don't sing what they play, like Al Jarreau. I'm very much into Al Jarreau, George Benson and Erroll Garner.

For some unknown reason, only the drummers who understand what they're doing can sing a solo. Most drummers aren't even brought to their solo by the band. They can't *wait* for the drum solo. They're so egotistical that they put their mother, the kitchen sink and the toilet in a one-bar solo! That's not what music is all about. Once you really appreciate what time is and what a quarter note means to you, the whole thing takes on a different coloring. The *band* has to be more important to you than your solo. Even so, the drummer's got to be inspired. After all, you're all by yourself back there. A drummer gets in a room and that's it, man. He's stranded! The only way he can hear what's going on is with "cans." That's the only communication he's got with the leader and the engineer. So in order to be inspired you've got to learn how to listen.

**SF:** Have you spent a lot of time studying melodies?

**GC:** I sing. Scat singing. I enjoy playing an instrument and knowing where it's going musically.

**SF:** It seems that one of the secrets of having good time and being a good listener is having a thorough knowledge of melody and lyrics.

**GC:** Yeah. Lyrics are awfully important. I remember when we backed Aretha Franklin. She was in the isolation booth and I was on the bandstand. The rhythm section was right in front of me. We were recording "Rockabye Your Baby (With a Dixie Melody)" and for some unknown reason, Aretha started to scat sing. I started playing along with her. It was crazy! She was such an inspiration that I was able to play the exact same scat she was singing. Then we both stopped. It was dead silent for a moment. It was the most sensational feeling in my life. I never knew her before that, but musically, we were married at that point.

I've done that a million times.

**SF:** Who gets credit on the record?

**GC:** There are no rules about who gets the credit. It's up to the artist, the producer. It never bothered me if I got credit or not. I did my job and got paid for it and that was that. I remember producers coming over from Italy with a recording of the Milan Symphony. They took the singer off and put an American singer on it. Then they wanted to take the drummer off too. They told me, "I want *you* to be put on the track." Now, the recording had no rhythm section; just strings and voice. It took me six hours because the time wasn't there. Time is the whole essence of playing. If you've got the feeling, you can keep time on anything. I once got a call from Quincy Jones. He had a lawnmower in the studio and I had to keep time with the lawnmower while we were playing this date! I was known as the Human Metronome in the business. I studied time. Davey Tough, Nick Fatool and Morey Feld—these guys are not soloists, but their time is so gorgeous. I love time.

**SF:** I know you lived with Dave Tough. Did you ever talk about time?

**GC:** We used to sit and play brushes all night.

**SF:** With a metronome?

**GC:** No. Just between ourselves on a cardboard box. What grooves we used to get! That's the trouble with the younger generation. They don't know time as well as they should.

**SF:** Did you ever practice with a metronome?

**GC:** No. I work with a click track with all my students. I never *had* to play with a metronome because God gave me some-

thing inside. I have a born-in quarter note. When I went into records there was no click track. It was just the pulse of the room. I don't think you can show me a record that's acceptable, where it starts and ends in the same tempo. Just for fun, though, I can groove my butt off on a click track by playing around it. I look at it as a great bass player. The trick is, don't let it confine you. It's no good for records. For commercials and movies it's fantastic because you've got to worry about frames. Everything's got to be right on the button.

If we finish a take and the guy says it timed out perfect, I don't fool with it. But if he says, "We ran over," I say, "Don't touch it. Let me take care of it." Say it's a 60-second spot and we run 63 seconds. There are three ways of doing this. Either you play behind the beat, on the beat—which is what the arranger is counting on—or on top of the beat. I always play on top or behind the beat. I'll play 1/32 above everything. If everybody plays that way for enough bars, we're in.

**SF:** How did you develop the ability to play ahead of, on top of or behind the beat?

**GC:** First you've got to know where the beat is.

**SF:** Can that be learned?

**GC:** I think you could *understand* it. I don't think anybody can really do anything unless they really understand it and make it part of their life and lifestyle. To me, everything is rhythm. I have my students playing four-way coordination that's really scary. On top of that, they have to sing their quarter notes while playing all this. It's very, very difficult. I've got them singing the top line, which is what

Back in those days we'd usually play a fill to bring the singer in after she'd gotten through singing. There was a way of playing a fill. You *don't jump* on a lyric. But, this one time Aretha sang off meter, and I went right along with her. It was a great feeling.

If I work for you, you're the king. My job is to make *you* look good. Today, a lot of musicians are playing for themselves. There's no unity.

The good players, for some unknown reason, stay by themselves because they're tired of the bullshit players. A lot of the kids today are party kids. Party, party, party. It's *not* a party! It's a business. The successful ones consider themselves very fortunate—and they should—because they're earning money doing what they want to do. It's a *creative* business but it's also a *disciplined* business. Most drummers nowadays can do what *they* want, but can they do what *you* want? Many of them aren't schooled and have no desire to learn. A lot of my students have trouble learning because they think they're artists. Great artists. They'll say, "I want you to teach me how to do your coordination, but I don't want you to screw up my style." I have to break the news to them: "Buster, you ain't *got* a style! In fact, if you do, you don't belong in the record business." It takes a while before a drummer realizes he's a drummer. Up until that point, he's just kicking the hell out of the instrument. It takes years before he takes that set of drums and makes them a part of him. If you talk to a kid in high school, all you can talk to him about is the high school level. Talk to a kid in elementary school, and all you can do is talk to him on the elementary level. The trouble with a lot of musicians today is that they're working out there and you've got to talk to them on the elementary level. Whatever happened to the high school, college and professional levels? Many have no idea of professionalism.

**SF:** How did you learn professionalism?

**GC:** You just learn it over years of experience. You start at the bottom of the business—club dates, weddings, Bar Mitzvahs. You have to have these to pay your dues. You also have to have demos to make records. You learn that nobody really gives a damn about *you*. You learn that nobody really gives a damn about how *fast* you play. It's, "What can you do for me?" Once you start realizing that you're just a cog in a wheel, then you're learning professionalism.

**SF:** You spoke about having to learn to deal with success. I find that that's as important to learn as is four-way coordination, for example.

**GC:** I do too. I want my students to feel inside like they're the greatest drummer in the world. But I teach them to be humble on the outside. I do a lot of lecturing in my studio. Sometimes the kids don't even play drums. I tell them what's right and wrong

in the business. I teach them attitudes. I spend time talking about publishing and management. I tell them about organizing a band and financing a band. How to deal with tough situations, like if the bass player gets pregnant and can't do a date—that blows the whole band. But if you write charts or tunes, then you've got a book, you can get another bass player and you've still got a band. A lot of people don't do that. It's that party attitude. "Look Ma! I'm in a band." It's the same reason why some kids go to college—to get away from home and to have fun. But that's ignoring the future. When he gets out of college, he's a clone!

**SF:** Like the multitude of Steve Gadd clones?

**GC:** Well, if you're going to model yourself on somebody, Steve Gadd is a damn good choice. Steve is a mature innovator and he puts himself into whatever he's playing. Steve is a very quiet guy. He's very much withdrawn within himself; a heavy thinker. When you see him play, you know that this guy *knows* what's good or bad. I saw a TV show where the interviewer was

speaking to some of the greatest actors in the world. He asked one great actor, "Do you know how great you are?" The actor said, "I'm not great. I'm an actor!" The interviewer responded, "No. You're great. Everybody worships you." The actor said, "If I ever thought I was great, I would shoot myself. That would be the end of it." In other words, you've got to believe that you can improve. To yourself, you're *not* great. You're only great to somebody who can use you to be greater for themselves. That's the name of the game. Once you decide that you're the greatest, you're in trouble.

Steve Gadd got to be busy and it's true, everybody started to try to sound like him. But they can't sound like him because they're not him. There are no two drummers in the world who play the same way. Everybody thinks differently. Everybody sees colors differently. Everybody sees problems differently. You've got to respect Steve for what he's done and for the maturity in his playing. There's only one other guy who thrills me as much when I hear

*continued on page 94*

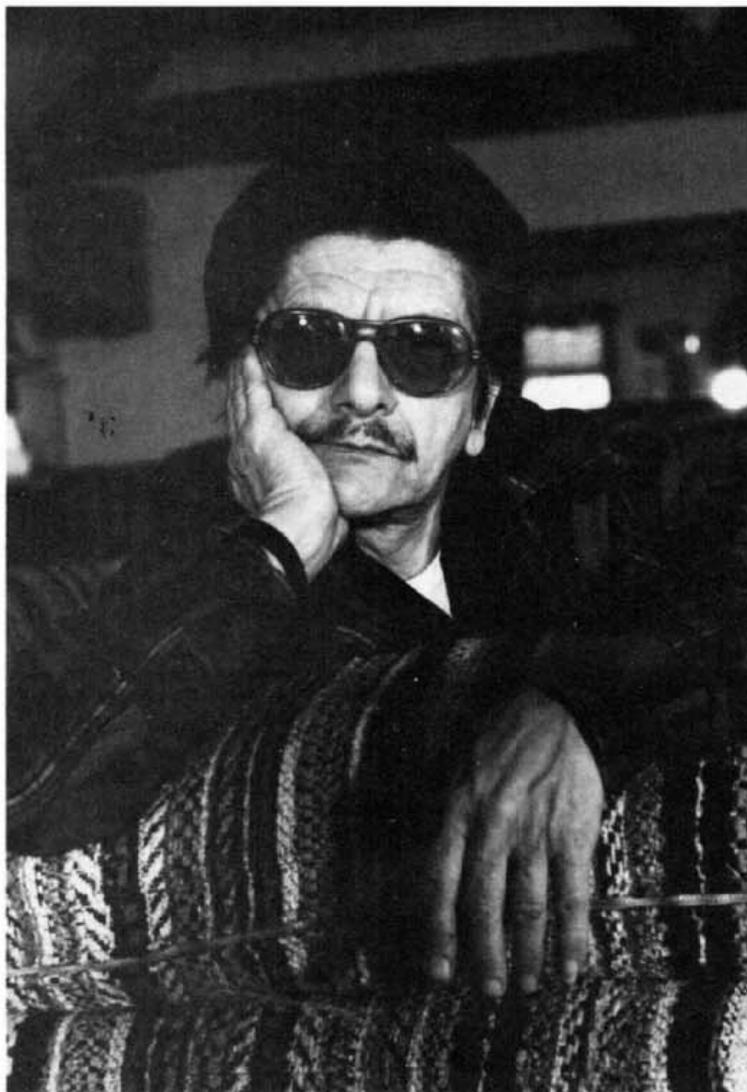


Photo by Rick Mattingly

I always feel depressed about two a.m. At this time I'm usually back at home after drumming, getting ready for bed. As I sort out a bundle of sweaty shirts and towels which I've accumulated during the evening, I mentally recapitulate the performance. Not too many mistakes, good crowd—we had 'em out on the dance floor all night long!

Then, wham! My mental bubble bursts as an overpowering stench grabs my attention. Cigarettes. The odor on my clothes, mixed with the perspiration, is as appealing as rotten eggs. I consider feeding the shirts to the garbage disposal, as one would normally do with rotten eggs, but instead opt to hang them up to air out. Suddenly I notice that I smell just like the clothes! Another two a.m. shower—and wet hair as I curl up under the covers.

I've always considered myself a non-smoker. However, as I drum night in and night out, I'm beginning to think that maybe I *am* a smoker. Now please don't misunderstand me—I don't actually smoke cigarettes at all, but in many of the nightclubs, bars, banquet rooms and halls my band plays in, the smoke is noticeably visible. And we play night, after night, after night. My exposure to cigarette smoke, and possibly yours, is consistent just like a smoker's exposure. I used to believe that my exposure to "ambient" smoke (diluted, room cigarette smoke) was in no way as harmful as someone who directly smoked. Unfortunately, I was wrong.

The smoke-filled air musicians breathe regularly while working has been proven harmful to your health—even if you personally don't smoke. So if you value good health, you should begin to work with your employers to improve working conditions.

#### THE HARMFUL EFFECTS

The fact that cigarette smoking is harmful has been well established ever since the Surgeon General's landmark report in 1964. What is not so clearly understood or universally accepted is that ambient smoke is also health hazard. Perhaps more precisely, experts differ as to *what degree* ambient smoke is a hazard.

In nightclubs, ambient smoke is derived from two sources: sidestream smoke, which enters the air directly from the burning end of the cigarette; and mainstream smoke, which is exhaled by the smoker. Of the two, sidestream smoke is the most dangerous.

A cigarette smoker inhales—and exhales—mainstream smoke eight or nine times with each cigarette for a total of about 24 seconds. But the cigarette freely burns for 8 minutes and pollutes the barroom continuously with sidestream smoke. Cigars and pipes burn even longer, and the pollution lingers long afterward.



# NIGHT CLUB SMOG

## Its Effects - And What To Do About It

by Jim Dearing

Besides contributing more smoke to the room than mainstream exhaling does, substream smoke also contains *higher* concentrations of noxious compound than mainstream smoke. Over two thousand gases, liquids and particles have been identified in cigarette smoke. No wonder my clothes stink after drumming! Obviously, you are being exposed to a great many toxic materials if you drum in smoke-filled rooms.

"It's disgusting," says Gary Wilson, Director of Public Education for the American Cancer Society in Sacramento. "So many facts relate secondhand smoke to cancer, but we're still stuck breathing it. Musicians are in a very precarious position because of their working environment—what worse place is there for cigarette smoke than in a nightclub?"

Lynn Robie, a Prevention Services Coordinator for the American Lung Association, voices a similar sympathetic opinion: "There really are no regulations on private business, although many businesses are volunteering to set up "no smoking" sections. The information is just breaking out linking secondhand smoke to something as serious as lung cancer. For musicians, that's really scary."

Carbon monoxide (CO) is a colorless, odorless gas created by incomplete combustion. It is of particular interest to physicians because it is present in ambient smoke in large quantities.

"There is no question that non-smokers can develop toxic levels (of CO) in smoke-filled rooms," stated Dr. Raymond Slavin of St. Louis University. CO in sidestream smoke was first reported as being harmful in the Surgeon General's 1972 report, which cited studies showing that CO in smoke-filled rooms could rise to almost twice the federal OSHA (Occupational Safety and Health Administration) guideline of 50 parts per million. CO in this quantity can produce a slight deterioration in attentiveness, produce a drop in cognitive function and in psychomotor tests. If the bar you're drumming in combines a low ceiling with poor venti-

*continued on page 100*



# JAZZ DRUMMERS WORKSHOP

by Al Ashley

## Around the Drums With 5's

Playing groups of 5's can create rhythmic tension at slow or medium tempos. It also makes moving from drum to drum easier at fast tempos.

Start with 8th notes as in Example 1. Then progress to the groups of 5 shown in Example 2. Accent beat "1" with the right hand and beat "3" with the left hand. Then reverse.

Now try playing five single taps on the floor tom, starting with the right hand, followed by five single taps on the snare drum, starting with the left hand. Play beats "1" and "3" on the bass drum. Listen for the pulse of the bass drum as you even out the hands.

Groups  
1) of four

2)

3)

4)

Notice how floor tom to small tom works equally well.

Example 5 is a combination of Examples 3 and 4.

5)

If you have two mounted toms, practice this.

This one uses cymbal crashes on beats "1" and "3."

6)

7)

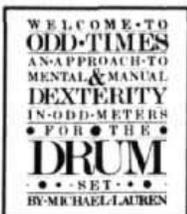
Here are a few more practical ideas for using 5's with drum to drum patterns.

8)

9)

*Drum Center Publications*

WELCOME TO  
ODD TIMES  
MICHAEL LAUREN



TOLL-FREE 800-645-9595

EMANCIPATION  
JOHN MANNINO  
\$5.00



## NEW JERSEY PERCUSSION

50 West Main St.  
Rockaway, NJ 07866

(201) 625-8134

SEND FOR  
MONTHLY SPECIALS

**"For Your Drum and Percussion Needs"**

The last two lead with the left hand. Example 11 is a cross pattern for two mounted toms.

10)

11)

# Study at home with Steve Gadd.

**And other leading drummers like Lenny White, Bernard Purdie, Yogi Horton and Ed Thigpen on your VCR.**

Now you can learn from these leading drummers first hand with our intimate instructional videos. We've recorded exclusive one hour (approx.) color video programs using high quality audio and video so you can really see and hear what they do and how they do it. As they talk about their influences and carefully demonstrate the approach they've become known for, they also cover the basic percussion techniques that form the basis for any drummer's style.

These video taped master classes



mark a breakthrough in terms of an updated teaching approach for drummers committed to expanding their art. Each tape has been skillfully produced and edited to contain the maximum information in the most clear and concise way. There is so much to learn, on so many levels.

For the price of a few lessons you can have the benefit of learning from top drummers that would otherwise be inaccessible. If you would like to take advantage of this learning opportunity please use the coupon below.

**I would like to order the following tapes:**

Quantity

Beta    VHS

- \_\_\_ \_\_\_ Steve Gadd "Up Close" in stereo (\$79.95)
- \_\_\_ \_\_\_ Lenny White "In Clinic" (\$79.95)
- \_\_\_ \_\_\_ Ed Thigpen "On Jazz Drumming" (\$79.95)
- \_\_\_ \_\_\_ Bernard Purdie "On Studio Drumming" (\$69.95 due to slightly shorter length)
- \_\_\_ \_\_\_ Yogi Horton "A History of R&B Funk Drumming" (\$79.95)

Please allow 4-6 weeks for delivery

I am enclosing \$ \_\_\_\_\_ for \_\_\_\_\_ tapes

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (    ) \_\_\_\_\_ N.Y.S. residents add 8% sales tax

\*For countries other than U.S.A., Canada, Mexico, Japan and South America add \$20 U.S. dollars per tape for conversion costs (Specify PAL or SECAM). Add \$4.00 for postage per order. \$7.00 for countries outside the U.S.A. Please make check or money order payable (U.S. Dollars) to: DCI Music Video.

**Send to: Drummers Collective, 541 6th Ave. (4th fl.), N.Y., N.Y. 10011**

# Jestick! Fantastick!

From  
Calato,  
of course!

Calato's brand new Jestick combines in one instrument the striking tones of a rosewood clave, the jingling of a tambourine and the rhythmic grating of a guiro — producing unique, intriguing effects. Easy to catch on to, and catching on fast! Write for free Jestick instruction sheet.

## calato

We invented Regal Tip®

At local music stores or  
write Calato: Dept. MD  
4501 Hyde Park Blvd.  
Niagara Falls, N.Y. 14305  
Phone (716) 285-3546

DeJohette *continued from page 12*

there's another one. Check him out." So you have to be in the environment, and basically, the Mecca of all of this is New York City. No matter whether it's music, art or whatever, all of the best people live in the Northeast. It still is the nucleus. So whether they live there for the rest of their lives or not, everybody has to deal with New York when they need to. I realize it's expensive to live in New York. After you've paid your dues you can make your decision about whether you want to stay there or not. If you're successful, you can work from anywhere. So many musicians don't live there anymore. They live in the suburbs, or in another state, and only come to New York when they need to. I realize it's expensive to live in New York, but all of us, invariably, had to come to New York because we were serious about wanting to be the best we could be. And the best musicians still reside in New York. You have to find out how really serious you are about it before you get into it and find out that it's not easy. And now it's harder than ever for musicians. So you have to find out if it's what you want, and you have to decide about things such as having a family and travelling on the road—these kinds of things. You have to think about other people than yourself. When you are getting your thing together, it's a very selfish kind of situation. You have to take a lot of time to practice and research your instrument, and you just really don't have time for anything else. Once you get it to a point where you can get involved in other things than music, then that's something else. Then you have room to bring these other things into your life. So these are serious considerations, and you have to find out about them.

**RM:** I've heard people contend that for every successful musician, there are ten equally talented musicians who never made it, and the only thing that set the successful player apart was that he got a "break." Do you think that's valid?

**JDJ:** Like I said before, you put yourself in the nucleus of the environment, and then you find out if you are good enough to warrant "breaks." Nobody's going to give you anything just because you look great or whatever. It's about your abilities. It's as simple as that. Some musicians know how to be political and they know how to talk to people, and so you say they got a "break." But they worked at it. They made a connection, but the bottom line is having the talent to back it up. If you're serious about work, you call people up and say, "Look man, call me if you need a drummer."

**RM:** Your name is well established; you always do well in the polls. Some people might look at that and figure you have it made; all you have to do is answer the phone and you can work as much as you

want.

**JDJ:** [laughs] I don't work that much, actually. Part of it is by choice, and part of it is because it's difficult to get decent work in America. Most American musicians will tell you that's why they are in Europe so much. They make better money in Europe because there's an audience there that appreciates the music and supports it, as opposed to here. I'd like to see it broadened a bit more in America. It's very difficult because, as we talked about earlier, if not for the college and public radio stations, the music wouldn't manage to survive even on the thread that it's managing to exist on now. The hardest thing with this music is to set up college concerts. All the budgets are being cut back at the colleges, so they're being a little more picky. But at the same time, they're trying to get a little more quality. Somewhere in an intermediate price range they can get three or four good groups for what they used to spend on one rock group. One rock concert would completely wipe out their entertainment budget.

So I don't work that much in America. I try to make at least one cross-country tour a year, if it's possible. Sometimes I've had to cancel a tour because financially, it just wouldn't make any sense. This Spring we have a new Special Edition album coming out, called *Inflation Blues*, which is apropos. I don't want to speak about it because I think it will be a surprise. It came out real good, and I'm curious to see how it does. So anyway, we are planning a Spring tour, and hopefully, we will go across the country. I would like to keep Special Edition visible because that's one of my priorities, and everyone's really committed to the band at this point. I realize what's going on with the economy, and with the realities of this music, but the group has so much potential. If the funds would allow it, I would use three horns, but the economy is such that I have to rotate one of the horn spots. David Murray did the last tour of Europe with us, and he played fantastically. And Howard Johnson has been working with us. I would like to use David, Howard and John Purcell together, because I think highly of all three people. So I'm in this dilemma; there are a lot of players I love, and I want to be able to play with them, but I have to be realistic as to what's really possible financially. I try to keep things flexible so I can get to play with all of them, and I think everyone understands the situation.

Sometimes the situation works out where I can use three horns. I used three horns last December in New York at Fat Tuesday's. I don't appear in New York clubs too often, so I decided to do a week there to let people know I'm still around and still serious about my music. If people don't see you, they wonder what's happening with your music. You don't have to be



Photo by Martin Cohen

**COSMIC PERCUSSION**  
**GP**<sup>®</sup>

PRESENTED BY **LP**<sup>®</sup>

Send for FREE catalog.

**THE  
BETTER  
ALTERNATIVE**  
*from the Drum People*

**COSMIC PERCUSSION**

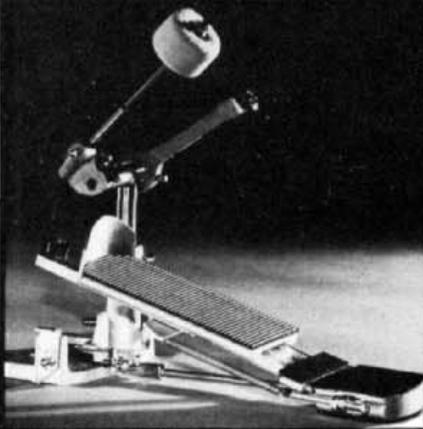
Div. of Latin Percussion, Inc.  
160 Belmont Ave., Dept. MD  
Garfield, NJ 07026

# THE KICKER

by SOUND CONCEPTS

the amazing sliding foot plate accessory for the bass drum pedal, designed by a professional.

- 30 to 40% more power.
- 2 strokes with one movement.
- more natural control, like hand action.
- can be fitted to all leading drum pedals.



## I'm Impressed!

says Rick Van Horn, columnist for "Modern Drummer". *The Kicker is everything you said it would be. I've been able to increase the fluidity of my high-speed bass drumming at no appreciable increase in effort. The power and speed I've achieved has been remarkable.*

Phillip Fajardo from the Gatlin Brothers Band says *The Kicker really makes a big difference. I can play much louder and faster with far less effort and play things I could never play before, since I added the Kicker to my drum pedal.*

## The Kicker by Sound Concepts

- send free literature kit
- send me **the Kicker** @ \$90.00 (U.S.) including postage and handling.
- cheque  money order No C.O.D.
- Visa no. \_\_\_\_\_  
expiry date \_\_\_\_\_
- type of pedal you are using \_\_\_\_\_

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

### Mail to Sound Concepts

125 Burgess Ave. Toronto, Canada,  
M4E 1X3 (416) 690-0430

on the scene all of the time, though. It's better to make a statement and then let that statement send out waves. I make it a point to make the live performances quite different from the records, even though we may play some of the material off the records. I'd like to get noted for the treatment of the material live so that people will want to come and hear me live because they know it will be a special occasion. I'm taking great care to make sure that people feel that care has been taken with the presentation. When they come to hear the group, it's not just something thrown together, but something that's been given a lot of thought. It's a special kind of happening.

**RM:** I wish more musicians took that kind of care. If my wife and I go to hear a group, and there's a cover charge and a two-drink minimum, we don't want to spend that much money just to hear some guys having a jam session.

**JDJ:** If you have a presentation, people appreciate it. It pays off in the long run. There really has to be special care taken with the quality of the music; with the length of the solos based on the strength of the soloist. That's important, so to that I'm committed. I've made a commitment and I'm trying to hold onto that and make it happen.

**RM:** Speaking of the gig at Fat Tuesday's, often when a band has three horns, and they all solo in the same tune, I get tired of hearing that tune after a while. It's not so much because the soloists aren't interesting, but because the rhythm section is basically doing the same thing throughout the tune. But at Tuesday's, I was really impressed with the way that you would change the whole feel of what you were playing each time a different person soloed.

**JDJ:** A great example of that was Duke Ellington, who had the ability to keep it interesting and hold the audience's attention, whether it was one soloist or three soloists. And one of the things he used to do in his writing was to set up each personality. His bands were not just made up of session players; each player had a strong personality. So when Duke wrote a section to be played behind a soloist, it was tailor-made for that soloist. Care was taken so that each time a different soloist played, the color of the piece changed. The listener didn't get bored from hearing just the same ensemble riffs in back.

I like to keep that kind of diversity going on. So each time another soloist starts, Rufus [Reid] and I shift to get into the mood of whichever soloist is playing. I'm like a designer, you might say, and each soloist requires a different design. So it's just being sensitive that each player is different and needs a different sort of backup; a different kind of support.

We don't always have everybody solo on every tune, but I don't mind every soloist soloing if they can be interesting, and peo-

ple are not yawning. When soloing, say what you've got to say and then get off of it. Move on and let somebody else have it. Don't overindulge. In that way, you keep it interesting and people don't find themselves thinking about how many soloists there are. I'm well-aware of the pitfall of having more than two people solo, but I pride myself with the ability to keep shifting the moods, as opposed to keeping it consistent all of the time. Even if there's a basic mood underlying, I try and keep that while embellishing other rhythms, moods and colors on top of that basic pattern.

The other thing we have that is interesting, I think, and keeps people from getting bored, is that the instrumentation is always changing. Sometimes it might be three clarinets; sometimes it might be a clarinet, an alto and a baritone; sometimes it's tenor, trumpet and alto. That way, we have a lot of contrasts and colors. So Special Edition has the capability of changing its clothes all the time.

**RM:** You've neglected to mention one of the group's most obvious assets: the ability of the leader to play keyboards as well as drums.

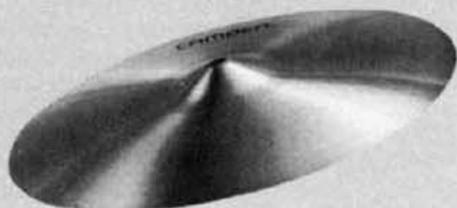
**JDJ:** [laughing] Oh, of course. I was so wrapped up in the other aspect, I forgot. Right, keyboards—acoustic piano, a Casio MT70, which I use sometimes, and the electric Melodica. So between all of those, it's hard to get stuck in one thing. There is a basic sound, but there are a lot of different shades to that sound. And so I'm trying to keep developing in the area of shadings, to keep ourselves, as well as the audience, constantly interested in what we're doing.

Let's face it: even with a drummer-led band, the emphasis is really on the *music* the presentation of the music; the compositional aspect of it. Because no matter how great you solo, people can't walk out of the club humming your drum solo. I want people to go out saying they enjoyed the *music*. The drumming, of course, is part of the music, but the *whole thing* is very important. And so it's important that when you're a drummer leading the band, you have to present a program that's enjoyable. Art Blakey is very much aware of that, and it's one of the things I'm trying to do. Of course, I want people to enjoy the drumming, but I want the people to remember that they enjoyed the compositions and the presentation, so that they come back to hear Jack DeJohnette's *music*, not just the drumming. I try to direct the music so that I blend into my band, rather than dominate it. I think maybe I do dominate it, but I dominate it by infiltrating it in a way that nobody is overshadowed. That's a lesson that a lot of drummers have to learn.

There are only a few drummers I know who made hits with drummer-led bands. One of them was Cozy Cole with "Topsy," in the '50s. He was one of the

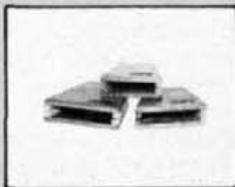
*continued on next page*

# CAMBER: more than just cymbals.

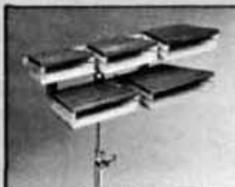


Camber offers a complete line of cymbals for everyone from the working or touring percussionists to the studio pro to the young drummer.

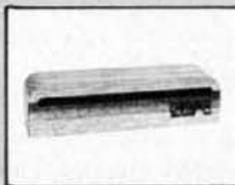
Count on the extensive Camber line for a full range of cymbals in a variety of metals and sounds. Each is a blend of old world craftsmanship and new age technology. And remember, if its a Camber, it cuts through!



**Bell Blocks.** Nouveau design mahogany/maple wood blocks, Bell Blocks are maximum tone chambers for maximum sound. Available in soprano, soprano and alto sizes.



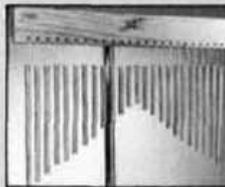
**Quintet.** A 5-unit Bell Block system, the Quintet offers maximum volume and multiple tonality through varied Bell Block sizing. Fits conventional stands.



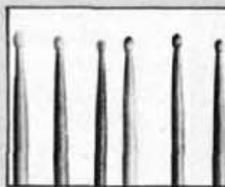
**Sounder Blocks.** More than just a deluxe woodblock, Sounder Blocks produce the cleanest, highest tones. Available in two models.



**Caddies.** Made of rugged 100% nylon, there's a Camber Caddy for both cymbals and drumsticks. Handsomely styled, they're excellent organizers that stand up to the rigors of the road.



**Wind Chimes.** Designed for the percussionist of today, wind chimes add intense sound coloration to all types of music. Four models deliver a broad spectrum of shimmering sound. Deluxe vinyl suede bag included.



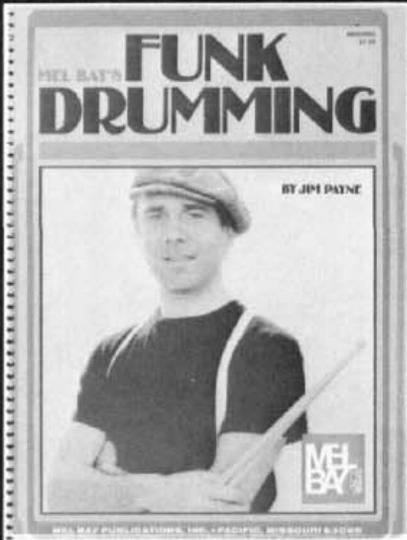
**Drumsticks.** Professional hickory sticks, finished, balanced and matched by hand for great feel and durability. Available in all popular sizes with wood or nylon tips.

Today Camber does mean a lot more than just cymbals. Find out about our excellent margins on all Camber products. Write today.

## CAMBER®

101 HORTON AVE., P.O. BOX 807  
LYNBROOK, NY 11563

Mel Bay Presents  
**FUNK  
 DRUMMING**  
 By Jim Payne



One of the most well-written books available for contemporary percussion. This extensive spiral-bound text contains coordination exercises, analyses, drum charts, and recorder examples of 11 rock and funk styles. Analysis of Latin music and its application in rock and funk, the Samba influence, Reggae, and funk oriented polyrhythms are also contained. The entire book is integrated with a companion cassette featuring recorded examples of complete songs in 11 rock and funk styles. The cassette is recorded with and without drums so you can play along. In addition the cassette contains 27 rhythm section fills recorded with guitar, piano, bass, and drums. It also contains 39 additional drum beats, and 29 exercises. Book list \$7.95 Companion stereo cassette \$7.95

Send check or money order plus \$1.00 postage and handling to:

**Mel Bay Publications, Inc.**  
**Pacific, Missouri 63069**

only drummers to have a successful hit record, with a simple, burlesque-style drum solo as the spotlight of the tune.

**RM:** Even the hits that featured drums usually had a good melody in addition to the drum solo. "Sing, Sing, Sing" had more to it than just the drums, and even the '60s rock tune "Wipe Out" had a melody. And people want to hear Buddy Rich play "West Side Story," not because that's the only piece he solos on, but because the whole arrangement is so good.

**JDJ:** Oh yeah, underlying all those things is some kind of melody that someone can hum. You have to hook the drums up with something else. That's the reality that we, as drummers, have to realize. The drums have to be coupled with another, melodic, instrument. If you scrutinize it, you find that you come back to that common denominator.

The attitude with drummer-led bands used to be that the drummer was always out front. I think drummers are now more sensitive to the fact that they have to present *music*, as well as their solo capabilities. Elvin is very good with that. He strikes a balance with his other musicians. He plays at their level. He can't play with them the way he played with Coltrane because they don't have that kind of superior intensity and gift that Coltrane had. Elvin really had to have an exceptional capacity to just keep up with 'Trane, and he managed to do that quite well. But then when Elvin started his own bands, it was a different ballgame. I was impressed the first time I heard his group with Joe Farrell and Jimmy Garrison. It was nice! He never overplayed; you could really hear the trio and how Elvin accompanied and comped, and how tastefully he played without giving up any intensity. And I took that to heart. I know there were times previously when I had been as guilty as other drummers of getting overzealous sometimes. You wind up forgetting about the soloist. You are somewhere in your own trip, and the soloist is somewhere else, and there is a conflict of interest at that point. So you have to remember that you are accompanying and supporting, as well as supplying the aggressive spark.

**RM:** You were in a similar position to Elvin. You came out of a very intense situation with Miles Davis to lead your own groups.

**JDJ:** I had to learn how to be a leader. I think I was sometimes guilty of overplaying because I felt the musicians needed a boost, or if there was a space there, I felt that I had to fill that space. But when you have musicians who know what they're doing, you don't have to be so aggressive. And then with the soloists, you let them set that up. But you're there, wherever they go. Then they feel like they've always got somebody supporting them. They don't have to overplay, and you get more out of them. Everybody benefits. But you've re-

ally got to have top quality people to be able to do that, or at least people who have the potential to develop to that level. That's how it was in Miles' band. He'd set the pieces up and we'd just play them. There would be no discussion about it, other than how the piece would be conceived and how the form should be played.

**RM:** Earlier, you discussed your goals for a live performance. What are your goals when you record?

**JDJ:** It's the same concept. You take time and preparation to put your best foot forward. You have to take care to make sure that the record presents a representation of what you're currently doing at that point. Each record documents your growth and development—or non-development, [laughs] We always hope it's for the better, but sometimes it doesn't work out that way. But I try to keep a consistent level of quality to each record and performance.

I like to hear records where you can tell that the tunes were really put together, and the soloists were really concentrating, and the musicians were playing as though this might be the last time they ever got to play. That's something you don't hear a lot because it has become so easy to make records. Because of multi-tracking, you can go in and lay something down, and three months later you can go in and do it over again. In the early days of recording, you just *did it*. You had the pressure of having only so much time to do it, and you couldn't go back and clean up this and that. Multi-tracking can be good artistically if you know how to use it, but a lot of people spend too much time doing something over and over. Usually, if you have to do it more than three times, you'll never get it. If it's a written part where everything has to be perfect, *that* is when you use it. But as far as getting a feel or a mood, that should be together enough so that even if there's a slight mistake, it's okay. Especially if that mistake adds a little something special to it.

**RM:** Listening to your music, I wouldn't guess that you do any overdubbing.

**JDJ:** On this new one we did. With the multi-tracking we had the freedom to create something bigger with fewer people. We had two people overdubbing parts to get a big section sound. So I have nothing against multi-tracking. I like it, but I think it should be used with the utmost discretion.

**RM:** So you were just using it in the section parts?

**JDJ:** Right, the arranged parts.

**RM:** But not in the places that required interplay, such as the solos.

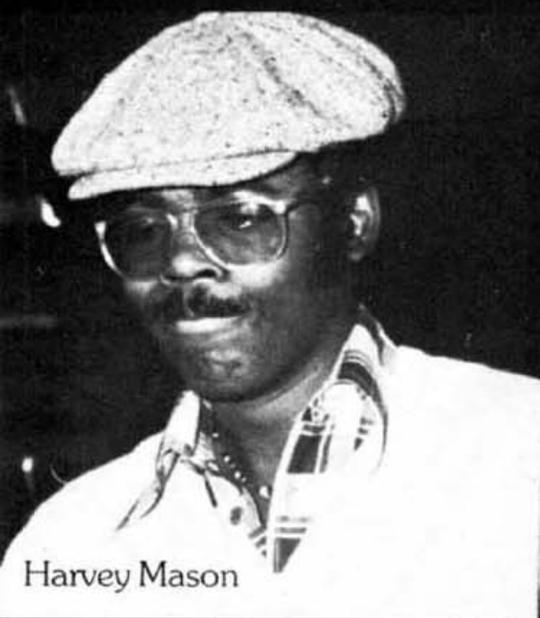
**JDJ:** Even if you overdub a solo, you are interacting with someone.

**RM:** Except it's only one way. You can respond to what's on the tape but the tape can't respond to you.

**JDJ:** Well, yeah. But if you have a track that has a great feeling on it, you might not

*continued on next page*

# ARTISTRY IN RHYTHM



Harvey Mason



Steve Smith



Vinnie Colaiuta



Denny Carmassi

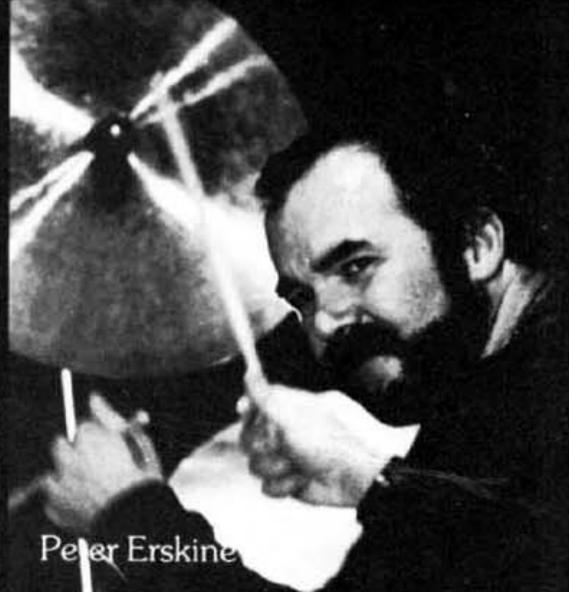
**“What do  
these  
great artists  
have in  
common?”**



Akira Tana



Keith Copeland



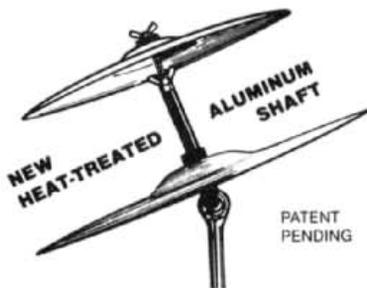
Peter Erskine



**They all  
make  
time  
with my  
sticks!**

**v/c  
FIRTH®  
INCORPORATED**

# DOUBLE YOUR CYMBAL RHYTHMS IMMEDIATELY!



## NEW AND IMPROVED CYMBAL EXPLOSION

- lets you double your cymbal rhythms immediately.

It's the most ingenious CYMBAL ADAPTER ever created... it's the DUPLICATE<sup>®</sup>... it's totally adjustable (5½" to 8"). Designed by pros... for the pros.

**ONLY \$9.95**

(30-day money-back guarantee)  
**DEALER INQUIRIES WELCOME**

TAW'S SOUND COMPANY  
31025 Center Ridge Road,  
Cleveland, OH 44145

Please send me \_\_\_\_\_ DUPLICATE X (at \$9.95 each plus \$2.05 postage and handling (U.S. & Canada) Available in Metric threads  or American threads  please indicate  
Mail to TAW'S SOUND COMPANY,  
31025 Center Ridge Road, Cleveland, OH 44145  
(216) 935-1382

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
Prov/State \_\_\_\_\_ Zip \_\_\_\_\_  
Cash  Money Order  Exp. Date \_\_\_\_\_  
 VISA No. \_\_\_\_\_  
 MasterCard No. \_\_\_\_\_  
Signature \_\_\_\_\_

get that feel again. I think it's good to strive for a better solo. Maybe you were a little out of tune, or you flubbed a couple of notes, or maybe it just wasn't what you had in mind. So that's where multi-tracking is useful. At least you can salvage the parts that were good.

**RM:** You play with a great deal of intensity, and yet you always seem to be relaxed.

**JDJ:** That's the key to doing anything that requires some exertion. You have to concentrate on keeping a balance between tension and relaxation so you don't burn yourself out. All the musicians who do that are able to extend themselves beyond the limits and play for hours and hours.

High intensity doesn't necessarily mean it's loud all the time. No matter if it's a ballad or a fast tempo, it can have an intensity underlying the music that gives it a presence. And you get energy and intensity from having an intent with your music. Intent, coupled with the concentration of focusing your energy, is very important. Anyone who has that kind of control will tell you that you have to be relaxed so you don't cut off the blood flow to your muscles. Some people do it naturally, but others have to work on it because the tendency is to tense up when the music becomes emotionally charged. So you have to work at calming yourself down. Listen to the music outside of yourself, removing yourself from it as a player and becoming a listener. You can take off a lot of the tension by doing that. Also, you can use a mirror to watch yourself practicing and see where you are tensing up. Make yourself relax. Each person is made different, so you have to see at what point you get tense, because that cuts off the circulation. When you're relaxed, you can let all of the energy and intensity carry you, instead of you being a prisoner of that intensity.

**RM:** One of my teachers proved that to me dramatically. He put on some music and told me to start dancing to it. Then he turned off the music, but told me to continue dancing. Within a few seconds, I started getting very tired and it became difficult to keep going, but when he turned the music back on, it got easy again and I was able to continue for quite a while.

**JDJ:** It's true. The player has to learn to be like the listener when performing and learn how to receive that energy. Then you get a recycling kind of thing; a kind of energy that doesn't drain you, but does the reverse. It enhances the energy you already have, and that's the key to it. You become attuned to that creative flow—that force—that's constant all the time. We have to open ourselves up to it, but it's always there. You have to be able to let the music carry you, and you flow on top of it.

This is where you have to develop enough proficiency on your instrument that you don't have to think about what you're playing. You *feel* the music. The thinking process and the intuitive process

become coupled into the creative idea. And when you open up to that, you don't have to think about what you play. Your mind is like a split-second computer. Before you think of something, it's happening; it's already out. You're reacting spontaneously. That's the highest part of creativity. You're interacting with each other spontaneously. Something happens—somebody creates a groove—and you're able to go with that groove, and it's all happening at the speed of light. This is what makes the creative process such a phenomenon. It's happening right there, and it will never happen again the same way. You get that spontaneity, and that's the whole key; that's what we want in improvisational music. That's the joy of it. I think that's why people are drawn to it, because spontaneity is missing from our everyday lives. So many things are predictable: you are going to get up at a certain time; you have to go here; you have to do that; you have to do certain things in certain ways every day. I think people are drawn to jazz because of the element of surprise. That's something they don't get in their daily lives. So I think that's the element that draws musicians as well as listeners; it's being there right when it's being created.

When you make a record, you capture that fraction of a second that the spontaneity happened. But consequently, if the record becomes successful, the solos and everything become like classical pieces. People start singing the solos the way they are on records. And that's when you can say that jazz is one of America's true classical musics. It is a music to be respected, just as the European classical music. There are a lot of creative contemporary composers for classical music, and the so-called "avant-garde." And a lot of the creative people in that field know about the improvisational aspect, and they write compositions with space for a soloist. And then you have people like (violinist) Itzhak Perlman who has done some things with Shelly Manne; musicians who know about different musics and do not want to be confined to just one area. People who are not afraid to take chances.

We're playing world music more than jazz. Music, to me, is world music. It's the man who separates it and tries to isolate it and confine it to certain areas and certain definitions. Musicians like myself, or Chick, or Keith, or Miles, look at music as a world music because we're interested in all kinds of music. When you listen to all kinds of music, then you're not thinking of it in terms of "jazz" or "African" or something. I use the term "multi-directional" because I'm interested in all kinds of music, as most contemporary musicians are. So when I say "multi-directional," I don't have to say, "Yes, it's avant-garde," or "Yes, it's this," or whatever. It all fits under the umbrella of being multi-directional.

*continued on next page*

## LEARNING TO PLAY THE DRUM SET DOES NOT TAKE TIME

I have announced that I can teach a qualified drummer to play better in six weeks. I have stated both in print and at interviews in my New York studio that when a drummer plays in public with a group, or at home with his stereo, he will feel this improvement in five ways: (1) he will experience a generalized relaxation; (2) his sense of time and feeling for rhythm will improve; (3) he will be able to pay attention with less effort; (4) he will find it easier to remember arrangements; (5) his ears will start to open up in unexpected ways.

If you read such an assertion in print you may feel some scepticism. The reason for that has nothing to do with my assertion, but rather it has to do with your belief that your drumming is just fine. Yes, a few things have to be polished here and adjusted there, but you know, (or do you believe) that you will be getting better. You know what you have to accomplish for the improvement, and that you will take or are now involved in an approach that will lead you to your goal. But of one thing you are certain: to get to that goal is going to take TIME. And now a strange drum teacher is telling you that it does not take time. One of us has to be off-the-wall and it certainly cannot be you.

I think the first thing we must discuss is what do we mean by time? The problem is that there are three different kinds of time and I'm operating in one kind of time and you are operating in, of course, correct time. Let's look into it.

The first kind of time is mechanical time. That is measured by the clock. The day is divided into twenty-four parts called hours and each hour is divided into sixty parts called minutes. You look at the clock and in all seriousness call it real time. I look at it and call it mechanical time.

The second kind of time is psychological time. Psychological time is when you and I think about what we should have done yesterday and what we're going to do tomorrow. Today we do nothing because all we are interested in doing is sitting around and thinking of the past and the future. When we sit around and think about what we should have done and what we are going to do we believe and identify with these thoughts as if we were actually living them now. We call that kind of imagining real life. When I get involved in this kind of psychological "living" I catch on faster than most that I am involved in it and I know what to do to stop the nonsense.

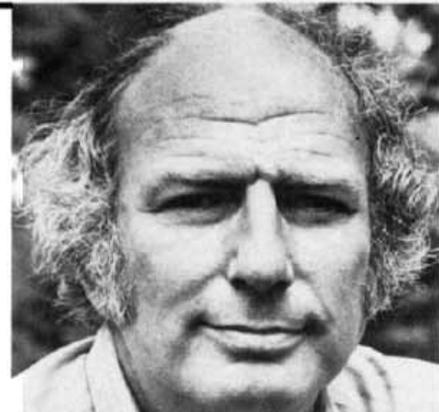
The third kind of time is real or actual time. When we watch the sun set, when we play games, when we play our music or listen to music, when we are in a relationship with a friend, we are in real time. In real time, clock or mechanical time and psychological time immediately and completely come to a stop. In real time there is no awareness of time. This is not profound philosophy. All I'm describing is what we all have experienced.

You are sceptical about what I say in respect to obtaining results in six weeks because you absolutely believe that it is necessary to first go through mechanical time and psychological time in order to get to real time. I say that I have the educational trip to get you into real time immediately. Now, if you say that mechanical time and psychological time are absolutely necessary in learning music and life, and wish to pursue that, I will not stop or try to influence you. After all, it's your life and not mine.

A drum authority was asked how long it takes to become a really good drummer. His answer: "This is an easy one. All your life." His problem is that he views drumming as a skill based upon knowledge and experience. I see drumming as a state of being based upon talent and the capacity of the individual to stay with that talent. The drum authority expects that, with skill, knowledge, and experience developed in the present, one may expect to unexpectedly bump into this state of being in the future without looking. "Look Ma, I'm playing the drums with no hands." My position is that if you approach drumming as skill, knowledge, and experience, it is something you will not learn in this life time and you will not learn it in ten life times or 1,000 reincarnations. Please take note that the drum authority has no difficulty himself in taking a shortcut through time to tell you it is really all about a longcut—namely, all your life.

The drum authority is actually stuck in mechanical time (in more ways than one) when he tells you it takes all your life. It is the evidence that one can never get to real time if you begin with the belief that it is necessary to first pass through mechanical time and psychological time. When he tells you that it takes a life time he feels that he is expressing modesty and humility. When I hear what he is saying, I can only tell him he is confused, frustrated and bored.

The drum authority has not presented any evidence to a grand jury that a crime has been committed, nor has anyone been asked to stand trial before a judge and jury of one's peers. But our splendid drum authority has given you and me a life sentence of hard labor getting our rocks off in mechanical and psychological time. The



actual crime, of course, is when an individual is born with talent. Talent is the capacity to play the drums right from the beginning without instruction or time, and to attract the attention of one's peers and be invited to play with them.

The assertion that drumming takes one's entire life to learn is also illogical. How can a drum authority know it takes his entire life when he is only a man in his late forties. He has yet to live his life. But yet he informs us that he "knows" it is going to take you all your life to learn. All he is telling us is the way he feels about himself. He has elected to believe that he must move through mechanical and psychological time as a ritual of passage to get to what he hopes will be real time. But is he not in the position of the bicyclist on the stationary bike in the gym? He is so convinced daily practice and effort on it will help him win the race, he brings the stationary bike to the contest on the day of the race. His cardiovascular system will certainly be in a race for better health. Can it be that the drummers of the world are at the start of the race on the stationary bike? Then a weird drum teacher comes along and points out to the fraternity that they are indeed firmly seated on the stationary bike of mechanical and psychological time. Moreover, when you enter real time there is no race.

**Warning: It has been determined that this material is thought provoking.**

Dear Stanley Spector:

I find what you have to say to be interesting. I would like to know more about how I could benefit in playing the drum set through your innovative teaching processes of instruction. Enclosed is a check money order for ten dollars (\$10.00) for your introductory package of a one-hour instructional cassette, a 20-minute recording with proof of success, and an extensive 24-page discussion. (Drummers in foreign countries should add two dollars and fifty cents (\$2.50) for air mail postage and handling.)

Please send payment to:

STANLEY SPECTOR SCHOOL OF DRUMMING  
200 West 58th Street, Dept. MD-42  
New York, N.Y. 10019, U.S.A.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Zip \_\_\_\_\_ Country \_\_\_\_\_

# Protect Your MD's



**Back issues of Modern Drummer are fast becoming collectors items. Protect your investment with these new, deluxe magazine files. A great, inexpensive way to keep your valuable issues neat, clean, and readily available for easy reference!**

Each file holds 18 issues, looks like leather, and comes in vivid blue with MD's imprinted logo type and trademark in rich gold.

**Just \$6.50 each, postpaid or, if you order three or more just \$5.85 each, postpaid.**

Please send me \_\_\_\_\_ file cases. My remittance is enclosed.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

**Mail to:**

**The Highsmith Company  
PO Box 25-MD  
Fort Atkinson, WI 53538**

tional. Musicians don't really like to give their music a name, but unfortunately, the industry likes to have classifications. So we have to deal with that, but at the same time, maintain the freedom to explore different areas of music.

**RM:** Traditionally, music is defined as being made up of three elements: melody, harmony and rhythm. Drummers are often accused of only knowing about the rhythmic element.

**JDJ:** I think there is less of that today.

Most of the young musicians that I meet tell me that they are studying marimba, or guitar, or piano, or theory, or something. One should look at the whole spectrum of percussion. You should play an instrument that deals with harmony and melody too, such as marimba or timpani. If you are going to say that you are a percussionist, you should be able to play those instruments.

Even when you're playing drums, you're playing melody, harmony and rhythm too. You have tom-toms, you have cymbals—you have colors to play. You are playing tonalities; you're playing harmonies. I still hear stories where people say, "This guy doesn't know a thing about music. He's just banging away." But the drumset is an instrument just like guitar or piano. Sometimes, drummers get carried away and they tend to dominate through volume. When they do that, they destroy the musical professionalism of the whole piece. So if a drummer is really concerned with playing music, he has to be in balance with what's going on musically and dynamically. But that takes time, experience, working, listening, and getting constructive criticism.

**RM:** Some people feel that drummers are more concerned with technique than musicians who play other instruments.

**JDJ:** I don't think that's true. I think that can be a problem on all instruments. Young musicians coming up now are looking at people like John McLaughlin and Al DiMeola, and there's a lot more emphasis put on going to the schools and more emphasis being put on technique. You should only have as much technique as you need to play what you hear conceptually. Otherwise, you have a lot of technique but nothing's happening. You must have a sound; a tone; a touch. Those are things that are overlooked by people who are striving so much for speed. I think what's most important with this music is the feeling. If someone can play one note with emotion and feeling, then that's a good starting point.

**RM:** Sometimes I think the problem is that people think that the word "technique" just means "chops."

**JDJ:** There is a lot of confusion about that. There are a certain amount of people who get off on pyrotechnics. "Hey man, did you hear that technique? He was really fast!" To them, that means mastery of something. And some people are satisfied

with that. But when you couple that with feeling and emotion, that's something else. Yes, there's all kinds of technique. There's technique for speed and there's also technique involving one's ability to feel the music and be concerned with the sound of it. That's what made Louis Armstrong, or Miles, or Coltrane, or Elvin, or Bill Evans recognizable. They each had a distinctive touch, or tone, or feeling about phrasing. That's what gives music so much variety. That's something one has to develop through life experiences. You can play all the great runs and fills, but if the feeling's not there, something is missing. You've got surface technique, but nothing to back it up with. No depth.

**RM:** I know that you're involved in various educational activities. How did you get involved with that?

**JDJ:** When I was going to college, I was going to major in music. But I was so turned off by the way they taught music education in the university, that I completely gave up on it. After that, I didn't even think of teaching; I was more into playing. But eventually my wife, Lydia, suggested that I try it. So I took a couple of students, and once I got into it, I saw that I had a certain feeling for teaching an aspect of the creative process, in terms of trying to feel the music through a basic knowledge of form. Also trying to develop a total concept. I did that by playing electric piano-bass lines with the left hand; solos and chords with the right—creating a playing situation for the drummers. Mainly I worked with drummers who had been through books, but who came to me because they wanted to learn how to play. Books can't teach you to play; you have to experience it. So that's something I tried to provide.

Then I did some things at the Creative Music Institute at Woodstock, and I found that I liked working with the energy in a workshop of 20 to 30 people. The more I got into it, the more I developed a concept of how to do it. Consequently, I started doing some residencies around the country. My workshops would cover such things as composition, improvisation, solo forms, group interplay, and ensemble work.

So from the years of doing those kinds of things, I thought it would be interesting to try and do some instruction on tape. Lydia and I started a company called Multi-Directional Music, and this is something I'd like to see developed to its full potential. We started out with three tapes: I did one on the art of accompaniment; Dave Holland did one dealing with contemporary techniques and improvisational studies for bass; John Abercrombie did one for the intermediate guitarist who wants to deal with improvisation. Each artist comes up with their own concept, and the tape becomes a personal statement. This is a new area, and it's one that has to be developed

*continued on next page*

# A Strong Argument.



Not only do we stand behind our drums... this time, to prove a point, we stood on our drums! Sonor drums have massive shells that need no extra reinforcing hoops, and are built from the outside in with staggered seams for extra strength and clearer resonance. They are full vibrating 9-ply beechwood shells with 45 degree bevel sound edge, in a choice of several finishes and veneers including elegant rosewood.

Our latest series is called the Phonic Plus line. PLUS means more in every way; more sound, more volume, more power, more drum! They

have all the regular features, plus...elongated shell depths for optimum sound. The Phonic Plus line is available in a gloss white or red mahogany finish.

We've been making quality drums for over 100 years. If you want the best... you want Sonor. Send for our new color catalog, include \$3.00 for postage and handling.

 **SONOR®**

**ALDEN**

Charles Alden Music Company, Inc. □ P.O. Box 231, Walpole, MA 02081 □ (617) 668-5600

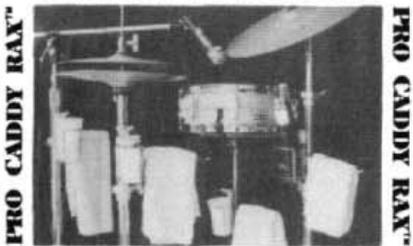
# HOT DRUMMERS DEPEND ON

**YOU NEED IT!**

*the Original World Famous*

## PRO CADDY RAX™

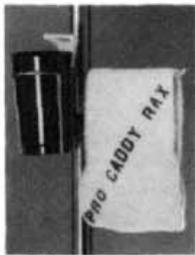
"CONVENIENCE WHEN . . . PERFORMANCE COUNTS"



CONVENIENT REFRESHMENT "CADDY" FOR ANY MUSICAL SITUATION

PLAY BETTER! FEEL BETTER!

WHILE USING OUR PRO CADDY RAX™



Patent pending

"The Personal Convenience Accessory" ALWAYS WITHIN CLOSE EASY REACH

## PRO CADDY RAX™

SECURELY HOLDS ALL REFRESHMENTS cups, cans, glasses, bottles ETC.

EASILY ATTACHES TO ALL STANDS (No tools necessary). And for your valuable hardworking hands a luxurious Towel Arm Rax.

Because you're a physically active musician — you will depend on the convenience of **PRO CADDY RAX™**.

## PRO CADDY RAX™

Available at finer dealerships. WORLDWIDE. Ask your dealer!

MECHANICAL MUSIC CORPORATION  
622 Hickory Drive  
Buffalo Grove, Illinois 60090  
(312) 459-6727

If you cannot find our PRO CADDY RAX in your area, please send us a check or money order for \$12.99 and we will pay the postage. Available in ¾" heavy duty  or ½" for light stands  Please indicate. (money back guarantee) **Fast delivery!**

Signature X \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State/Zip \_\_\_\_\_

oped, but we're real excited about it and once it catches on, I think it will be sensational.

**RM:** The thing I liked about your tape was the lack of dogmatism involved. You show the drummer what some of the options are, and how each one will sound.

**JDJ:** That goes back to the multi-directional concept. You have choices. That's the whole beauty of it—you don't have to be locked into one thing. If you have knowledge about these different things, then you can do whatever the situation calls for. Or you can mix different things together. So the whole idea of the multi-directional concept is to give options to people, because they usually don't have options given to them. All of the artists who are doing tapes are trying to give a broad scope—a perspective—on trying to deal with the creative process.

You have to realize that in the last ten years, we've had another generation of kids come up, who may know a lot of things technically, but who are not necessarily sophisticated. That's why there is a great effort with jazz educators and musicians like myself to convey the traditions of this music. So much is available to these kids. On the one hand, it's great because they have so many choices that they will be well-rounded and able to go into different areas. But on the other hand, it's a problem too, because in order to be well-rounded, you still have to be able to specialize in any of the areas that you deal in. So that takes a lot of experience and knowledge.

### "ATTENTION DRUMMERS" —a new book by TED REED

Basic Rhythms for the  
"CLUB-DATE DRUMMER"  
(commercial drummer)

Basic Rhythms for—Society, Dixieland, Jazz, Slow Waltz, Tango, Bolero, Pachanga, Guaracha, Fast Rhumba, Merengue, Samba, La Raspa, La Conga, Beguine, Jewish, Polish, Italian, Irish, Greek (7/8 & 9/8), Lindy, Charleston, Viennese Waltz, Peabody, Bossa Nova, Shuffle, Bunny Hop, Alley Cat and Hokey Pokey.

Price—\$5.00  
—includes postage and handling

Send check or money order to—  
TED REED, P.O. Box 327  
Clearwater, Florida 33517

It's an interesting time. For the older musicians, we have to do more research, because the young kids coming up know more than we knew when we were 15, 16, 17. So we have to really keep in touch with all these new things that are happening. Some of these things are new to the kids who are coming up, but not to someone who knows the applications over the last 20 or 30 years. So you have to keep everything in perspective as to what is new and what has just been reshaped and transformed into a more contemporary design.

**RM:** I know that this company, Multi-Directional Music, is not the first time you have been involved in handling your own business. Artists used to never get involved in business, but over the past few years, I've seen more and more artists become involved with it.

**JDJ:** There's a lot of work involved, and you have to know what you're doing. If you don't know the language of law and business, you can make very costly mistakes. There has been a trend in the last few years for musicians to own their own publishing, or even open their own businesses and record companies. They see both sides of it, but it's a lot of pressure. You're worried about playing the music, booking the gigs, writing music, running the business, and it really pulls you. I've seen musicians try it, and then give it all to someone else to do. When you do it yourself, you realize what you're paying for when you hire someone else. But you always feel that if you do it yourself, you will do a better job because you know exactly what you're presenting. With someone else, there's the danger that they will not represent you the way you think you should be represented. So you have to weigh those things.

My wife Lydia has been my business guide and partner through all of this. Some people can do it all by themselves, and handle it. But I'm so wrapped up in the art that I need somebody to keep me in balance with the reality of the music business, and Lydia does that for me. Without her, I'd be in big trouble. She has been helping me make decisions about my career for years, and inspiring me to take risks with certain things that I was a little apprehensive about. She's really great, and I love her immensely. We're a good team together.

It's a lot of hard work, and it never ends. There are a lot of people who have supposedly made it, but it depends on what you mean when you say "made it." If you can pay your bills and stay out of debt, I would say you're doing okay. If you see the realities, you will appreciate the music more when you go out to perform it. When we play the music, we realize what a privilege it is to have that opportunity to perform. Each time I get a chance to play, I realize that it's a real treat to be able to do something that people want to see and hear, and to be able to make a living at the same time.



# COBHAM'S X-TRA POWER



**The Strongest Name in Drums**

For a full color catalog send \$2.00 to: TAMA, dept. MD, P.O. Box 886, Bensalem, Pa. 19020 • P.O. Box 2009, Idaho Falls, Id. 83401 • 1721 "B" East Gale Ave., City of Industry, Ca. 91748 • In Canada: 6355 Park Ave., Montreal, P.Q. H2V4H5

by David Garibaldi

## The Military Sound



Photo by Rick Matkin

The application of rudimental/military type patterns to the drumset has added another dimension to contemporary music. Although I don't consider myself a rudimental player, I really enjoy the sound of rudimental drumming. This idea is based upon the "military" sound. If you think "cadence," you'll have no trouble at all in getting it to groove. These hand patterns utilize three rudi-

mental sounds. The diddle, flams and the press roll. To these I've added a simple part for the feet.

Look at Example A. I'm not going to break this down into all of its rudimental components, but simply key in on some potential trouble spots.

♩ = 104-112

R.H., L.H./S.D.  $\frac{4}{4}$  L R L R R L R L R L L R L R R L

L.F./"Splash" H.H. R.F./B.D.  $\frac{4}{4}$

The diddle is played like this:

L R R L R L R L R

The flams are played in the traditional manner, but be careful to play them as accented notes.

The press roll is accented and held for two 16th notes. Let the stick buzz as long as possible so that it "melts" into the diddled note. This is done by relaxing the hand as soon as the stroke is made. The release of tension allows the stick to buzz for a longer time. Practicing at slower tempos can be of help in building this technique.

R.H. L.H./S.D.  $\frac{4}{4}$  L R R L L R L R R L R L R L R L R

L.F./"Splash" H.H. R.F./B.D.  $\frac{4}{4}$

R.H., L.H./S.D.  $\frac{4}{4}$  R L L R L R R L L R L R R L R L

L.F./"Splash" H.H. R.F./B.D.  $\frac{4}{4}$

*Drum Center Publications*

JAZZ ROCK FUSION  
VOL. I (REVISED!)  
DE MERLE  
\$5.00



JAZZ ROCK FUSION  
VOL. II  
DE MERLE  
\$5.00



TOLL-FREE  
800-645-9595

**CALL US— TOLL FREE!**

1-800-323-1717  
Operator #120

FOR A  
SUBSCRIPTION TO



**MODERN  
DRUMMER**

A Contemporary Publication Exclusively for Drummers

R.H., L.H./S.D.     4/4

R L R L     R L L R     L R R L     L R L R

L.F./"Splash" H.H.     4/4

R.F./B.D.

Bonus fun: Omit the diddle and substitute a single stroke on the tom-tom of your choice. See you next time!

**The Original  
Original**

**Introducing  
the 757**

A new original original from the world leader, Pro-Mark. Our new 757 is 16 1/4" long (412 mm) and 19/32" in diameter (15 mm), and is designed for extra strength and correct balance. This new, heavy duty rock model features an extra-large, long shaped tip and short taper.

**When You Find  
a Good Thing,  
Stick With It!**

We help you sound better.  
**pro-mark**

A Division of Remo, Inc.  
10706 Craighead  
Houston, Texas 77025  
713-666-2525

*"When I find  
a good thing,  
I stick with it!"*



**Louie Bellson**

We help you sound better. ®

**pro-mark**

A Division of Remo, Inc.  
10706 Craighead/Houston, TX 77025  
(713) 666-2525

**The Original  
Original**

**Introducing the  
Billy Cobham 767**

A new original original from the world leader, Pro-Mark, the newest of the Billy Cobham heavy-duty rock collection. It's 16" long (406 mm) with a 5/8" diameter (16 mm), with a ball tip and very short taper; just perfect for heavy rock performance.

**When You Find  
a Good Thing,  
Stick With It!**

We help you sound better.  
**pro-mark**

A Division of Remo, Inc.  
10706 Craighead  
Houston, Texas 77025  
713-666-2525



"The sound is deep yet punchy, and the response is quick at any tension. Definitely the *loudest* head I've ever experienced."

Rod Morgenstein  
The Dregs

**DURALINE™**

11300 Rush St., So. El Monte, CA 91733

**PRE  
TUNED  
& TUNE  
ABLE**

Special claw-hooks adapt PTS heads to your drums.....



buy 'em Bright, Mellow or Dark and fine-tune tighter as desired

**REMO USA**

...at better music stores everywhere

**PTS**  
PRE-TUNED SERIES

Pyle continued from page 17

get a break I worked real, real hard at it and tried to deserve it. Now as I get older — I don't deserve *nothing*! Now I'm *having* to work for it.

My wife has always been totally behind me. She has never complained one time. I'm serious. She has never one time bitched about 25 dudes spending the whole weekend at the house, eating everything out of the house; making noise 24 hours a day. She's always been behind me. She's great.

Now at this point, with the Artimus Pyle Band, nothing goes on the pass. You've at least got to always keep reproving that you *deserve* to stay in the business. I'm *still* supported by Pat. My friends are still behind me. It's not going to be like, "Okay. I'm Artimus Pyle. I played with Lynyrd Skynyrd. *Hand me* my stuff." It's not like that. That's something I found out. I really wasn't *thinking*. "Well, all I've got to do is slap my name on this band and we'll be tight." I never thought that *one* time. But, I think in the back of my mind, I thought, "It's going to be step by step, but it's going to be easy." It's *not* easy. It's starting all over again. All I have to do is maintain *my* self and this band will be fine. I'm the weakest link in the band as far as keeping my shit together. I'm playing with some strong people. All you've got to do is stick it out and stay together long enough to prove to somebody that the band is a real band; that it's not going to stay together eight months and break up. Darrell Smith, our lead singer, was in The Next Voice. John Bursner, our readheaded guitarist, was also in that band. I go back with Steve Burlington, my bass player from the first time I came down to Spartanburg. He's my strength. He keeps a positive attitude. When I'm bitching, he keeps me together. He was into jazz/fusion. A lot of his original pieces have real "out" time signatures. Now he's writing more in context for this band. He wrote a tune called "The Road Never Ends" off our first album that's an absolutely beautiful tune.

My career as a drummer has *not* been based around a technical approach. It's been based around being given opportunities to play with so many different types of groups with different styles. Paul and I get together and talk about *every* drummer. We talk about jazz. We listen to cuts of "out" stuff like Elvin Jones. Then, both of us are in totally different kinds of bands. My drumming is just something I picked up. Sometimes people think that I'm putting myself down. I'm not. I'm just being honest. I've stolen, picked up or copped licks from every drummer that I've ever listened to. Even from cats who *aren't* drummers. All the guitar players in our band play a little drums. I'll pick up a little technique from their nimbleness. Even Karen Carpenter! She's incredible. From Joe Morello to Ginger Baker.

I've got a ten-year-old son who's a monster drummer. Christopher Chapel Pyle.

To show you what I think about the Marshall Tucker guys and Charlie Daniels — I named my youngest son Marshall Daniel Pyle! But, I've picked up licks just watching Chris play. I've never tried to teach him anything because I'm not a good teacher. I'm not the kind of guy who could go out and give somebody a clinic on drum technique. But, if I ever let anybody give my son lessons, it's going to be Paul Riddle, because he's patient and he has the background and knowledge of the drums.

**SF:** And he charges less than anybody else in town!

**AP:** He charges a *lot* less than other guys and besides, he gives me drumsticks! I'm not going to *make* Chris be a drummer. He already is. He can use it if he wants to. He can shave his head and be a fullback and go into sports or do anything he wants to. But he loves music. And Marshall is going to be the singer of the family.

**SF:** Have you experienced anything — particularly on the road — that you would caution your son about?

**AP:** At the right time, I would like to say to my son, "Man, excess of drugs and alcohol is nowhere. It is *absolutely* nowhere." I've never put a needle in my arm. That's the one thing I can proudly say. I'm an extremist. It's either all or nothing for me, which can be very, very dangerous. Cocaine, amphetamines, downers—all that stuff can really screw you up and make you lose perspective of what you are doing.

Then you get to a point where you're in concert, playing your music, looking out into the audience and seeing the majority of the audience so *out* of it. You *know* they're not enjoying the music. You *know* they probably won't get home safe. But how can I stand onstage and say anything? Somebody who does not practice what he preaches? I *do* stay away from those things, but that doesn't make any difference because other people are other people.

I'm doing *real* good because the drugs, the exposure and the temptation is always there. But, when I get onstage and I'm not able to play my best, I *still* want to be able to play as good as I can. I've gone out to play a few times and not really been able to. It sucks and it's a bad feeling. That would be the only thing I would tell my son if the time was right, and it wouldn't sound like, "Do as I say, not as I do." The road has so many other pitfalls and pratfalls but it also has much beauty. I love to travel and I'll probably always be into the road. The road never ends!

**PR:** I'm enjoying the road more now than I ever have. I guess I'm comfortable with *me* more than anything else. So, that makes the road better.

**AP:** That's another thing. Not only have I been influenced by Paul's drumming, but also as a good friend. Paul's been through it all too. He's not been into any *heavy* thing, but he's experienced all the bullshit

continued on next page





“Duraline heads and sticks sound great in the studio or live. And they last a lot longer.”

**Rick Alegria**  
Paul Williams

**DURALINE™**  
11300 Rush St., So. El Monte, CA 91733

# PRE TUNED SALSA

the hot bongos & tambourines  
that never need tuning...  
always ready to play!



**REMO USA**  
**PTS**  
PRE-TUNED SERIES

...at better  
music stores  
everywhere

of the road. He looked at it and said, "This is the best way to do it." That's been helpful to me too. There's a wrong way to do it, a right way, and there's an in-between way. But that in-between doesn't leave very much room for good performances.

**SF:** You were in a major motorcycle crash and a major plane crash. Was there ever a time when you asked yourself, "Maybe I'm doing something wrong"?

**AP:** I've had about *eight* major car wrecks. The only thing I have left is if I'm laying on top of an Amtrak and a helicopter drops a rickshaw on my face. I'll tell you what my final analysis was. I was taking things for granted, I suppose. I lived through the plane crash and was able to walk out of it. I walked out of about two miles of swamp. We landed in the middle of a Mississippi swamp. Pine trees tore the plane completely limb from limb. The biggest piece of the plane left was what I was strapped into. I fought to get out of it because all I could think of was, "Okay. The plane's going to catch on fire." Little did I realize when we spiralled in from 9000 feet that we had run out of gas. We were 60 miles from Baton Rouge and we'd just left Greenville, South Carolina. Ironically, that's where I played *my first* gig with Skynyrd in front of about 6000 and the *last* gig in front of 5000 or 6000.

We had taken on 400 gallons of fuel in Greenville, but we didn't top off the tanks. Our old pilot told our new pilots to never trust the gauges on an old aircraft. Always take a wooden pole and stick it down in the fuel tanks and check the fuel level. We were groovin', man. We had a gig to go to. We had our own plane with our name painted on the side. We didn't ask questions. That's where *we* made *our* mistake. We asked for it as much as anybody. The pilots paid the dear price. They screwed up badly and they were inexperienced and that cost the lives of some other people. But, I don't hold it against them because we were just as blind. We should've been more aware of our transportation situation.

I think God let me walk out of that because . . . out of twenty-six people on the plane, twenty people survived, which was a miracle. The plane was just completely torn to pieces. I got out of the wreckage and looked around and saw that there was just one thing that was needed: Medical people and bucker bars to pull metal apart. I could see that that was the only thing that was going to help, and that they needed it right NOW!

There was no fire and it was just at dark. I saw a Coast Guard helicopter way off. Going down, we were sending in a mayday. This Coast Guard chopper was looking for us. The whole time I was walking out of the swamp there were two things going through my mind. One was to get *to* someplace so I could lead people back to where the wreckage was. The other thing

was that I'm down here in the darkness in the swamp, looking up through the canopy at this damn chopper who was hovering, frantically looking for us, but couldn't find us because there was nothing to see.

I got out to a field and I saw all these cows. I jumped the fence. In the wreckage my shoes had come off from the impact. It took us about ten seconds to stop from about 250 miles-an-hour at a forty-five degree angle. When I got out of the wreckage I looked back through the trees and saw the angle that we came in, because we just sliced right through. I saw the angle and the last thing the co-pilot said was, "We're headed for a highway or a field." So I knew that they were headed for civilization somewhere. I got my bearings and the pilot and the co-pilot were the first ones I found. They were definitely dead. And I just yelled out as loud as I could to whoever could hear me, "I'm going for help. I'll be back." A couple of the guys were wandering around out of the band crew. These guys were telling me, "I can't do *nothing* man." The guys were really battered. I said, "Go sit down by that tree and hold your wounds and cut off your blood vein. Do a tourniquet." There were a couple of other guys there and I said, "I'm going." My socks were like six inches over the edge of my feet! So, I couldn't walk too good through the briars and the brambles.

I found a farmhouse and the guy thought I was an escaped criminal because I was covered with blood. He came out with his shotgun. He was protecting his family. He came out and fired a shot into the air. I yelled as loud as I could, "Plane crash." I couldn't yell too loud because all the cartilage in my chest had been ripped. The guy goes, "Is that what it was?" He threw his gun down and he ran and he embraced me and I said, "No.no" because of the pain. I walked into the house and I went right to his telephone and dialed direct to Pat. I said, "Pat, there's been a terrible plane crash. I'm someplace in Mississippi. There's been people killed. I don't know who yet. Don't call anybody. I'm okay. Goodbye." About that time highway patrol cars started sliding up and all kinds of people started coming in. There were about fifty cars there. They had just rehearsed for a disaster! It was incredible. All these people started coming up, medical people and it was the best feeling in my life when I took them back to the corner. We busted through fences with this whole entourage of ambulances and trucks and pickups and four-wheel drives and I took them right to the point, and the highway patrolman says, "Now, where are they?" I said, "Okay. If you take a baseball and throw it about as hard as you can ten times — go pick it up and throw it again, you'll be right on top of them." Right there, about seventy people with flashlights just went right through the woods. It was the greatest feeling. Then they threw me in a

*continued on next page*

APRIL 1983

# SABIAN

## KEEPING ALIVE THE TRADITION OF A REALLY GREAT SOUND.

Sabian is the sound of today. A sizzling new sound with the power to slice through every kind of music.

But although the sound is new, it's steeped in history. Created by combining the most advanced methods of production with the centuries old tradition of craftsmanship still practiced by our cymbal makers, some of whom have brought experience from Istanbul to the Sabian plant in Canada.

Even today our HH range are hand hammered by these craftsmen, whose signature appears on each piece of their work.

And our AA range bring ancient traditional quality to machine hammered cymbals.

All Sabian HH Cymbals come in their own distinctive cloth bag with an elegant gold logo.

Sabian is the cymbal which combines the sounds of tomorrow with the traditions and quality of yesterday.

That's why they're going to be the first choice of drummers who are looking for the best.



**SABIAN**  
CANADA

SALES OFFICE: 4800 SHEPPARD AVE. E., #115, SCARBOROUGH, ONT., CANADA

## Rick Marotta's reasons for playing Yamaha System Drums.



I have several sets of custom-made drums, but I use my Yamaha set for almost all of my sessions—it's just a very versatile system. The kit sets up real easy, the hardware is sturdy and simple to put together and everything stays put. You don't have to worry about the mics picking up every shake, rattle and buzz. And I really like the way the drums sound on records. They're real tuneable and the concert toms are just loaded with tone. Even if you dampen them, they'll still sing. Which means I can get as much edge or depth as I want, so I don't have to use a different kit for every session. Yamaha can do it all.

For more information about Yamaha Recording Series, Tour Series and Stage Series Drums and Yamaha Hardware, write: Yamaha Musical Products, A Division of Yamaha International Corp. Box 7271, Grand Rapids, MI 49510.



truck and took me to the hospital. The point of the story is that I feel like I was spared for *that* reason.

Then I got kind of cocky. I thought, "I'm Mr. Vegetarian Superman. I can live through anything." I didn't really *think* that or *say* that. But it must've been on my mind. At that point I got on an ego trip. I had to have me a Harley-Davidson. I had to be a big, bad asshole. I had the biggest bike that Harley-Davidson made. I bought it two days before Rossington Collins was going to start. I was going down the road and a drunk pulled out in front of me. I hit him going about 80 miles an hour. I tried to miss him. He lurched forward and I hit him, broke my leg and splattered myself. At that point, that really taught me, "Look man. You *can* be hurt. You *can* be slapped down." And that slapped me down for a couple of years.

That was *my* breaking point. The doctor wouldn't prescribe anything to really take the pain away. So I started going to street drugs. I stayed numb a lot. I used to take a lot of Quaalude. Anytime somebody would give me a toot of coke, I'd take it, because it would kill the pain. At *that* point, for that period of one year—it took me *more* than a couple of years to really get back to where I could walk—I had to relearn how to walk. I had to relearn how to play drums.

I lost a lot of speed in my right leg. But I think my left leg got smarter. I think my hands got smarter because my right leg was busy going "ouch." I wasn't too hard on myself for my physical addiction at that point because I *was* in intense pain.

I think my doctor had a master plan. He wasn't going to say, "I'll give you anything you want. Stay numb." It was like he was saying, "You're going to have to bear with it, boy. You're going to have to *know* where you hurt." I *like* to know where I hurt now. I like to know where the pain is so I can concentrate my energy there. But, for a while I was in a pretty low state. I was a pretty disgusting human being. I still do get disgusting at times. My children were going through a period. Marshall was freaking out because he just didn't know what his Daddy did for a living. Chris knew because I'd taken him on the road with me.

All of a sudden I started getting back into drumming again. My Godsend is my band. These guys have stuck with me. Because I'll get outside and talk some bullshit and they'll still keep with me. At least they have so far. It's given me something to really get back into. Not to mention Doug Gray, George McCorkle and Jerry Eubanks, the present team of cats that got behind this project. I've just got to play drums, do good and the thing is going to be successful.

SF: Were you the first-choice drummer for the Rossington Collins Band?

AP: We were going to start Rossington

Collins. After the plane crash it took Gary and Allen two years—at least—to heal up. It only took me about a year. I started a band called Studebaker Hawk that had Darrell Smith on lead vocals, Steven Burlington on bass and Barry Harwood on guitar. I was also doing an album for Mercury records called *Contraband*. The name of that band was Alias. Gary and Allen came in and produced it and Barry came in and played guitar.

At that point, Gary and Allen saw what a monster Barry Lee Harwood is. We decided to start the Rossington Collins Band. I bought the motorcycle. We finished the album and I drove the bike up to the mountains. Two days before I was going to start rehearsing with Rossington Collins, I hit the car. The whole band flew up to see me in the hospital. Leon couldn't make it because he was in Miami having surgery on his arm from the plane crash. The band said, "We're going to wait for you." I told them, "You *cannot* wait on me, man! You've got to get another drummer. Get Derek Hess. Barry Harwood had a band with him down in Florida. You know he's good. You guys have been waiting for two years. You can't afford to wait anymore. Go ahead!" They said, "No. We're going to wait on you." They were using me as an excuse." I said, "Don't wait."

Six months went by. My leg was still splattered in twelve places. No real healing had taken place in that period of time. I had a special cast built with a heel plate so I could move it a little bit. I was trying to play bass drum *and* hi-hat with my left leg. I arranged a rehearsal up at Bat Cave, North Carolina. It was perfect. We had the whole Rossington Collins organization. Fourteen of us for nine days. The crew and everybody.

I saw that I was *not inspiring* the band at all. I said, "Boys, you're using *me* as an excuse." That's when I really freaked them out. I didn't care. I said, "Man, y'all ought to get another drummer, and I'll see you on down the road." But no.

A weekend came up and the whole band drove to Florida. I called Allen about a half hour before they were leaving to come back to the Bat Cave for rehearsal. It was like the hardest thing I'd ever done in my life. I said, "Man, I quit." He says, "What do you mean you quit?" I said, "I quit. Read my lips." He said, "Can't we talk about it?" I said, "No, man. I quit the band. I've got other things to do. Call Derek Hess right now or you're nuts!" And I hung the phone up and just sat there and cried. Allen told me that half an hour later they called Derek and started rehearsing.

As soon as Rossington Collins got their material together they went and recorded their album. I could see that the band was kind of scared to see what the public was going to think about them. The public loved them! The unfortunate thing about

it is that Allen Collins' wife died under very unfortunate circumstances. It tore Allen up just terrible. It tore the whole band up. I think that was the main downfall of the group and it was not their fault. There was just too much tension. Too many mind things. I wish them all the success with their new bands.

**SF:** Were you contemplating putting together your own band?

**AP:** All I could do was lay in a hospital bed and heal up. After I got on my crutches and Rossington Collins had recorded their first album, they came to the Superdome in New Orleans with Willie Nelson, Jimmy Buffett and Crystal Gayle. I couldn't play at that point. I couldn't even walk! But, I wanted to be around my boys. They had two warm-up gigs in Florida. I went to the gigs and started feeling a weird attitude. Something in the air. The soundman told me, in so many words, that I wasn't welcome. I picked up my crutch and was about ready to wrap it around his head and he just walked off. I was getting these weird vibes like there was something that I wasn't being told.

I went to the gig in New Orleans. The band was talking about me coming back in when I could play auxiliary percussion. I said, "Yeah. I can do that even before my leg completely heals." I was getting really excited about it.

After the New Orleans gig I got in my car and drove 20 hours towards home. The band had already flown into the studio in Atlanta. I vectored through Atlanta and had three more hours to home. I'd been driving all night and day, and I was really tired. I'd been partying at the Mardi Gras. I'd seen the band play. I was *proud* of them, man. They were some scared dudes when they went out on that stage.

So I stopped by Studio One. All I wanted to do was put my leg up a little bit, kick back and just rest my eyes so I could drive home. I'm sitting in the studio and Billy Powell comes up to me drunk. He said he wanted to talk to me. I got my crutches and walked outside. Billy says, "Artimus. I hate to tell you this, but the new drummer for Rossington Collins Band is Derek Hess." I said, "I know that. I turned you on to him. What are you telling me?" He says, "The *only* drummer for Rossington Collins is Derek Hess." I says, "What are you talking about, man? I won't even be able to *play* for a year! Is the popular consensus that I'm hanging around trying to get my gig back?" He says, "Well, everybody's been kind of feeling like ..." I said, "Hold it! Man, am I barred from the studio?" He said, "No, man. It ain't nothing like that."

I got on my crutches and kicked the studio door open. I was seeing red because I'd been told all this stuff in New Orleans about auxiliary percussion. I'd mentioned it a couple of times to a couple of band members, and they'd taken it like I was

scheming to come back in the band and kick Derek Hess out. I had made a sacrifice when I quit the band. It hurt me badly to have to do what I did just to get them off their asses. Then they're turning around like I'm intimidating them. I went into the studio and saw this champagne bottle, took my crutch and shattered the thing. I said, "I'M GOING TO KICK SOME ASS!"

I busted into the control room and Allen and Gary jumped right into the corner. Two security guys got me and put my arms up behind me. I pushed them back and jumped across the damn control board. I said, "You sons of bitches. You guys tell me one thing and lie to me and then tell me another. You hurt my feelings."

I got in my car and I was so tired and bummed out. I put my little diesel on autopilot and woke up the next morning about 30 miles from my house, sitting in the middle of the road, not even in my lane, in the middle of a two-lane highway. The car was in park. The diesel was just purring. I'd put my seat all the way back and fell asleep. I'd airlocked the car completely. I must have been asleep a couple of hours before the heat from the sun woke me up.

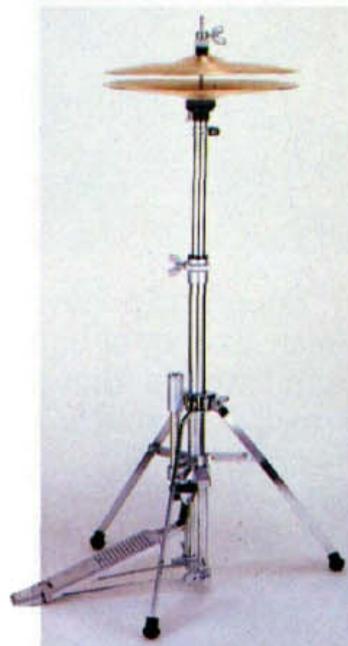
I drove home and got on the phone and called the President of MCA records in L.A. I said, "MAN, I DON'T WANT NOTHING TO DO WITH THOSE CREEPS. I MIGHT BE DOWN NOW AND I CAN'T PLAY AND MY LEG IS SCREWED UP, BUT BY GOD, I'LL BE BACK SOMEDAY AND I'M GOING TO HAVE THE BEST DAMN ROCK 'N' ROLL BAND YOU'VE EVER SEEN. YOU JUST WAIT, GODDAM IT!" He says, "Okay, Artimus. Okay."

When Cathy Collins died I went down for the funeral. I went up to the limo that the whole band was in. I didn't say a word. I just stuck my hand in and shook Alien's hand. He told me later that that meant a lot to him. We just had eye contact and that's where we made up. Because I love those cats. I miss them badly, but at that point it was just a very freaked out time in all of our lives. There was just so much confusion.

**SF:** What were the biggest challenges in getting the Artimus Pyle Band to where it is today? Where do you see the band heading?

**AP:** We have a five year, seven-album contract with MCA. Including maybe a live album and a greatest hits if that ever comes to pass. I see us fulfilling that obligation. I can't tell you how hard our triple threat production team of McCorkle, Gray and Eubanks have worked. When we went into the studio, each one of them took a facet. It's out of my hands now. All I have to do is sit back and play drums and be a good boy. I mean, I'm 33 now. If I don't know *now* how to control myself, I need to just cash my little wimp ass in, and go ahead and check on out. *continued on next page*

## The reasons why leading drummers play Yamaha Hi-hats.



Yamaha System Hardware is quickly developing a reputation for excellence based on intelligent design, solid support and ease of adjustment. If you want to expand the scope of your potential as a percussionist, consider Yamaha hardware for its flexibility, wide range of playing positions and add-on options for expanding your set up.

The Yamaha HS/910 hi-hat stand has become a particular favorite for discriminating professionals because of its unusually fast and responsive feel. The 910's leg angle has been designed to resist side roll and save space while a strong and pliant spring permits rapid footwork. The massive pedal is solid but sensitive and tension adjustments are easy and precise.

For more information about Yamaha HS/910, HS/710 and HS/510 hi-hat stands, write us for a Yamaha System Hardware & Accessories Brochure: Yamaha Musical Products, A Division of Yamaha International Corp. Box 7271, Grand Rapids, MI 49510.



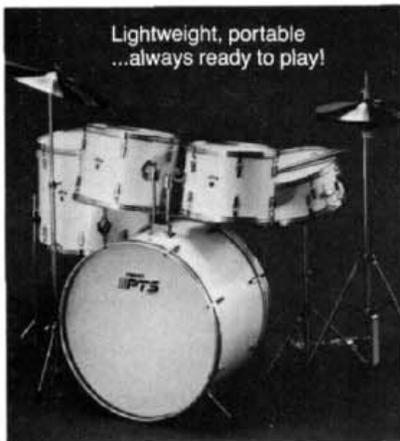


“Supersticks have a consistency of balance and weight that you just don't find in conventional sticks.”

Mark Craney  
Gino Vannelli

**DURALINE**  
11300 Rush St., So. El Monte, CA 91733

**PRE  
TUNED  
PRO  
SOUND**



**REMO** USA  
... at better music stores everywhere  
**///PTS**  
PRE-TUNED SERIES

I'd gone into the studio with Darrell and did some demos. Doug Gray picked up on the tape and liked the music. The tape got pushed on through. You've got to push a tape. It's not just all based on, "God, these guys are *incredible* musicians! Listen to that *music!* It's unlike *anything* I've ever heard." No. It's just music. It's just more tunes. They start. They stop. They get fast and slow. They're loud and they're soft. It's just like any other band. We're not that much different. There's nothing incredible about it. It's just that there are not that many people that do it. There *are* a lot of bands. But the number of people to be entertained and the number of entertainers—I think the ratio is more correct than people think.

I've been very, very fortunate. The right people at the right time. Making sure I was at the right place at the right time. It's not all just happenstance. Like Paul told you. I used to carry my drums in the back of a van, ready to make a fool of myself anywhere.

**SF:** You're still ready to embarrass yourself?

**AP:** I'm ready to embarrass myself anytime, anywhere and make a mistake and drop a stick. If I can *learn* from it, then I've picked up a lick. Right now we're having to start over again. That's the hardest thing about it. There are so many facets of this past ten years with all these incredible bands. I've gone places I never dreamed I'd see, due *to people*, and not just *my* talents. There's guys who play like me under every rock. There are incredible guys. I know you know this. I'm not telling you anything that you don't already know. There are cats on every corner who are just as good as me.

**SF:** How come you're where you are and they're still under rocks or standing on corners?

**AP:** Maybe because they're happy hammering nails or building or doing another gig.

**PR:** It's because *you* had the balls to jump deep. *That's* the truth.

**AP:** I really feel like there are cats who know how to play just as good. But they don't know that they know. I know how to play drums a little bit and I took it. I can run a bulldozer, fly an airplane, wire a house, or plumb a damn toilet. I can do anything you want. But what I *really* wanted to pursue was the drums. I feel like I'm being allowed to do what I want, which is to play and stay in the business. I feel like I went to college. L.S.U. Lynyrd Skynyrd University. Professor Van Zant and his boys. I learned a lot. I would hate to take that knowledge that I've learned from all these people and just sit on my butt at home, feeling sorry for myself, complaining and doing drugs.

**SF:** Did you pick up anything about being a bandleader from Ronnie?

**AP:** No. A leader I'm not. Ronnie *was*.

Ronnie was *the* man in that band. We went to Fist City a few times because I didn't agree with some of his approach. I could disagree with him 24 hours a day, but it was his band. But, when he started abusing the other members of the group ... he would literally just punch them out. He was just like anybody, man. He was a street fighting dude. When he was straight he was a gentleman. And he was a *real* good person. But when he was drunk it was Jekyll and Hyde. He was just vicious. He would tear into somebody in the band or start browbeating them, or smacking them around. I'd jump in there. I wouldn't allow that to happen. And he'd go for *me*. Me and him would go around and around until we saw blood. Then it would snap both of us out of it.

But, I did have a lot of respect for that cat. We were two different people. I think he had a respect for me too. We were kind of a check and balance for each other. I think that's why he kept me in the group, because I wasn't the greatest drummer in the world. I made mistakes. I forgot parts sometimes. I'd screw up. I'd start tunes backwards.

**SF:** Who's the leader of the Artimus Pyle Band?

**AP:** I'm the leader, but it's democratic. I learned from Ronnie that there was a happy medium. It's not a happy situation when everybody's having to browbeat or beat physically. But, in Skynyrd sometimes Ronnie had to. Sometimes that's what the guys needed to snap them into reality. Because my boys were wild in that band. I started off on an even keel. About the last year there were two things I did if I wanted to get back at the band. I'd take LSD and go onstage and play and jam my butt off. Ronnie always told me, "Man, if you're going to adlib—go for it. But, don't miss!" Then I stopped doing it. I never did a lot of it. About the last six months, if I wanted to fight back I'd walk into the bar where we were staying after the gig and say, "Give me two triple Tequila Salty Dog's and two Heinekens." In about ten minutes I'd be shitfaced, and I'd be on *their* level. Then I could relate to *all* of them.

In the very last, our New York manager pushed very much the image of alcohol and Jack Daniels. I can't even talk about him because of his ruthlessness.

**SF:** Was there a time when you stopped being yourselves and started being what you thought other people's image of you was?

**AP:** In Atlanta during the torture tour of 1975—the end of 88 cities in 92 days—we were staying at the Omni. Our manager was there. He never showed up at any of the bullshit gigs. Only the big gigs where he could be seen.

This is a prime example of what you're asking about. We're sitting in the dressing room and there's a bottle of Jack Daniels there. Our manager cracks the seal on it

*continued on next page*

# If You Can Find Them, Buy Them.

Ask your favorite dealer for Dean Markley premium drumsticks. Find out why professional drummers are calling Dean Markley Sticks "The Finest Drumsticks in the World".

If your favorite dealer doesn't have Dean Markley sticks . . . DON'T GIVE UP! Write or call us: (800-538-8330) we'll help you find a dealer near you.

Dean Markley Drumsticks, made in the USA,  
for the world.

## Birmingham Percussion Ctr.

Birmingham, AL

205-252-2533

Corder & Sons

Huntsville, AL

205-534-8406

## Down Home Guitar

Anchorage, AK

907-278-1545

## Creative Drum Shop

Scottsdale, AZ

602-941-2235

D.J.'s Music West

Phoenix, AZ

602-275-0655

## Jonesboro Studio of Guitar

Jonesboro, AR

501-972-0321

## Jackson Music Ct.

Little Rock, AR

501-224-0606

Albert's Music

El Cajon, CA

619-460-7641

Gills Music

Antioch, CA

415-757-2323

Janis Music Co.

Tracy, CA

209-835-1125

Janis Music Co.

Manteca, CA

209-823-3067

Kaye's Music

Reseda, CA

213-881-5566

Lier's Music

## San Bernadino, CA

714-884-8815

Lier's Music

Riverside, CA

714-784-0581

Lier's Music

## Garden Grove, CA

714-638-5437

Ontario Music

Ontario, CA

714-983-3551

## Professional Drum

Hollywood, CA

213-469-6285

Take 5 Music

Lancaster, CA

805-945-5030

## Collfax Music #1

Denver, CO

303-832-6526

## Collfax Music #2

Denver, CO

303-758-6777

Acme Music

Shelton, CT

203-734-7570

## McGrath's Music

Stuart, FL

305-283-7404

## Music Headquarters

Ft. Myers, FL

813-936-6909

## Music Headquarters

Naples, FL

813-775-9593

## Thoroughbred Music

Tampa, FL

813-238-8893

## Metro Music

Atlanta, GA

404-261-3611

Easy Music

Honolulu, HI

808-833-9021

Music World

Boise, ID

208-343-9101

B&G Music

Belleville, IL

618-233-1581

Dave Trout

Sound Post West

Mt. Prospect, IL

312-259-0470

The Music Shop

Iowa City, IA

319-351-1755

## K.C. Music & Pro Audio

Overland Park, KS

913-381-5206

Shreveport Music

Shreveport, LA

318-227-2733

Gordon Miller Music

Towson, MD

301-825-2558

Kurlan Music Co.

Worcester, MA

617-853-6417

Music Place

North Reading, MA

617-664-6213

Al Nali Music

Ann Arbor, MI

313-665-7008

## Guitar & Drum Center

Saint Claire Shores, MI

313-773-1191

Music Quarters

East Detroit, MI

313-777-2333

Peterson Music

Sterling Heights, MI

313-979-8780

Gemini Music

Fairmont, MN

507-235-5190

Music +

St. Louis Park, MN

612-925-2716

Joe Voda Drum City

Omaha, NB

402-397-1060

## Wemble Audio & Percussion

Hastings, NB

402-463-1443

## Saled Music Co.

Tulsa, OK

918-742-5541

## Pro Drum Shop

Portland, OR

503-282-0555

## C & Z's BCR Music

Harrisburg, PA

717-652-7714

Kempfer Music

Bethlehem, PA

215-865-2641

Pianos & Stuff

Blaunox, PA

412-828-1003

Greer Music

Florence, SC

803-662-8773

## Brooks Mays Pro Drum Shop

Dallas, TX

214-631-0921

C & S Music

Fr. Worth, TX

817-834-1974

C & S Music

Spring, TX

713-350-0150

## Caldwell Music #1

San Antonio, TX

512-227-7523

## Caldwell Music #2

San Antonio, TX

512-341-4418

## Champions Music

Houston, TX

713-890-8009

## Sound Vibrations

Corpus Christi, TX

512-684-8981

Strait Music

Austin, TX

512-476-6927

## Texas Tom's Music North

Houston, TX

713-680-8510

## Texas Tom's Music South

Webster, TX

713-332-1588

## Texas Tom's Music West

Houston, TX

713-469-9279

## Guitar Doctor

Orem, UT

801-226-3015

## Audio, Light & Musical

Norfolk, VA

804-853-2424

## Musician's Exchange

Hampton, VA

804-827-9969

Guitars Etc.

Bellevue, WA

206-451-3878

Guitars Etc.

Seattle, WA

206-623-8877

Music World

Spokane, WA

509-834-1481

Music Store

Bacon, WA

414-632-9276

UMS

Eau Claire, WS

715-835-2235

## C & M Music

Sparks, NV

702-358-5372

Vesley Music

Las Vegas, NV

702-382-8777

Freehold Music

Toms River, NJ

201-240-5455

In. N.J., call 800-392-6927

Garden State Music

Toms River, NJ

201-255-2627

## New Jersey School of Percussion

West Orange, NJ

201-736-3113

Noldes Music Box

Flemington, NJ

201-782-2824

SPL Sound & Music

Vineland, NJ

609-691-6690

Phillips Music

Clovis, NM

505-763-3457

Wild West Music

Albuquerque, NM

505-243-2229

Edwin's Music

Buffalo, NY

716-892-8018

## Long Island Drum Center

No. Merrick, NY

516-781-0777

## Long Island Drum Center

Commack, NY

516-499-0455

## Long Island Drum Center

Little Neck, NY

212-428-8500

Terminal Music

New York, NY

212-869-5270

## Audio, Light & Musical

Raleigh, NC

919-832-0123

## Ye Old Guitar Shop

Gastonia, NC

704-867-9399

## Drumline Shop

Cincinnati, OH

513-621-8886

## Midwest Music

Cincinnati, OH

513-631-8318

Dean Markley

Stix

DEAN MARKLEY DRUMSTICKS 3350 SCOTT BLVD. #29, SANTA CLARA, CA 95051 (408) 988-2456

TELEX 9103382046 MARKLEY SNTA © 1983 DEAN MARKLEY STRINGS, INC.

and pours half of it into a planter and gives the bottle to Ronnie. "Ronnie, take a couple of slugs of this and get it on your breath." Ronnie says, "Sure." He takes a couple of swigs and our manager goes and brings the interviewers in. Ronnie's sitting there with a half-empty bottle of Jack, maintaining with it on his breath. *That* was the image.

I called our manager right after the plane crash. Our crew was having trouble getting money for doctor bills. I said, "Can you help me get some advance money on *my* royalties into a fund that the guys can draw from?" He said, "Hey Artimus, Lynyrd Skynyrd is yesterday's news. I've got other things to do." That was about a month after the crash.

**SF:** What's a drummer's role in a band?

**AP:** In my band I'm freer than I was in Skynyrd. I don't try to exceed my bounds by saying, "I'm the drummer and this is my band and I'm going to play drum solos between every tune." I hate drum solos unless they're tasteful. My solos would be more or less a freight-train-coming-through-the-middle-of-a-house effect.

But, I hate drum solos by drummers like me. I'd like to get more into singing. I love to sing and I get a chance in a couple of songs.

**SF:** Is it hard for you to sing and play simultaneously?

**AP:** Levon Helm is a monster at that. I'd love to have the knack of singing lead and playing drums like he does. But, I've got to be playing in 4/4 or I can't do it.

**SF:** Give me a rundown of your drums and cymbals.

**AP:** The drums are Slingerland. I have a new drumset ordered from Pearl and I ordered new cymbals too. I used to use a lot of Paiste cymbals. I broke two full sets because I set them up real high. Now, my main ride is a 22" Zildjian. I'm into the *Pangs*. I bust them. I used to use 15" Zildjian hi-hats, but now I'm using 14" Paiste *Sound Edge* hi-hats. My cymbals are just a potpourri of whatever I can get.

**SF:** When did you start using double bass drums?

**AP:** I was in the Marines and a Captain had a set of drums that his son was selling. I bought them. Then I got out of the Marines and picked up the same style kit in Spartanburg. I put the two kits together, stripped them and covered them with red, white and blue crushed velvet. I called them my Buck Owens set. I had two 24" kick drums, two rack toms and two floor toms. Then I bought a set of jazz/rock Slingerlands that were silver chrome. I was influenced by Ginger Baker. I really didn't have a correct approach or training on the

double bass drums. I'd just have them for volume, especially with Skynyrd. Now I use my bass drums a lot more for intricate "in-the-tune" playing with APB. In Skynyrd, I'd use them at the end of a tune for volume, for a big rise, especially on "Free Bird." I like a hot rod kit though; a little small kit. On the demos for our record deal with MCA I used Paul Riddle's little hot rod kit he built for the studio. I used one bass drum, and for the double bass drum parts I'd play them on the floor tom. We actually had the album done before we even got the deal. We never had to ask MCA for anything except support, which we're going to get maybe.

With Skynyrd I went from nothing—not even having mic's for my drums—to a World Class band. That was a wild experience. Going from no manager to supposedly the hippest dude on the continent. Going from not making a cent to making a fair living. But, the main thing was I got to watch some monstrous bands—Edgar Winter, Johnny Winter, The Allman Brothers. All these different groups all over the place. Foreigner. Journey. I watched those guys go through their stages before they made it. Journey used to open up for us. Foreigner used to open for us. Meeting Aynsley Dunbar, who I used to love with Zappa. It's given me an opening into the world I wanted to be in. I'll never forget that heritage and I'm going to use it. My name *is* Artimus. If they say, "Artimus Pyle, formerly of Lynyrd Skynyrd," that's okay, because that's a fact. I was the drummer for the band and I'm proud of it. I'm not ashamed of it. I'm not going to deny it. But, I don't like it to be overly used to try to bring people in.

I walked into a club one time in Tennessee and they had little 3 x 5 cards that said, "Artimus Pyle and his new band. Sole surviving member of the tragic Lynyrd Skynyrd plane crash." We packed up our shit and left. Now I don't like to do that. I know people got hurt because they wanted to come and hear the band. But, I wasn't going for it.

Recently we played this place and I was advertised as "Former lead singer for Lynyrd Skynyrd." I said, "Where do these people come from?" Why don't they just open any magazine and check it out? And Lynyrd Skynyrd's *always* spelled wrong. It's a weird spelling, but all they have to do is a little research. That's all the negative side. It's really been a good experience. I love music and I've always wanted to meet all these different cats. That's why I'm not going to get out. Maybe my inspiration was when I couldn't play and people were telling me, "Hey, you won't be able to do this anymore."

**SF:** After you were laid up in the hospital, did you become more aware of the spiritual side of yourself?

**AP:** Yeah, man. I think about that a lot. After the plane crash a guy walked up to me at the hospital and he looked right in

*continued on next page*

## Drum Stick Necklace



2 mini gold-plated drum sticks on fine chain. For him/her. Elegant! Looks expensive! Only \$11.95 ea. Two-\$22. Add 75¢ postage. Gift boxed, \$\$ Back Offer.

IMPERIAL, Box 66-D, N.Y., N.Y. 10022



Ron Humphrey, famous drummer with Danny Davis and The Nashville Brass, comments on the Corder Drum:



"After performing over a dozen concerts I just wanted to drop you a line and tell you how great 'Corder Drums' are. The tonal quality and workmanship are the best in the business. The 8 x 14 snare drum is a powerhouse. It's the only snare I've played that sounds great in any acoustical environment."

**Corder Drum Co.**  
2607 TRIANA BLVD. • HUNTSVILLE, AL 35805

*Ron Humphrey*

***A drummer's hands...***

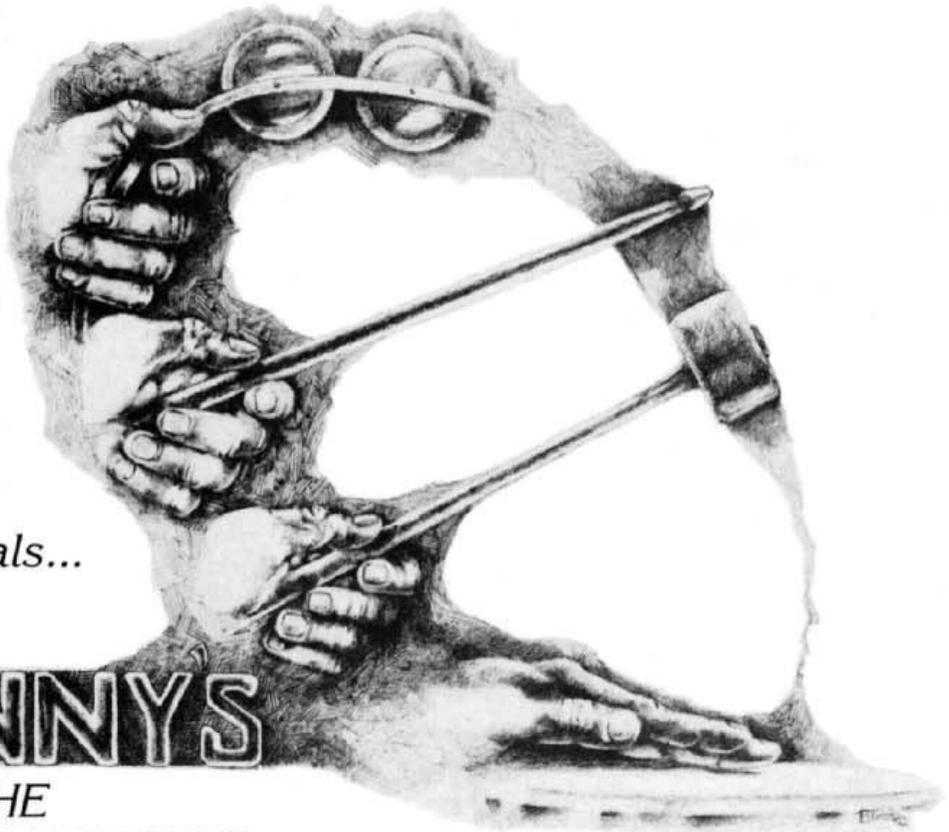
***His most prized possession***

*To insure the ultimate in creative achievement, a drummer must have at his fingertips the finest equipment available.*

*Put your  
percussion  
needs  
in  
the hands  
of the  
Professionals...*

**MANNYS**

**THE  
PERCUSSION PEOPLE**



**156 W. 48th St.  
N.Y., N.Y. 10036  
(212) 819-0577**

my eyes, right through me, and he says, "I want you right now to get down on your knees and thank Jesus Christ, man, that you're still here. You're here for a reason, man." This guy laid a heavy, heavy trip on me and I had just about ten minutes earlier found out *who* had been killed in the crash. I was in a lot of pain but I got up and walked outside and this guy was out in the parking lot. He says, "Get down on your

knees." The sequence of things just blew my mind. I said, "I know I'm lucky to be here, but I'm not getting down on my knees." I always remember that because—well, you're talking about the spiritual side of it and do I think about it. I think about it a lot. Then I think, "Well, damn, man. I'm still screwing things up a lot in my own life." I love my family more than anything else in the whole world, but sometimes I go off on a binge or something. Over the past few years of all the accidents I've been through, I'll get depressed and go off on a binge and they don't understand. See, I was so stupid I used to think, "Yes, I can drink Tequila and eat a handful of Quaaludes and feel no pain and really be grooving and drive a car because I'm Superman." It took me three car wrecks to prove to my stupid self that I cannot do that. That I was going to *kill* somebody, if not myself. That's a stage of my life that I can proudly say is behind me. The intense side of it has long since gone. But, for over a year I couldn't go for more than two or three seconds without it feeling like somebody was stabbing 25 ice picks in my leg. Everytime I took a breath. Everytime I pumped blood into my leg it was intense. Poor little me. I was trying to numb myself out completely. It took me a long time to get out of that syndrome.

I'm a negative person in many, many ways. Especially under the influence of some kind of bullshit. But, basically I really believe deep down that I have good intent. I would like our music to portray

that. A lot of people have misinterpreted Ronnie Van Zant's tunes. Kids come up to me all the time and say, "Yeah, man. 'Needle and The Spoon.' Take a trip to the moon. Snort coke. Shoot it up." I say, "Listen to that tune, man. Listen to what he's saying. He's saying, 'Maybe I did it. Maybe I've experienced it. Maybe it's gone down. But, I'm *not* advocating it. I'm not saying go do it.'" The smell of death is a monster, man. That was Ronnie's last epitaph.

He was coming right out and saying, "Look here! You want to be a fool? You go ahead and do all this shit. Go ahead and do it all and do it until you die . . . because you will." A lot of people think it was a decadent, negative thing. I got a positive feeling about it. Ronnie was a very negative person too under the influence of alcohol. But, actually he had a touch and a gift. He was like the Merle Haggard of our peer group, man. He could put down in simple terms, maybe *raw* terms, that there is a real negative thing there if you want to get into it.

But, in this group I don't want to pound anything down anybody's throat. I just want to come out with the music. Like "It Ain't The Whiskey, It Ain't the Wine, It Ain't the Cocaine." It's saying it *ain't* this that really makes you feel good. It's really *true love*. It's really a good, good positive thing. That's the kind of representation I want the band to have. I don't want anybody spitting blood. I don't want the whole negative trip. I don't know if any good will come of it. But there is the black and white of it all.

I want to write a book someday called *The Best Seat In The House*, because from where I sat it was like I *observed* the band. For a long time, all the guys in Skynyrd would get mad at me because I referred to the band as "you guys" and "they," and "Y'all had a good night tonight" and "you were good." They'd say, "What do you mean? It's *us!* You're in the band too." But, I sat at my drums and had the best seat at every concert because I could watch the band, the audience, and the stage. The whole thing. It always used to gratify me so much to switch from that slow part in "Free Bird" and hit the clutch and go into second gear. I watched the people and it would never fail to send the energy level sky high. In Japan, Germany, France . . . they didn't even understand what we were saying, but it was all smiles. "Free Bird" is a beautiful, beautiful tune. "If I leave here tomorrow/ Would you still remember me?/ For I must be traveling on now/ 'Cause there's too many places I've got to see./ And if I stay here with you, girl/ Well, things just couldn't stay the same./ 'Cause I'm as free as a bird now./ And this bird you'll never change./ And this bird cannot change./ And this bird you cannot change./ Lord knows I cannot change."

It's just a monstrous concept.



"MY MAN ON THE WEST COAST"  
**Chuck Flores**  
 AUTHOR-TEACHER-JAZZ DRUMMER  
 Formerly with Woody Herman  
 "BEST THAT THERE IS"

"PRO" MODEL NO. 4P

45 MODELS AVAILABLE  
 FREE CATALOG

"Set-the-Pace" PEDAL PRACTICE PADS  
 Ralph C. Pace  
 Box 63, CF, North White Plains, N.Y. 10603

**THE MEANER MIC**  
 eat 'em alive with MAX!™

**ISOMAX PRO-B™**  
 FIGURE EIGHT  
 GETS TWO TOMS  
 ON ONE MIC...

REJECTS CYMBAL  
 AND SNARE!

DRUMS COURTESY  
 OF LEO'S MUSIC  
 OAKLAND, CALIF.

**CJ COUNTRYMAN ASSOCIATES INC.**  
 417 STANFORD AVE. - REDWOOD CITY, CA. 94063 - PHONE 415-364-9988

# BILL BRUFORD AND SIMMONS DRUMS: PROOF THAT THE FUTURE WORKS.



Bill Bruford doesn't play the new Simmons electronic kit because it's the most amazing looking set ever made. Or because it comes in a range of 7 dazzling colours. Or because it can fit comfortably in the trunk of even the smallest auto.

Bill's not bothered about things like that.

But, as a truly creative musician, what he is bothered about is finding the kit that can help him extend the frontiers of his craft.

Bill uses Simmons live and in the studio because (unlike most electronic drums) our kits are for playing. Not for playing with.

"I believe that, just as the electric guitar revolutionized guitar-playing, the

introduction of Simmons drums is just the beginning of a new era that will make the drummer's art more challenging, more exciting than ever before."

But you don't have to take Bill's word for it. Send \$2 to us at Simmons Group Centre Inc., PO Box 1444, Reseda, CA 91335 and we'll send you a special recording of Simmons drums in action.

Then, like Bill Bruford, you'll be convinced that the sound of Simmons really is the sound of things to come.

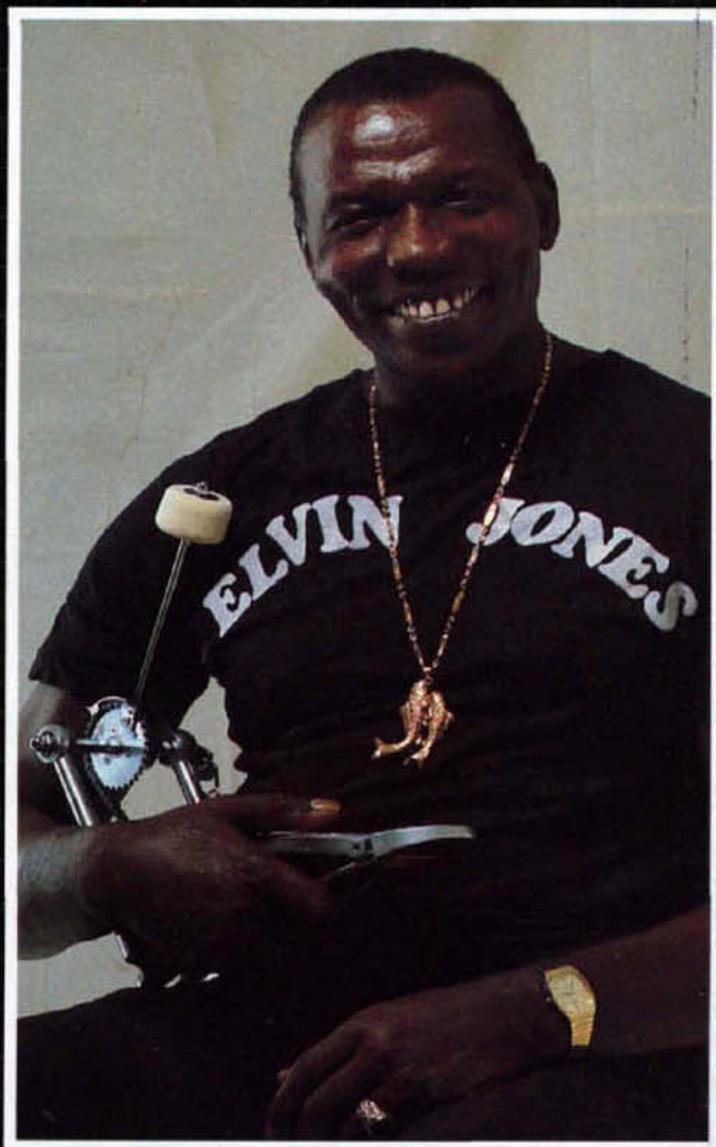
And if you'd like to see Bill play Simmons on video, write, enclosing \$53.95, for 'Bruford and the Beat' to Axis Video Inc., PO Box 21322, Baltimore, Maryland 21208.

**SIMMONS**  
THE DRUMS OF THE FUTURE

# PEDAL PICKS



Liberty Devitto with Hi-Beat pedal 6740



Elvin Jones with Chain Drive pedal 6735

It's no coincidence that four great players like Liberty Devitto, Elvin Jones, John Panozzo and Simon Phillips all use Tama pedals. Tama makes 4 distinctly different pedals, each designed for maximum speed, strength and durability. Visit your authorized Tama dealer and put all 4 models to the test.

# OF THE PROS



John Panozzo with King-Beat pedal 6755



Simon Phillips with Flex-Flyer pedal 6730

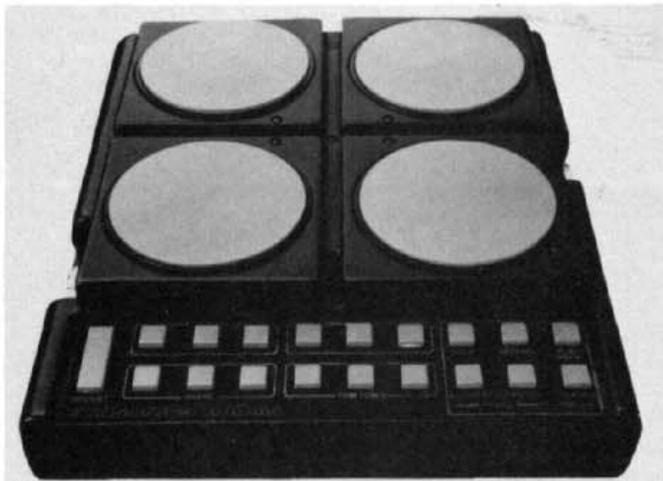
**TAMA**

the strongest name in hardware

For a full color catalog, send \$2.00 to: TAMA Dept MD  
P.O. Box 886, Bensalem, Pa. 19020 P.O. Box 2009, Idaho Falls, Id. 83401  
17421 "B" East Gale Ave. City of Industry, Ca. 91748 In Canada: 6355 Park Ave., Montreal, P.Q. H2V4H5

# PRODUCT CLOSE-UP

by Bob Saydlowski, Jr.



## MATTEL SYNSONICS

In August of '82, Mattel Electronics released their first electronic musical instrument—*Synsonics* Drums. *Synsonics* is a small electronic drum kit enclosed in a two-pound hard-plastic case. The unit can be played two ways: with sticks or fingers on four mounted pads, or via push-button keys.

The keys for snare drum, tom-tom 1, tom-tom 2, and cymbal are grouped into threes. Each sound has three rhythms: straight 8th-notes, 16th-notes, and 32nd-notes (roll), obtainable by pressing the corresponding key. By pressing different combinations, four auto-beat patterns (rock, offbeat, shuffle and 3/4) are also available for each sound. The cymbal can be made to sound like a closed hi-hat by pressing the Accent key at the left of the panel. To produce open/closed hi-hats, the Accent key is released when the open sound is desired.

A key for bass drum produces a metronomic pulse which is variable via two tempo keys marked Slower and Faster. Mattel states that the tempo can be set anywhere from 25 to 300 B.P.M., but I couldn't get it past 120. The bass drum can also be user-played by simultaneously pressing both tempo keys.

The drum keys are a bit restricting, and that's why there are also four round pads on *Synsonics*, set up like a drum kit for snare, cymbal, and two tom-toms. Each pad has a corresponding LED which flashes when the pad is struck. There is also an LED in the middle of the pad group which flashes the bass drum pulse. The pads are touch-sensitive and are firm enough to give good rebound, but the sensitivity is not adjustable. At times, the pads need a good whack to produce a sound.

The two toms have Syndrum-like

sounds. Tom-tom 1 is tunable over five octaves via a wheel mounted on the side of the unit. The snare and cymbal both use noise generation for their sounds. The snare is passable—a loose sound—but the cymbal doesn't really make it. It definitely needs a brighter, more metallic sound. The bass drum sounds like a tight studio-tuned drum, though sometimes, it just sounds like a click.

*Synsonics* can also be user-programmed. The unit has three 16-beat memories. Each memory can handle as many separate notes as you are able to play within a four-bar time frame. Pressing the 32nd note key throughout a memory loop would give 128 notes. The cymbal keys also function as memory selectors, and there are separate keys for record, playback, and stop memory. The memories can be layered indefinitely, but sounds cannot be stacked for a doubled sound. Memories can only be played back one at a time. *Synsonics* will record both pads and keys. When playing the bass drum manually, its sound cannot be programmed into a memory, but the tunable tom 1 can be brought down to bass drum pitch. Since the tune wheel only affects output, the tom cannot be tuned back and forth within a memory and be expected to play back those different pitches. When the unit is switched off, all memories are erased. The on/off wheel also serves as the volume control.

*Synsonics* is high impedance, and runs on six "C" batteries, or an AC adaptor, not included with the unit. There are jacks for headphones (also used for connection to a guitar amp), and for phono plugs, which are included; so *Synsonics* can be played through your home stereo. The left and right output jacks allow stereo pan-

## Synsonics & The Kit

ning of the unit: snare and tom-tom 1 = left channel; cymbal and tom-tom 2 = right channel, bass drum = left and right channels. A foot pedal controller will be coming soon for foot operation of the bass drum.

I found it lots of fun to create patterns using the memories. *Synsonics* can be used by drummers and non-drummers alike. It's great for introducing young children to rhythmic concepts, and for the pro player, it could be useful in live performance to set up a background pattern for accompaniment.

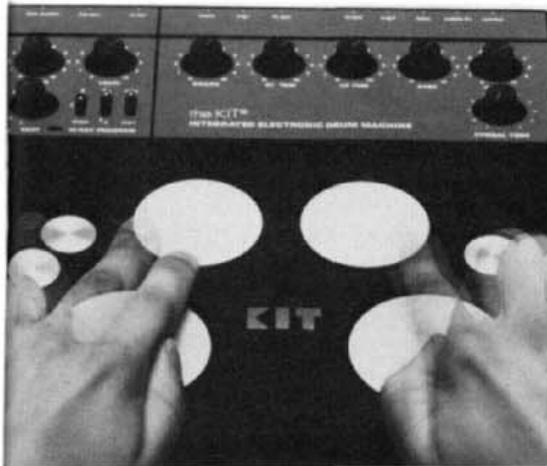
With its \$ 150 price tag, *Synsonics* is not as sophisticated as the Linn or Oberheim machines, though it was not designed for those purposes anyway. Mattel Electronics has been synonymous with fun, and that's exactly what *Synsonics* is.

## MXR: THE KIT

MPC Electronics of England is manufacturing a four-pound drumset synthesizer called *The Kit*. It's distributed by MXR Innovations in the States.

Four touch-sensitive pads are used for snare, bass drum, hi-tom and lo-tom. Brass switching pads function as cymbal, open hi-hat and closed hi-hat. Each pad has its own level control. Decay and sensitivity of each pad (except hi-hats) can be adjusted via trim pots on the underside of the unit. The cymbal pitch is also adjustable, and there is a control knob for cymbal tone.

*The Kit* features an automatic, metronomic hi-hat which is capable of 18 different patterns in either 4/4 or 3/4. Tempo of the hi-hat is adjustable, as is volume. A visual downbeat is given by an LED. The auto



hi-hat patterns can be deviated from by pressing the brass hi-hat pads to open or close the hi-hats.

The unit is low impedance and has separate outputs for each sound, allowing EQ for each drum if desired. There is also a mix output. Jacks are available for a hi-hat/bass drum foot switch, and for external device triggering. MPC has three accessories available: *Synkit* (giving Syndrum sounds), *Handclap* (claps and noise effects), and *The Tym* (electronic timpani effect). The unit operates on a 9-volt battery or AC adaptor. As a battery saver, the unit is only turned on when a plug is inserted.

The hi-hat and snare sounds on *The Kit* are tighter than *Synsonics*. I found them to be a little closer to the real thing. I guess cymbals are the hardest to duplicate, because the cymbal sound *here* has quite an electronic twang to it. The two tom-toms approach pitched sounds, but still, they leave something to be desired. The drums cannot be user-tuned, and the *The Kit* is not programmable.

At times, the tom-tom pads produced a little distortion when hit hard. I do wish the pads were larger. The largest pads are approximately the size of the dot on an 8" C.S. head.

The manual states that *The Kit* is *not* intended for use with drumsticks; fingers do the job instead. Personally, I find it a bit disheartening to throw out years of practicing with sticks in order to play with fingers. Hand percussionists may be able to use *The Kit* in their set-up more readily than a set drummer. But perhaps some drummer will find a way to hang *The Kit* around his neck and step out in front while still playing, alongside the Moog liberation players. Retail: \$350.00.



# missed any MD's?



## a limited number of back issues still available!

- #12 - AUGUST 1979  
Billy Cobham, Elvin Jones, Jimmy Cobb.
- #13 - OCTOBER 1979  
Gene Krupa Tribute Issue, Michael Shrieve.
- #17 - JUNE 1980  
Carl Palmer, Derek Pellicci, Great Jazz Drummers-Part I.
- #18 - AUGUST 1980  
Chet McCracken & Keith Knudsen, Ed Greene.
- #19 - OCTOBER 1980  
Louie Bellson, Mick Fleetwood, Roy Haynes.
- #21 - FEBRUARY 1981  
Peter Criss, Rick Marotta, John Bonham, Rod Morgenstein.
- #22 - APRIL 1981  
Hal Blaine, Gil Moore, P.I.T. Close-Up.
- #23 - MAY 1981  
Jaimoe Johnson-Butch Trucks, Roger Hawkins, Buddy Harman, Paul T. Riddle.
- #24 - JUNE 1981  
Simon Phillips, Steve Smith, How To Get Your Product On The Market.
- #25 - JULY 1981  
Harvey Mason, Alan Gratzer, Bassists: On Drummers.
- #26 - AUGUST 1981  
Billy Kreutzmann, Mickey Hart, James Bradley, Jr.
- #27 - OCTOBER 1981  
Shelly Manne, Tommy Aldridge.
- #28 - NOVEMBER 1981  
Jim Keltner, Terry Bozzio, Ed Blackwell.
- #29 - DECEMBER 1981  
Ringo Starr, Mitch Mitchell.
- #30 - FEBRUARY 1982  
Philly Joe Jones, Stix Hooper.
- #31 - APRIL 1982  
Max Weinberg, Narada Michael Walden, Danny Gottlieb.
- #32 - MAY 1982  
Aynsley Dunbar, Alex Acuna.
- #33 - JUNE 1982  
Max Roach, Keith Moon, Vic Firth.

All Back Issues, \$3.50 per copy.

Yes, I've missed some copies! Please send me the issues checked off below.

- 12    17    19    22    24    26    28    30    32  
 13    18    21    23    25    27    29    31    33

My payment for \$ \_\_\_\_\_ is enclosed.

SEND TO: Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail To:

Modern Drummer, Back Issue Service, 1000 Clifton Avenue, Clifton, N.J. 07013.

TEAR OFF OR MAKE A PHOTOCOPY

## Warren Cohen: Under the Big Top

**SF:** What does it take to become a circus drummer?

**WC:** You have to be familiar with every style of music and drumming. Latin, rock, shows, marches, contemporary, disco. You have to have all those in mind and be comfortable playing them. What seems to be most unusual are the tempos involved. Some of these tunes weren't originally written to be done that way. The music is so personal to each act. As much pride as they take in their act, they feel their music is just an extension of themselves.

**SF:** Does each act choose its own music?

**WC:** Sometimes. There are times when they'll bring us music that isn't written too well and we'll have to beef it up. Or we might just suggest an alteration. Certain acts might tend to fall into a pattern through the years. Usually a juggling act tends to fall into Latin tunes. Traditionally the trapeze acts used a lot of waltzes. But, the act we have now is a younger American act. They want to have modern music. We tried different things. For their act, for example, we have the theme from *Rocky II*, which is maybe breaking the mold. When he's swinging on the trapeze he wants the music to lift him up. We also play Chick Corea's "Spain" in their act. The music adds to the excitement of the audience also, and how they feel the act.

**SF:** When you first began playing drums, did you have a burning desire to play in a circus?

**WC:** Not at first. When I was 16 or 17 I used to get the *International Musician* and it seemed like they'd always be running an ad for the Clyde Beatty Circus. Somehow it tickled my fancy back then. I once sent a resume in, but at 16 there weren't many things I could say that I'd done. It's funny that so many years later I find myself doing this.

**SF:** How did you develop the ability to play all the different styles of music?

**WC:** I started playing at age 14, in the middle '60s. At that time it was really rock 'n' roll. My father used to always play his Benny Goodman records to try to influence me. "Sing, Sing, Sing" was his favorite to let me hear Gene Krupa. At the time I got a kick out of it, but I was so into rock 'n' roll that I didn't really pay much atten-

tion to it. A little while after that I had the desire to learn all different styles of music. I don't know why.

When I was a busboy at a restaurant in upstate New York, they had a clubdate band, and they also had shows in there. It used to really interest me to sit there and watch the drummer as much as I could while carrying trays. I'd watch how he'd cue the acts; listen to him play rhumbas and cha-chas and then swing. I guess the more I heard the swing jazz sound it crept into me. That's when I developed the desire to learn all different styles.

**SF:** Did you have the chance to talk to that show drummer?

**WC:** Yeah. They used to call him "Sticks." His real name was Asbury Middlebrook. He was an old-time black drummer who played a lot of the black circuits. He's passed away. But, he was a wonderful gentleman. He used to take the time to talk to me and explain different things. He had polio and he had crutches and it was a real struggle for him to get up behind the drums. At that time he was probably in his late 50's or early 60's. Once he got behind the drums it was like he was a different person. You'd see him scuffling on the crutches and maybe people would look at him a little funny. But when he got behind the drums he commanded respect. There he was in his tuxedo. He had this big smile on behind the drums. It seemed like he was in charge. There was the drummer kicking the show. The singer would acknowledge him and he'd be laughing. He'd take on a whole different image. He was a strong influence on me at that time.

**SF:** My impression is that you must have had a very schooled or academic background on drums.

**WC:** I can't say I was a strong rudimental drummer. I had a good deal of formal training. Right before I graduated high school was when I decided I wanted to become a full-time musician. At that point I thought I was lacking something. My drumming was just based on what I'd been listening to, and maybe from picking up tips from drummers like "Sticks." I had no formal training and I'd been playing about four years. I did shows in the Catskills and got some experience playing.

But, I felt like maybe I needed to know more. My reading skills were just things I'd picked up. I got through shows in the Catskills that weren't, obviously the most demanding in a reading sense. I felt that training would be better.

So I studied with John Bock in Elmsford, NY. John had studied with Henry Adler. John really worked on my technique a lot right away. The first thing that bugged me on the first day was that he didn't like the way I was holding my left stick. It irked me because I'd been playing for money at that point, but he kept on bugging me about that. We worked a lot on technique, using different exercises based on the rudiments. I'd say the bounce was the crucial turning point. John felt that the bounce was the foundation for good technique in drumming.

It seemed like it was never going to happen. Then one day, everything that he was talking about fell into place. I was sitting there practicing these exercises and thinking about what he'd said: "Let the stick do the work. Feel the bounce off the drum." It fell into place and seemed like it released a tremendous amount of technique all of a sudden. He also worked with reading a lot.

After that I went to Berklee College of Music in Boston. One of the main reasons I went to John was because I felt I'd be inadequate at Berklee if I didn't. When I got there, I found that the only thing I lacked mostly was my reading. But, a lot of guys didn't have the experience that I had. It was an awkward situation. The theory and all the other classes were good, but from a playing standpoint I wasn't getting what I wanted out of it. They put you in ensembles on your reading ability. My reading wasn't up to par, but my playing was on a different level than my reading. It was a good experience and I got more knowledge as a musician out of it.

**SF:** Do you feel that a drummer should definitely attend a music school in order to become a professional?

**WC:** I think a good teacher is crucial, especially in the beginning. A good teacher can keep you from bad habits and give you direction. But, it has to be someone who you respect. Also, playing any kind of gig that you can play will help.

by Scott K. Fish

**SF:** Did you graduate from Berklee?

**WC:** No. I just went one year. I was anxious to play. We had an original jazz group up there. It was kind of a wild experience. It was a band where I never had to listen to a record; where I never had to listen to how another drummer played. The keyboard player would play what *he* thought and ask, "What do you think will fit?" We tried different things. It was really wild to be in a situation where you could play free like that. That was my first chance to play long drum solos, which was interesting. I think I really enjoyed doing that.

**SF:** How did you get the circus gig?

**WC:** I was living in Orlando at the time so I was down in the area where Ringling Bros. had the park that they built. They had a permanent base for Circus World. I was just looking to do something different, so I spoke to the bandleader. I used to work at this Dixieland club in Orlando on Sunday nights and he was there. I spoke to him about the possibility of going out there. He told me to come out. I went and was just blown away by what they were doing. You'd never think of what was involved in playing the show and how demanding the drumming spot was. I really got a bug to do that. I taped the show and observed it two days. I came in the next day to listen to it. I'd been listening to the tape in between the sets on my gig every night and tried to get everything settled in my mind. What awed me was how quickly it went from one tune to the next. You might be doing the "Theme From *S. W.A. T.*" for 24 bars. Instantly there'd be a cut and it would zip real fast into a 2/4 mambo or something. Then it would zap into something else. It impressed me that in each act there were so many different styles and drastic tempo changes.

I came in to listen the next day—and I didn't know if he was pulling my leg—but the drummer said that his stomach bothered him. He got real sick. He said, "Do you think you can play the show?" He caught me off guard. I said, "I think I kind of have the grasp of it, but I can't say." He said, "I don't think I can play. You'd better get up there." So I got thrown right into it. Maybe that was good. And they didn't have any music at that time at all.

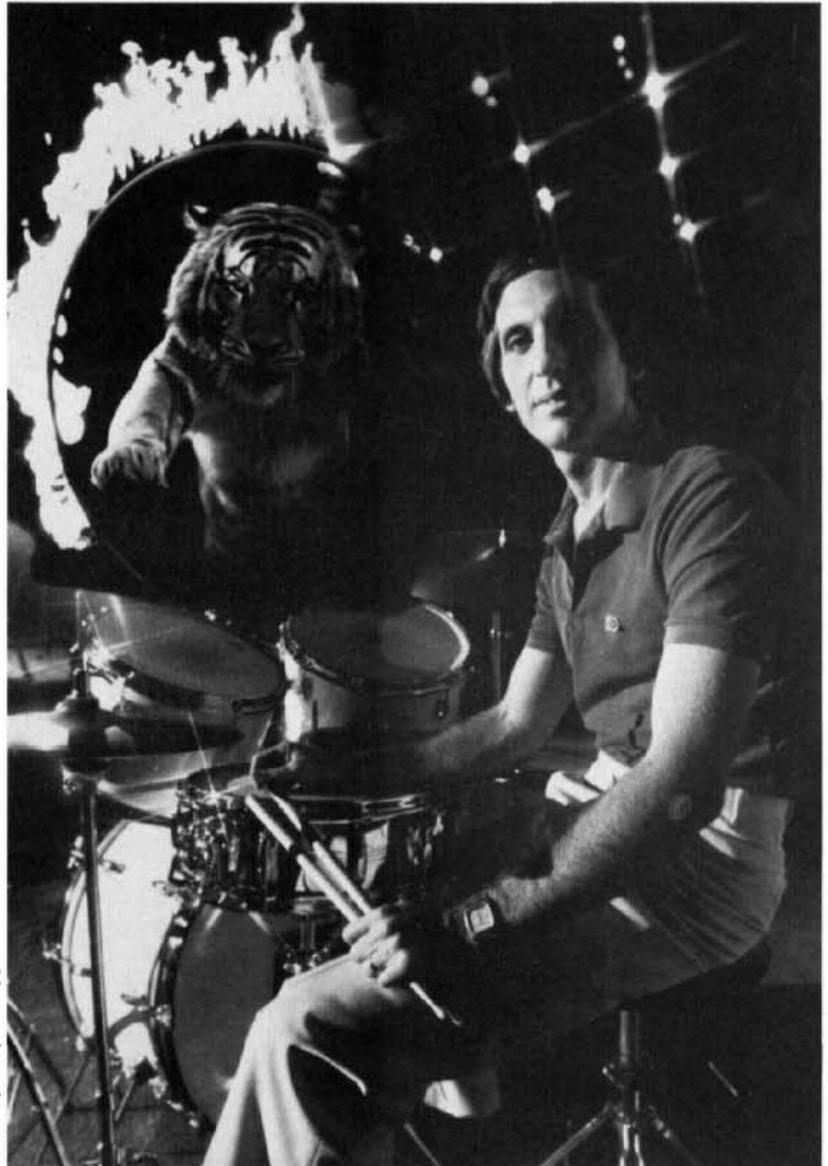


Photo by Larry Kellogg

**SF:** You were playing the show by ear?

**WC:** Yeah. Since that time I've made up cheat sheets. I have each act listed and at least each tune, what style and tempo and what meter. At least someone would have a rough idea if something ever happened like that. I got up there and just had to wing it. The opening was a two-feel. The drummer gave me the okay sign and snuck off the bandstand. He didn't even stick around to help me through it. That's how I fell into the gig. After that they gave me the job as his sub a couple of days a week. Finally the other guy left and they offered me the job. I've been there ever since.

**SF:** Were there any aspects of your playing that you needed to brush up on for the gig?

**WC:** Playing rolls for an extended period of time was a little strange. On a dance gig you wouldn't necessarily do that. There could be a roll that would normally take 30

seconds. If it's a situation like an animal act, you can never tell if the animal is going to want to perform—if the bands made their cut, the roll just goes on and on. In a trapeze act if a guy does a triple, sometimes they have it just cut to a roll. If he misses it, you have to keep rolling until they set it all up again. You could be playing a roll for two or three minutes, or even longer. You never know. You know that there are 2400 people out there and all they're listening to is a drum roll, so you surely want it to be nice and smooth. You can't hide behind the band at that point.

**SF:** I would've assumed that there would've been precise charts written for a circus show.

**WC:** More recently there's music coming in with the newer stuff. Some of the new arrangements are coming through with drum parts. But, the main problem is that

it would be very hard to sit up there and read—even if the whole thing was written out—because your eyes have to be completely on the act and the conductor. He determines the tempos. The bandstand is in more of a rectangular shape. The drums are all the way on the left side facing the audience. The conductor is in the middle, sort of. Technically, he's totally to my right. To watch him, I have to almost turn my head straight with my shoulder. But the act and everything else is straight out in front of me. You're caught with your head making an unusual movement back and forth. I'm almost to the point where, looking straight ahead, I can see the conductor out of the corner of my eye.

**SF:** If a trapeze act, for instance, has new music for their act, does the band rehearse it alone and then perform it with the act?

**WC:** Usually we'll play it ourselves first. We'll get familiar with the piece. Then the act usually listens to us. If they think they like it at that point, then we'll try to work it in with their act. A good example was the trapeze act and the "Theme from Rocky." They tried to write the music out to fit the exact length of the act. Some acts, the music will just keep on going until the end of their bit and there'll be a cut to the next thing, or a chord. On this thing they decided to try to write it straight out. It has spots where it builds so it will fit the trick. There'll be a high point of the chorus and that will fit perfectly with when the trapeze artist is doing his trick. The end of the act

has a timpani 16th note buildup to a high point with a big chord at the end which fits beautifully. The problem is, that in dealing with any kind of an act there's always room for error. That's where the fun comes in. One day the artist might be feeling his oats and he's moving a little quicker. The conductor will set the tempo where he thinks it's right. All of a sudden the act will be ahead of where the music is. We have to either speed up or slow down. It really gets to be hairy.

**SF:** Is there an historical tradition of circus drummers?

**WC:** Name drummers? I would think there might have been, but I didn't really travel that route. I wouldn't say I'm an historian of the circus. The guys I idolize would be mostly from the jazz and rock veins.

**SF:** Do you still practice any particular routines?

**WC:** I still do those same exercises that I learned from my teacher. The bounces with and without accents on a pad. I used to do it religiously for a half hour every day. In the last year it's fluctuated some because I might be working days and nights. That gets a little hectic. I don't know if it's psychological or physical, but when I do practice, I feel real loose and have the confidence that I'm going to have all the technique or endurance that I'll need to get through the show.

**SF:** How about practice routines for your feet?

**WC:** When I'm practicing the bounces I keep my feet heel down. Sometimes during the show I'll play with my toes on the bass drum. But, when I practice on the pad I'll just be keeping my heels flat and I'm doing stuff with my feet as if the hi-hat and bass drum pedals were there. That's just for a warmup.

**SF:** You don't feel it's essential to practice on a drumset?

**WC:** I would always, in the past, swear to anybody that the best practice was on a drumset. I still do. When I first started to play I would spend hours on the drumset. Even my teacher would say that the thing that always irked him was that when someone learns a trumpet, do they give him a rubber trumpet to start with? Why should a drummer not start on his instrument? Sometimes if I want to work something out I'll do it on the drumset.

**SF:** What drum setup do you use on the circus gig?

**WC:** A 24" bass drum. I use double-mounted toms because that's the setup I always used. On my own set at home I had an 8 x 12 and a 9 x 13 for 15 years. But for the circus it seemed that a little bigger was better. So I have a 9 x 13 and a 10 x 14 which seem to have a little more quality and presence. The floor tom is an 18" which seems to give a deeper, richer tone over the 16". It also simulates more of a timpani sound. I usually use two crash

cymbals. I find that 18" thin or medium-thin cut real good. A lot of the stuff is happening so quickly that if the conductor wants you to zap that crash for the chord, I like the response to be instant. The thin crash cymbals give that. I'm also using 14" hi-hats and a 5 1/2 x 14 snare drum. I prefer that over the deeper snare drums because I like a real clean snare drum sound. The whole set is Slingerland. All the drums are wooden except for the chrome snare. Before we got this new set, I was using a Ludwig *Black Beauty* snare, which I really liked a lot. The feel was great and the sound was real clear and crisp and clean.

**SF:** Why did you stop using it?

**WC:** I'm just giving the new Slingerland set a chance. We don't really have an endorsement with anybody.

**SF:** Are your drums miked when you play?

**WC:** Yes. It's a pretty good size arena and it can be a problem making sure what you sound like on the bandstand comes through to the house that way. There are also monitors facing the bandstand. It's a 12-piece band that really cranks and it's all brass.

**SF:** So you don't have to play ratchets, whistles and other sound effects?

**WC:** I have a woodblock and a cowbell which I use a lot for effects. Within the drums I try to use a lot of effects. The lead trumpet player is big on all that stuff. He's played circuses for years. He has a whole barrage of stuff and usually works it out so that if he isn't playing trumpet, he's throwing in a lot of the ratchets and whistles. On the day that he's not in, all that stuff is missing. No one else is filling the void. But I try to pretty much dictate all the effects.

The clowns totally depend on the drummer for all the effects they're doing. They have their impression of what they're trying to create to the audience. I might hear a guy tripping and when another guy steps over him, the floor tom-tom might be right. Maybe a cymbal. It depends. It sounds silly, but if you see the clowns do their act without any drum effects it's like night and day.

**SF:** Are any of the clowns drummers?

**WC:** There's one clown out there who's a drummer, but most of them aren't. They pretty much go along with what I recommend. The main thing to them is if there are no effects, they feel like they're out there naked. Here's the guy hitting him over the head with a hammer—a rubberized hammer—so to the audience it's just silent. You have to hit the crash or the tom-tom, or sometimes the cowbell gives a good effect. You could be in awe of their act and what they may do, but to them they're looking for the drums to accent everything they do. It funny how if a clown does a triple somersault, let's say, if it's done silently the audience response is totally different than it is with the drums. The roll is creating the attention to attract ev-

SC. VANKE 82

**A MUSICAL UNIVERSE**

- MUSICAL INSTRUMENTS
- SOUND REINFORCEMENT
- THEATRICAL LIGHTING
- AUDIO-VIDEO COMPONENTS
- MULTI-TRACK RECORDING PRODUCTS

**"YOU ONLY NEED TO KNOW ONE ORDER NUMBER"**

TOLL FREE  
**800-624-3498**  
 IN WV DIAL  
**800-642-3446**  
 ASK FOR FREE CATALOG

The Music Mall  
**Pied Piper**  
 HUNTINGTON, WEST VIRGINIA

★ ★ when you wish upon a star ★ ★

... makes no difference who you are ... milestone custom ensembles ... available to EVERYONE! For full technical data/component listings etc. Send \$1.00 to: Milestone Percussion, 9771 Pinewell Crescent, Richmond, British Columbia, Canada V7A 2C7  
P.S. New 'T' shirt (\$7.00 + 50c post.) Send M.O. (state size!) CARNIVAL ON GREY or BRASS ON EBONY

The ORIGINAL Still Unsurpassed!  
**SOLID BAR CHIMES**  
Pat. No. 258,809  
The Percussionists #1 Choice

24 Bar Model (as ill.) \$40.00  
Double Row 48 Bars \$60.00  
35 Bar Model (as ill.) \$50.00  
Double Row 70 Bar Model \$75.00

**Buy Now—Direct from Manufacturer**

- Hand Crafted from Quality Materials.
- Projects a Full Clear Sound (3 Octaves).
- Design Eliminates Excessive Ringing.
- Brass Mallet Included with all Models.

Send Check or Money Order (Postage Paid) **DEALERS WELCOME**

**ARMEN PERCUSSION CONCEPTS**  
1 Pelham Place • Bergenfield, N.J. 07621 • Tel. (201) 384-9714

everyone's eyes to it, the suspense. You build the roll as the guy's in the air and it adds to it. The thing is the timing. It's funny how you get locked into these things mentally. It seems like you can almost time it after seeing the act enough. You can feel when they're going to reach the climax. I hit it and they look at me with a big smile on their faces. A lot of times they use hand gestures to acknowledge the crowd after they do something. I'll try to give a cymbal crash everytime they do that. Sometimes I almost know when they're going to do it.

**SF:** Have you ever blown it?

**WC:** Oh yeah. With the clowns, each one tries to do the gags with their own individual style. I have to be aware and watch who is doing the act. Let's say they're going to hit a guy over the head with a hammer. One guy will bring the hammer back and bring it down evenly. The next guy will hesitate in bringing it back and bring it down slow. That's where you can get caught with your pants down. You don't want to give the cymbal crash while he's still got the hammer in the air. Usually they only burn me once.

**SF:** Do the clowns ever try to screw up the band on purpose?

**WC:** Yeah. I think sometimes they do. Ninety per-cent of the time you're prepared for it. But, something that adds confusion to the whole thing is that you don't have the luxury of sitting there catching the

crash, cowbell or whatever. While you're doing that there's a whole piece of music going on. There's a whole arrangement and syncopated band figures. Sometimes you have to syncopate a band figure while catching a clown hitting a guy over the head three times with a hammer. You have to keep the time going and catch the hitting of the hammer which is totally out of meter with the tune. Yet you don't want to send the band down the toilet.

Two other people I studied with are Jim Chapin and Don Lamond. Jim's technique of independence helped me on the drums in the circus. There I'd be playing the "Theme from S. W.A.T." with all this syncopation going on, and all of a sudden I'm playing a roll and then trying to accent somersaults in the air and keeping the time going! It's difficult. There was no one there to teach me this so I had to come up with things that I thought helped. It's like if you're playing a syncopated funk rhythm and all of a sudden you've got to go to a roll. If you just go to the roll the whole bottom is going to fall out. So I'm keeping the bass drum pattern going and trying to keep the sock cymbal either on a strong "2" and "4," or if it's an 8th-note rock tune, I might keep an 8th-note feel with the hi-hat and keep the funk feel with the bass drum. But, then I'm also keeping the roll steady and accenting with my hands. My feet are kind of keeping the time.

**SF:** Do you have a next goal set after you leave the circus?

**WC:** I enjoy the circus a lot. It's always a challenge and it's always demanding. I can never get up there and say I don't feel good and just lay back. It's always physically demanding, and demanding from a drumming standpoint. But, I also have aspirations to do other things. I've been kicking around the idea of putting a band together. I thought that maybe going out with a name act again would be something I'd like to do. I've played with some semi-name acts in the past and there was a lot of excitement involved in it. I'm in the process of trying to put together a contemporary group, and—like a million other people—maybe cut a demo. I'd like to recreate the hooah that Krupa had in the '30s, in contemporary music in the '80s.

*Drum Center Publications*

<p><b>THE ART OF MODERN JAZZ DRUMMING</b> DE JOHNETTE — PERRY \$15.00</p>	<p><b>DRUM SET DUETS</b> DOM FAMULARO \$5.00</p>
---	--

TOLL-FREE 800-645-9595

# COMPLETE PERCUSSIONIST

by Art Hilson

## Primer For the School Band Drummer

The young, school-band percussionist often overlooks the fact that band and orchestra percussion instruments, like other musical instruments, need care and attention to keep them in good working order. In this article we'll look at several groups of percussion instruments and suggest some tips for proper care and maintenance. Keep in mind that *all* percussion instruments should be checked periodically, cleaned and lubricated where necessary. And like all other musical instruments, they must be stored in safe places when not in use, away from extremes in temperature and unauthorized personnel. Let's look at each major group individually.

### TIMPANI

Timpani bowls, particularly in the school-band situation, will invariably become dented after a period of time. When this occurs, remove the head and hammer out the dents with a hard rubber hammer. Work from the edges to the center of the dent. Check the timpani base for security. Be certain all screws, nuts and tension rods are both secure and lubricated, replacing worn parts as needed. The tension spring on the timpani pedal should also be adjusted and lubricated.

Occasionally, timpani heads need cleaning. A mild soap and *warm* water should be used on plastic heads. *Lukewarm water only* is best for calf heads. In both cases, keep the water (and soap) away from the hoop.

When installing a new timpani head, remove the old head and rub the rims of the drums with steel wool. Then apply a light coat of paraffin before mounting the new head. The drums should be left tensioned if stored in a dry, cold climate when they are not in use. In hot or damp climates, it is best to leave the head loose. The timpani should *always* be covered after each rehearsal with fibreboard discs and cloth drop covers which cover the entire drum to insure maximum protection.

### SNARE AND BASS DRUMS

Plastic snare drum heads are unquestionably recommended for the school percussion section. The head must always be evenly tensioned for the best tonal response. To clean the batter head, remove it from the drum and clean with a mild abrasive. Then rinse and allow it to dry. Apply a thin coat of paraffin on the shell rim and remount the head. Be sure the wire snares are kept tensioned when the drum is not in use. The shells can be kept clean by occasional waxing.

Use a sturdy snare drum stand at all times and avoid forcing the support arms or leg braces when folding the stand for storage. See to it that all nuts, bolts and screws are secure. Be sure the support arms are in their proper positions before placing the snare drum on the stand. *Never* rest the drum on the rubber-tipped ends of the support arms. This is the fastest way to break their snare head.

Bass drums should also be regularly checked. Use a sturdy bass drum stand, and cases or covers for transporting or storage.

### CYMBALS

One of the most important items to check are the leather straps on hand cymbals as they do wear out with continued use. Suspended cymbal stands should be checked for missing screws and bolts on a regular basis. Consult with a professional, or write direct to the manufacturer for further information should the cymbal develop a crack. Cymbals should also be cleaned at least once or twice each school year. A mild solution of oxalic acid applied with a soft brush works well. Be sure to scrub parallel to the tone grooves. Rinse and dry with a soft cloth. It's also wise to avoid storing cymbals in cramped places where they are under pressure and susceptible to bending. Much better to store them in a pouch, trap case, or on a safe shelf in the band room.

### MALLET PERCUSSION

Xylophone and marimba bars can periodically be cleaned and waxed with a thin coat of paste wax. Damaged bars should be sent to the manufacturer for precise replacement. A great deal of damage occurs to mallet percussion instruments when they are not in use. Therefore, it's essential to keep the instruments covered when they are not being used, and *never* set anything on top of them. Resonators can also be waxed occasionally and care should be taken to avoid denting delicate resonators.

With vibraphones, check and oil the motor according to the manufacturer's instructions. It's also wise to check for worn cords, malfunctions of the damper pedal, and defective electrical cords and end connections.

### MISCELLANEOUS PERCUSSION

**Tambourine** To aid thumb rolls, treat the head with string bass rosin. Check all jingles and tacks, and be sure the head is covered when stored.

**Triangle:** Do not use anything other than a metal triangle beater. Have a specific place to store the triangle and the beaters.

**Woodblock:** An occasional coat of furniture wax will help to maintain the woodblock's appearance.

**Temple Blocks:** Use soft mallets to avoid denting the wood. Fine furniture wax can be used here as well.

**Gongs:** The importance of a sturdy gong stand cannot be overly stressed. Suspension materials, such as nylon rope, should always be checked on a regular basis.

A little bit of care, common sense, and preventive maintenance can go a long way towards preserving and protecting the instruments of your percussion section. When in doubt about anything related to care or repair, check the manufacturer's instructions and suggestions.



### John Crocken's DRUM CHART

A concise 32 page text on the best ways to notate and read music for the drum set. Included are the 3 basic "fills" and the 10 most important Latin rhythms, styles, how to use page turns effectively, brushes, and the notation of rolls. The Jazz-Latin rhythm alone is worth the price of the book.

PRICE: \$4.00 — Please include \$1.00 for postage and handling.

John Crocken, J.C.'s Drum Shop  
7510 Belair Road, Baltimore, MD 21236



**P.M.I. '83**  
MUSICAL INSTRUMENT  
CATALOG

America's most complete source of major brand instruments and accessories at low low prices. Send \$3 U.S., \$4 foreign (credited on first purchase) to:  
P.M.I., Dept. MD, P.O. Box 827, Union City, New Jersey 07087

**DRUMMERS! DRUM RECOVERING KITS AVAILABLE.** Over 25 choices of Pearls, Sparkles, Satin Flames and Woodgrains. Send \$1.00 for full information and samples (refundable on first order). **PRECISION DRUM COMPANY**, Dept. C, 151 California Road, Yorktown Heights, N.Y. 10598

# Simon Phillips Offers A Few Tips On Choosing A Drum Set Within Your Budget.

"I find when choosing a kit, the two main things to keep in mind should be sound quality (of course) and durability. No matter what your budget, make sure that you're pleased with the sound of what it is you're buying. After all, this instrument is your medium for musical expression.

Also, keep an eye out for construction. With the kind of

gigging most players are doing today, a set has to be able to handle abuse. You don't want to find yourself in the middle of a set and discover that your kit is falling apart. That's the reason I'd recommend Tama drums to anyone looking for a set. Tama makes full sounding, well built drums in a variety of models and prices within the limits of just about anyone's budget."

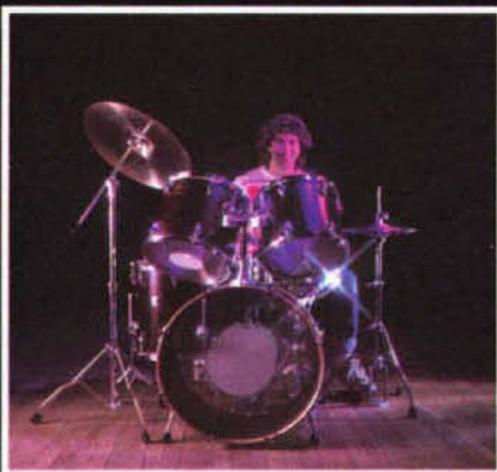
"Tama Swingstar offers unbelievable quality for under \$850.00"

"Tama Royalstar cut through with outstanding clarity and xtra deep sound"

"What can I say about Tama Imperialstar? ... perfection!"



Swingstar set 55522  
Finish shown: Jet Black



Royalstar set R5592  
Finish shown: Brazilian Grain



Imperialstar set 8400  
Finish shown: Dark Red



**The Strongest Name in Drums**

For a full color catalog send \$2.00 to: Tama Dept. MD

P.O. Box 886 Bensalem, Pa. 19020 • P.O. Box 2009 Idaho Falls, Id 83401 • 17421 B. East Gale Ave. City of Industry, Ca. 91748 •  
In Canada: 6355 Park Ave. Montreal, PQ H2V 4H5

## Endorsements: Good or Bad?

There are so many rumors in the music business regarding endorsements that young drummers don't know what to believe. There are stories about drummers receiving thousands of dollars for agreeing to play a certain drumset.

It can be confusing and disappointing to go to a concert and see your favorite drummer using equipment he doesn't endorse. For example, he might be using a different pedal, snare drum or cymbal than the ads proclaim. Who is at fault, the artist or the company? It's hard to say because each situation is different.

Bob McKee is an excellent drummer and teacher living and working in Cleveland, Ohio. Many years ago, Bob helped to field test Rogers Drums. At that time, Rogers was owned by the H. S. Grossman Company, also located in Cleveland.

On the cover of the Rogers catalog at that time was a picture of Bob McKee taken as he was playing a drumset. The picture was taken from the back, sort of over Bob's shoulder. In other words, you could not see his face.

While traveling and doing clinics, I ran into many young drummers who asked, "Do you know who is on the cover of the Rogers catalog?" In most instances, before I had time to reply, the drummer would say, "That's my teacher," or "That's my friend."

In every instance the name given was never Bob McKee. In order to impress the student, the teacher or friend had told them, "This is me on the cover." Since the face was not shown, a number of people used this trick to impress others. Actually, it was more than a trick. It was a lie! The moral is: don't believe everything you hear.

Another trick to impress young drummers is to proclaim, "I get all of my equipment free." In most instances the drummer doing the bragging has bought and paid for the equipment, even though a company may be running an ad featuring him.

### Endorsements

Most companies will provide a big-name artist with free equipment in return for advertising the artist with their equipment. Usually, the companies that are interested

in improving their products will ask the artist to field test equipment before it is manufactured and offered to the public. This practice serves the artist, the company and the consumer because the result is better equipment.

Some companies just want to use the artist's name and couldn't care less about improving the product, just as long as it sells. It is this group of companies that is experiencing the greatest difficulty in the present economy. However, I should add that most companies *do* want honest feedback and *do* want to make good products.

### Artists

Most artists feel that the publicity obtained by an endorsement is valuable to their career. Others see it as a status symbol. "I have really arrived; I am getting a lot of publicity." There is some truth to this. Companies want to advertise artists who have established themselves.

However, an ad will not make you a star. You have to do that yourself. Your reputation is based upon how well you play, with whom and how much exposure the group gets on records, concerts, TV, etc.

Artists who become publicity hounds and endorse virtually anything just to get their picture in a magazine do everyone a disservice. When the artist loses credibility, his endorsement means nothing. His endorsement could even hurt a product.

The only way to tell if an artist is true to himself and the equipment he uses is his track record. If he tends to stay with a certain product for a long period of time, he must really like the product. If he continually uses the same equipment on tour that he advertises, then one could assume he believes in the product.

### Business

Sometimes an artist will leave a company because of the management. Large corporations are, as a rule, the most difficult for the artist to deal with. Giant corporations that buy music companies unfortunately have a record of alienating artists, cheapening their products and raising prices.

The communications breakdown occurs when a company elects people to high posi-

tions who are not sensitive to music and musicians. All they care about is profit. These companies come off as unfeeling, stupid and arrogant. And indeed, they often are just that.

The companies who do well year after year have key people in management who like music, musicians and the music business.

### The Other Side of the Story

Some unscrupulous artists will promise anything just to get as much free equipment as possible. There are genuine horror stories about artists selling equipment that they were given for their own personal use.

I have actually seen more than one artist endorsing two different drumsets in the same magazine. This hurts all of us.

The worst one of all is when an artist says, "I don't really like this stuff all that much, but they pay me to use it."

When companies have been burned in this way, they tend to have less faith in artist endorsements and in musicians in general.

### Two-Way Street

When entering into an agreement with a company, it is important to discover the company's reputation for dealing with artists. Ask questions and talk to artists who have had experience with the company. Talk to the people in the company and ask them what their program is. Talk to the local drumshop and get their view of the company. Talk to a lawyer if you feel it would be helpful.

Make sure that you really do like the equipment and intend to use it. Don't sign up just to get your picture in a magazine. Develop a reputation for being truthful and for keeping your agreements.

*Remember*, it takes years to develop a really good reputation and only minutes to develop a bad one—and bad news travels fast.

### Changes

Times, music and equipment are always changing. In corporations the management changes every few years. The artist may also be changing. He may be in a different musical situation and honestly require new and/or different equipment. He

by Roy Burns

may hear a new instrument and decide that he prefers it over what he has been using. These are all valid reasons for changing companies and products.

### Integrity

If you decide to leave a company, for whatever reason, do it with style. Write a letter to the company and explain that you have decided to play another product. If you have any products "on-loan," offer to return them. Thank the company for providing you with advertising, products and for supporting your career.

Whenever you leave a company (or a band), there will be someone who says something bad about you. People like to blame the other guy to save face.

However, if you consistently operate in an ethical manner, things will work out for you. You will be respected as a person, as an artist and as an endorser. You will also have respect for yourself.



## Aquarian has an X-10 Drumstick that is just right for you.

**No matter if your style is Jazz, Rock, Funk, Big Band or Studio.**

**NEW:** X-10 Lites™ with Graphite are remarkably close to wood in sound, feel and weight. X-10 Lites are molded in one piece, including tips, for a problem free "natural" cymbal sound.

Graphite and other high technology materials are formulated to provide consistently straight sticks with an unbelievable response. Outlasts wood many times.

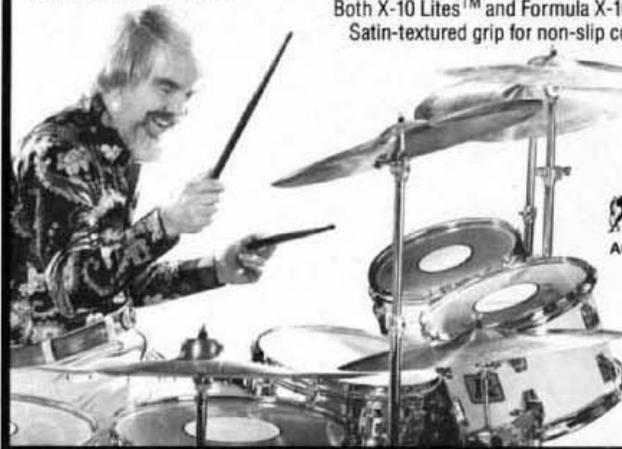
Let Aquarian put the feel and strength of graphite in your hands at a surprisingly reasonable price.

X-10 Lites™.

**IMPROVED:** Patented Formula X-10™ drumsticks are now even better at no increase in price. Molded in one piece, including tips and butt ends, X-10's are more durable and dependable than ever. Reinforced interior, including fiberglass neck, provides great strength and a faster rebound.

Formula X-10's are balanced with more weight in the front of the stick for extra leverage and power. Outlasts wood many times.

Both X-10 Lites™ and Formula X-10™ feature Aquarian's patented Satin-textured grip for non-slip comfort.



X-10 Lites and Formula X-10's . . . The working drummer's drumsticks.

**AQUARIAN**

AQUARIAN ACCESSORIES CORP.

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

*Roy Burns*

### Arizona's Exclusive Drum and Percussion Shop



- All major brand names—Gretsch, Slingerland, Premier, Fibes, Zildjian, Sonor, Syndrum/Duraline Heads, Tama, Ludwig, Yamaha
- Sales, Service, Custom Repair Work, Wood Refinishing, Recovering
- Trade-ins and consignments
- Mail/Phone Orders
- Full Drum and Percussion Teaching Staff
- Complete Percussion Library
- T-Shirts S-M-L-XL \$8.00

\*Lay away  
\*Visa M/C  
7117 3rd Avenue  
Scottsdale, AZ 85251  
(602) 941-2235

Hours:  
Mon-Thurs 10-9  
Fri-Sat 10-6  
Sun 12-5

**"A Percussion Shop That Really STICKS WITH IT"**



Danmar's original American-made bass drum pedal beater. This innovative design was developed by drummers. Made strong for heavy hard rock with the balance and feel for sensitive jazz. This high carbon, special process heat treated alloy black Shaft is guaranteed not to flex, bend or break. Along with the standard length, a longer shaft is available for large bass drums. Danmar's famous red beater ball is made from California's finest

hardwoods (also available in felt). Specially press fitted to the shaft, not attached like other beaters with a nut and washer that can come apart after long and hard playing. Send for a free catalog of Danmar's full line of innovative accessories allowing the addition of percussion instruments without the loss of valuable stage space. **Buddy Rich and Louie Bellson** head the list of top drummers using Danmar's Red Ball bass drum pedal beater.

**DANMAR**  
PERCUSSION PRODUCTS

13026 Saticoy St. N Hollywood, CA 91605 213 982-4668

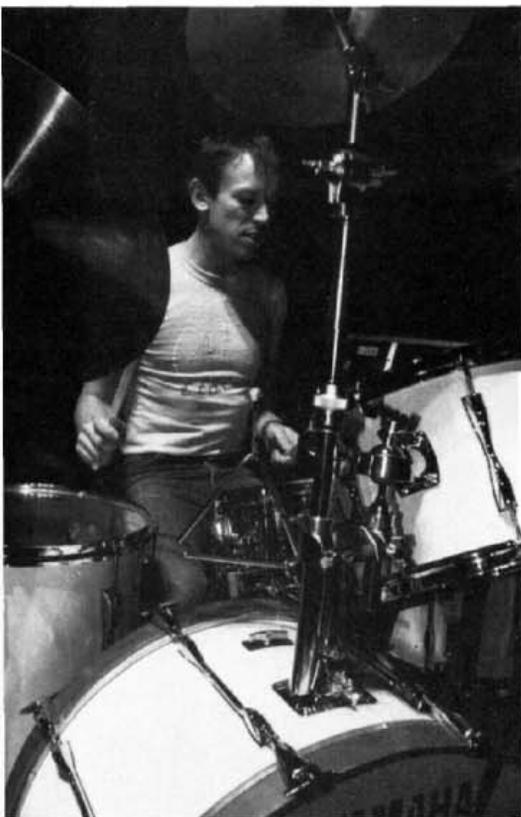


Photo by Lissa Wailes

## Larry Tolfree

even heard of Joe Jackson.

"When I came in, I had no idea what they were going to do because none of the albums prior to that had any percussion. He played the demo of his new stuff, which of course, was very syncopated and percussive and immediately my ideas started going. So he said, 'Let's listen to a few of these things and why don't you play along with the band? I want you to put in what you think you would want to hear on these songs.' So we proceeded to play the songs and I threw in what I had immediately thought I had heard. Apparently they liked it."

For Larry, there was no formal audition. He grew up in Jackson's hometown, so both musicians had been aware of one another for some time. Larry has been playing for 15 years and is self-taught, "by playing to Stones records and all that. I knew I wanted to be a drummer years before I was 18, but my parents didn't allow me to have a drum kit because we lived in a close community and they felt the noise would make them unpopular. At 18, I was able to get enough money together to get a kit, which is what I did. I said, 'I'm bringing some drums home whether you like it or not. I'm of age now.' And that was it. I worked a normal job and each night, I came home and sat in my bedroom and practiced rigorously, as well as all day Saturday and Sunday. I did that for six months and I had the police up all the time."

After six months, he began playing in bands. He worked on a cruise liner, five hours a night, six nights a week, dressed to the hilt, including bow tie, in 100° weather. He also worked in a band called Linx, containing two drummers plus percussion, and Planets which had minor success in England.

"I wish I had training, quite honestly," Larry admitted, and when asked whether he ever did anything to work on his time, he replied, "No, and I wish I had. It shows sometimes because I can be inconsistent in my time."

That's debatable. The precision with which he plays Jackson's successful "Steppin' Out," which was done with a drum computer in the studio, belies that statement.

Sue interjected, "We've had running conversations about this because I'm one of those metronome-trained people with lessons and all that. I think some people have great time naturally, but I've always had training, so that's where I'm coming from. I had been playing classical flute for six years, so I had the music down and I always had to practice with a metronome. Usually when you go to a teacher, at some point you have to do some kind of technique with the metronome, whether it be breath control, stick control, whatever. I happen to think it's great discipline. You can play a piece and it's fun to play, but you can also be playing it wrong, so you're not really learning anything. I'm all for getting training, especially women. I don't mean just women, but especially, now with the advent of women's bands. Obviously they've been around for a long time and I was in lots of them, but there are some very successful women's bands right now. The fact is that women, as well as men, just go out and pick up a guitar or drums and start playing sometimes. I think it would be really good if they had the training. Studying gets harder when you get older, though. Right before I got this tour, I started mallet training. As a percussionist, you can't play

Watching Sue Hadjopoulos on percussion and Larry Tolfree on drums, one would think they'd been playing with Joe Jackson for eons, and certainly working together for even longer. Neither of the above assumptions is accurate. Tolfree has been working with Jackson for only two albums in as many years, and Hadjopoulos has been a group member only since March, 1982 and one album.

Their backgrounds are as different as night and day; Larry born in England with little formal training and Sue a New Yorker with an extensive musical education.

Sue was initially classically trained on flute, taking private lessons for six years. Her father, however, was a drummer, and she became so interested in the drums that she lost interest in the flute. At 17, she played her first professional gig as a drummer and shortly thereafter, she bought some congas, then timbales. While attending Columbia University, where she obtained a BA in anthropology and ethnomusicology, she studied music privately and immersed herself in the salsa business. She hooked up with Latin Fever, a 14-piece woman band and finally went to Mannes School of Music for a music curriculum. While primarily doing session work, Sue answered an audition call that required knowledge of salsa music. She had never



by Robyn Flans

# Sue & Hadjopoulos

everything as your main instrument. My forte is Latin percussion, but I want the mallet training for versatility, so I've been taking lessons. The biggest difference there is that you have to learn special orientation. It's very frustrating, because as a musician, I can read, I know the notes and that's not the problem. The mallet instruments you don't physically touch except through a stick. So if you're going to play an octave, you have to learn what an octave feels like through space. It's a whole different thing. I had to stop the lessons to go on tour, though, but I'll resume them as soon as I get back."

"If I ever have a son and he wants to play drums, he will be taught properly," Larry said, ending the discussion.

The women's plight is indeed of concern to Sue. "It's not as hard for a percussionist, but for a trap drummer, there is still that attitude that a woman can't play that strong and be that backbone of a band. The way you get gigs as a freelance artist, which is what I really am, is by recommendation. When you are first starting out, it's very hard to get work because no one will hire you, but once you get in on that lower level, it seems that you don't have to be quite as good because of the mere fact that

you're a woman. They don't expect as much from you and then they don't take you seriously. I had an experience where I was actually sitting with my drums and equipment and somebody said to one of the other musicians standing nearby, 'Oh, are those your drums?' Another time, I was with some guys and we were going to a rehearsal. I was playing traps at the time and we met three others at another house. Introductions were made and one of the guys said, 'John, where's the drummer?' The next place we went, someone said, 'But we're missing one person.' You are thought to be a girlfriend or just somebody there. Who knows who you are? You can't possibly be. . . That outward kind of stuff doesn't happen as much anymore because there's a circle of people who already know me. I think, though, if I were a guy, I would have been on a different level immediately. I'm certain of it. It takes women a lot longer. It's hard for guys too because there's just too much competition out there, but there's always talk about 'this phenomenal guy.' Well, there are phenomenal women out there too. I just want to be a musician. The fact that I am a female is unfortunately taken by some in a positive or negative way. People don't say, 'Here's this 14-piece male orchestra.' We've got to get past all that to the actual playing. I just want people to consider me a good player. I want respect."

When asked how he felt about a woman percussionist being hired into Jackson's band, Larry answered, "We all had a say in it. We're the reason she was hired. We loved the idea, not because she was a woman, but she was such a good player."

"That's one thing about Joe's band," Sue concurred. "He couldn't care if you were pink or purple. If you did what it was that he wanted, you got the gig. That was nice, but that's not the way it usually is in this business."

"She got the gig because she was better than all the men," Larry added.

"Well, you had to be twice as good. What I was just saying is that generally people in this business don't take you seriously so it's harder to get those recommendations. If nobody will recommend you, you might be the greatest thing in the world, but if nobody is going to give you

Photo by Lissa Wales



number out, no one is going to know it. I've had people say, 'I've given your number to so and so, did they call you?' They never called. And then, of course, it's back to the problem of when you do get in, they expect so little of you and don't take you seriously."

"The audience takes you seriously, though," Larry insisted.

"I'm mostly talking about the musicians, although the audience does cat call sometimes. I used to get really angry about it, but now I really laugh. I have stories that I can tell at parties that make people absolutely hysterical."

There are many interesting elements that comprise a Joe Jackson show. First, Joe makes no secret about the fact that he doesn't like audience response during the show. With that energy contained, how does that feel to the musicians?

"That's Joe," Sue smiles warmly. "He wants them to only applaud if they really appreciate what he's doing and he wants them to really hear all the nuances in a song and the music. But people come in there excited and they're interested. They are loving it, but they just want to applaud and yell and scream and I think that's good too. I like people having a good time. I don't want them to throw things, but I do want them to react. Sometimes if they're too quiet it does make you wonder."



Photo by Lissa Wales



"The heads don't have annoying overtones. They can be tuned tighter and the response is much quicker than other heads."

**Bobby Rondinelli**  
Rainbow

**DURALINE**

11300 Rush St., So. El Monte, CA 91733

Drummers, Write For Our  
**FREE CATALOG**  
of  
**DRUM WEAR**

Satin Tour Jackets, T-Shirts,  
Baseball Caps, Embroidered Patches,  
Gig Bags, Bumper Stickers, & lots more.  
PLUS MONTHLY SPECIALS  
All Available Only By MAIL ORDER  
Over 5,000 Drummers wear Drum Wear!  
*Write Us Today...It's FREE!*  
**Drum Wear Box 9644**  
**Panama City Beach, FL 32407**

The sheer diversity of the music keeps the interest for audience and players alike. Jackson touches on the blues, new wave, rock, swing and Latin in the course of a show and Sue and Larry particularly enjoy that aspect.

"I like the variety and with this particular band, he wrote the last album with percussion in mind, so we had that salsa trip. By the way, I'm going to say this now for all those people out there who criticized Joe for doing that material. I am half Puerto Rican and half Greek and I was brought up loving salsa music and I know salsa music. Very often, if people don't see a Spanish name, they'll put it down saying, 'Well, now he's decided to do Latin music. Isn't this pretentious?' And yet, he did a lot of research and I resent people saying things like that without their knowing what they're talking about," Sue said, then getting back to her original point. "This has been great for me because I had to interpret the material from previous albums where there was no percussion. It's great when I get to play a wide range of instrumentation during the show. I don't get bored for a minute."

"Neither do I," Larry agreed.

Larry, however, does not have the free reign to create as Sue does.

"It's the discipline that Joe has in his music," Larry explained. "He knows exactly what he wants from everybody."

"But he doesn't tell us what to play," Sue interjected.

"He tells me what drum rhythms he wants and if I want to put fills in, okay, providing they're tasteful, of course," Larry clarified.

"Well, he doesn't tell me what to play. I have a lot more freedom," Sue said.

"Well, that's fine because that's what percussion is all about," Larry commented. "The drums have to be a certain way and I'm quite happy to do that because I enjoy listening to everyone around

me. I like the music and the simpler you play, the better it feels, hopefully."

"I think it's basically just working together as a unit; as a band," Sue summarized. "You have to listen to what's going on around you and you have to play within that framework and be aware of what's happening. I most definitely have to work with the drummer, in not just fitting in, but we have a rapport. It's really horrible when you have a drummer who's not going to listen to what you're doing, because then you're just playing all over each other, on top of each other. A lot of drummers don't know how to work with a percussionist and vice versa. A drummer who is not used to working with a percussionist might overplay in spots where a percussionist might play. Larry and I really worked out well. We've worked out parts and I'm a spacy player too. What you don't play is as important as what you do play. So we work out rhythmic patterns that interlock."

"It's nothing we've really thought about," Larry said.

"Yes we have," Sue argued. "I've thought of patterns."

"Well, you more than I, being a percussionist. I'm just playing straight."

"We haven't sat down and said, 'Okay, this break is yours and this break is yours,' because we're both professional musicians," Sue explained. "He'll have a certain rhythm he'll pick for a song and I'll just integrate a lock-in type thing."

"But basically," she continued. "I work with the band. Generally I wait for the band to have the song down and then I work with the drums and bass and work within that framework, but, of course, with the total band surrounding it. It depends on what I'm doing. In this band I'm primarily a rhythm section player, so I'll work that way. If I were to be doing color, sometimes I like to hear a vocal on it because I might have to add little bells or triangles or something. It really depends on exactly what I'm doing on percussion."

The two worked together to create an exciting bit of theatrics during their solo section in the tune "Look Sharp." The idea was formed years ago when Larry was with Linx, and it developed further with Larry on timbales and Sue on congas.

"It was a good idea to go down from fours to twos to ones. It was good because it was more of a cadence type thing and it really gets them going," Sue said.

"It does because everybody feels the competition," Larry suggested.

"And then we do a big theatrical thing like we're irritated at each other," Sue laughed. "I throw my sticks and he jumps up and we really get the stage act going. That's what is fun about the live thing."

How she chooses the appropriate instrument for the specific moment is a question that is difficult to answer but the crux of

**DIAL-A-DRUM**  
presented by  
*Chet Doboe*

**(516) 292-0838**  
Call today to hear  
hot drum ideas used  
by the Greats!

*continued on next page*



**“Shure’s Headset Mic keeps us great drummers  
from annoying us great singers.”**

**Keith Knudsen—*Doobie Brothers***

## **The SM10A/SM12A**

If you’re like Keith Knudsen, your vocal sound is just as important as your drum and percussion sound. That’s why Shure has created a special microphone just for you.

The Shure Headset Mic. Now, no matter where you twist or turn, the adjustable head-worn unidirectional dynamic microphone remains in perfect position. At precisely the distance and angle you set.

And even though the microphone is tiny in size, it’s packed with everything that makes Shure vocal microphones legendary. The microphone is ideal for close-up vocal applications due to its ability to discriminate against distant sounds and reject both overload and distortion. There’s even a highly effective windscreen to further reduce pop and wind noise.

Plus, the Headset Mic gives you high output for punch in live vocal situations; a crisp, clean and balanced midrange to separate your

voice from the instruments; and scintillating highs that add sparkle to your performance.

The Headset Mic is available in two versions. The standard SM10A (microphone only) and the SM12A which features a receiver for use as a monitor.

But whichever you choose, be sure of one thing. Now you’re free to play your instruments any way you want... without stretching for the vocals.

For more information on the complete line of Shure microphones, call or write Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, (312) 866-2553.

# **SHURE®**

**THE SOUND OF THE PROFESSIONALS®... WORLDWIDE**



who reads **MODERN DRUMMER**?



Photo by Rick Maikin

# MIKE SHRIEVE

NOVO COMBO

"Every issue is exciting to me. I especially love the interviews with other drummers. But, I read every page of Modern Drummer."

**MODERN  
DRUMMER**™ Magazine . . . where

Why do thousands of amateur and professional drummers subscribe to **MODERN DRUMMER**? Because they're *serious* players who realize that **MD** is the *only* magazine in the world dedicated exclusively to drumming. It's also the only publication on the market offering the kind of first-hand information that's required reading for *all* drummers.

As a subscriber, you can depend on exclusive, in-depth interviews with the greatest drummers on the scene today. Interviews that deal with music, equipment, styles, philosophies and goals. Plus, you'll get a behind the scenes glance at some of the nation's leading percussion manufacturers, and learn what's available at America's top drum shops.

We'll give you valuable advice on how to *improve* your reading, your technique, and your all-around playing skills; plus a wealth of solid information on tuning your drums, muffling, miking and maintenance. You'll read about the latest new products, and learn how some items compare with others, what to look for, how to care for it after you've bought it, and much, much more in every issue.

You can analyze your favorite solo in **Drum Soloist**, ask a question through **Ask A Pro**, or simply read up on what's new in **MD's Product Close-Up, Industry Happenings** and **Just Drums**.

There's also **MD's** specialized departments designed to help you *be the best you want to be*. Departments like **Rock Perspectives, Jazz Drummers Workshop, Rock 'n' Jazz Clinic, The Club Scene, Staying In Tune, Show and Studio, Concepts, Shop Talk** and **Strictly Technique**, to name a few. Here's your opportunity to pick up first hand '*how-to*' information from the leading experts in the field of drumming.

Whatever your age or aspirations in the exciting world of drumming—we've got something especially for YOU! Don't you think it's time you started subscribing to **MD**? If you consider yourself one of the *serious drummers of the world*—you really can't afford to miss a single issue. Simply fill in and mail the attached card TODAY. Or Call Us—**TOLL FREE**—for twelve dynamic issues containing the most valuable drumming information available *anywhere!*

One Year Subscription:  
**\$21.95**

(Save \$5.00 off the newsstand price)

**\$39.95**

(Save \$14.00 off the newsstand price)

Mail to:

**MODERN DRUMMER**

1000 Clifton Avenue Clifton, N.J. 07013 USA

or

Call **TOLL FREE**

24 Hours daily/7 days a week

**1-800-323-1717**

(Operator #120)

Illinois Residents Dial

**800-942-8881**

*the PROS go*

her pleasure.

"It's a real fun question because it's exactly what I like about listening to music and putting something in. Generally, certain things come to mind immediately when I listen to a song and that's probably just a matter of taste. I will listen to a song and immediately say, 'Congas here and this is the rhythm, and timbales at this point here.' I absolutely hear it. It's like I'm hearing the exact song in my head and I'm also hearing it with percussion in it simultaneously. There are times when the person I'm working with says, 'I would like you to use this instrumentation.' I may not agree or we might compromise on it. There are other times when it's more difficult for me and I really, really have to think about it and take it home like homework. I'll sit down in the living room, play it a couple of times and really work on it. Obviously that's when the opportunity is there, as opposed to a jingle. What's great about a jingle is that you never know what they're going to put in front of your face. Is it going to be really, really fast? Is it going to be a complicated line? Is it going to be simple and relaxing? Usually for percussion and drums on a jingle, they'll have a chart which will specify the timing, what's going on and any specific cuts or breaks. Sometimes it's absolutely specific and sometimes it's not. A mallet part would be written out exactly. A bongo part may just have time, and when the break comes, the break would be written out. It might say 'solo here' or sometimes it's really specific with something written out that they want you to play. Sometimes they'll just give you the rhythm and say, 'jazzy feel.'

"It's very difficult for me to say what I use where because I guess it's already been internalized. Say, for example, timbales is a much more primitive, earthy, kind of gritty sound, so if I want something to think of sex, I'll use timbales. Congas can be either powerful like that, vibrant, or they can be softer, lilting. Bells obviously are going to be sweet, and like that. It's more on an emotional, gut-level kind of thing. I think the instinctual comes from the training and from being aware of the instrument. I think you get to the feeling of knowing and also from listening to other people. A lot of times I'll be listening to somebody on a record and I'll say, 'Ooh, I like what he's doing there.' I'll remember that and the next time there's a recording, I may think, 'I want to use that one I heard,' and throw it in."

Larry suddenly smiled. "That's so strange. Last night Mitch Mitchell was in the audience. I used two things off the *Axis: Bold as Love* album [Jimi Hendrix] that Mitch Mitchell did and it occurred to me as I was doing it, 'He's in the audience and I'm using his bits.'"

Which brought Sue to another point. "Only by copying other people initially,

do you get your own style. Anyway, when you play it, it's going to sound different from how somebody else plays it. I'd love to get an original thing going. I immediately know Ralph MacDonald, I immediately know Paulinho. That's the style you develop. I think you develop your own style by listening and then copying and it all works into developing your own style. The search for the original lick!"

Sue used Gonbop congas and LP timbales on the Jackson tour, as well as assorted percussion instruments. Larry uses Yamaha drums with a 24" bass drum, a 13" rack tom and 16" and 18" floor toms. He loves Sabian cymbals and uses them exclusively in sizes of 20" ride, 16", 18" and 20" crashes, a 10" splash and 14" hi-hats. The bass drum Sue used along with her timbales for accents was also a Yamaha.

How do they keep the spontaneity and freshness in a show they do for nearly a year?

"I think through the variety of music and length of time we play each night, which is about 2 1/2 hours," Larry suggested.

"Sometimes we do integrate some new songs into the show and switch around a little," Sue explained.

"I don't get bored playing them at all," Larry said.

"I like the songs. I don't mind playing them at all. We have fun," Sue smiled, adding, "But it doesn't matter what you're playing, it's how you play it. It's just professionalism. There are days when you're as sick as a dog and you go out on stage and feel like you want to faint. You get up on stage, play and feel great for 2 1/2 hours and then you get off and go to bed."

"A lot of it is that there is a different audience out there as well, every night," Larry added.

"This is one of the fun bands to work with because on stage we do a lot of carousing around, so you never know what's going to happen every night. That's fun," Sue declared.

"Joe's always interesting to listen to," Larry pointed out. "We're all listening because he's always going to play something we've never heard before."

At the time of this interview, neither musician knew what the future held. At Christmastime, they both lent their playing to a movie project in which Joe was involved, but beyond the tour, neither knew. Larry is content to remain with Jackson and hopes he will continue doing so. "Unless I do something drastically bad, I get the impression I'll be on the next album, but who knows?" he said.

Sue's primary interest is the freelance studio scene and she would also like to do a Broadway show. "I don't want to limit myself to one thing. I want to do it all and I think you can," she concluded.



# ROCK CHARTS

Transcribed by James Morton

Photo by Rick Malkin



## "New World Man"

This month's Rock Chart is the latest hit by Rush, "New World Man," from the album, *Signals*. The sound of Rush is a blend of heavy metal and thoughtful lyricism. Neil Peart's contribution to both is obvious. As a first-rate drummer and a sensitive songwriter, Peart's talent and musicianship have been a major factor in Rush's success. No doubt, Neil Peart will be a musical force for years to come.

China/Pang Effect Cym. Ride Cym. Crash Hi-Hat Open H.H. H.H. Closed w/Foot (X) Hi-Tom S.D. L.T. B.D. Mid-Tom

The image displays ten systems of musical notation for guitar, each consisting of two staves. The notation is highly rhythmic and includes many 'x' marks, which typically represent muted notes in guitar notation. The music is organized into sections, with section markers 'B' and 'C' appearing above the staves. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The overall style is that of a technical exercise or a piece from a guitar method book.

*continued on next page*

This musical score is for guitar, featuring six systems of staves. Each system consists of a treble clef staff and a bass clef staff. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. The score is divided into sections labeled D, E, and F. A 'Cup' marking is present at the beginning of the first system. The notation includes many 'x' marks above notes, indicating muted strings. There are also some circled 'x' marks and 'o' marks above notes in the lower systems. The overall style is that of a technical guitar exercise or a piece of music with a complex rhythmic structure.

Cup

C

Fade



## MAKING MONEY MAKING MUSIC

by James W. Dearing

Publ: **Writer's Digest Books**  
9933 Alliance Road  
Cincinnati, Ohio 45242

Price: \$12.95

Many musicians aim for the top, but in reality, most of the working musicians — and most of the money — can be found in the "middle," that is, on the local level of clubs, restaurants, receptions, and so on. Jim Dearing's book explores the many opportunities that can be found within one's community, and then gives practical advice on how to get those jobs. He explores such subjects as bookings, publicity, finances, equipment and rehearsing. He also offers advice on related areas such as teaching, home recording, becoming an agent, and songwriting. Some of the information is superficial, and will be obvious to anyone who has ever been in a band. But Dearing does bring up a number of topics that one may not have considered, and in these economic times, everyone needs to check out every possible option. Jim Dearing's book is a good place to start.

*Rick Mattingly*

## PROGRESSIVE APPROACH TO COMMERCIAL ROCK DRUMMING

by Kenny Zail

Publ: **Belwin Mills**  
Melville, NY

Price: \$5.00

This is a meaningful book, despite the fact that the title may be a bit deceiving. An understanding of just what this book is, and what it *isn't*, is vital.

This is not a rock-rhythms book designed for direct musical application, as much as it is a systematic study to aid in the development of coordinated independence in the rock drumming idiom. There is a difference.

Zail builds his text on the logical premise that independent coordination is developed by working numerous, carefully graded snare and bass drum figures against a repetitive cymbal pattern, in this case, quarter notes, straight 8th and upbeats. Six etudes round it off, nicely summarizing much of the material which precedes them.

One should be forewarned, however, that this book is very similar in concept to the Chapin book, in that coordination exercises are not meant to be randomly lifted off the page and dropped into any musical setting. Zail's book is simply a means to an end, and perhaps "Progressive Approach To Rock Coordination" might have been a more clearly defined title.

*Mark Hurley*

## JAZZ AND ROCK BEATS FOR THE NEW DRUMMER

by James Morton

Publ: **Mel Bay Publications**  
Pacific, MO

Price: \$2.95

Mr. Morton's approach is basic and logical: from stick grip, to kit set-up, to unambiguous instructions and musical admonitions, to foundational rock, jazz, and brush patterns. The book is well organized for the beginning drummer.

Books of this "first rock beat within thirty minutes"—type are inherently superficial. But an imaginative and musical teacher can easily impose some musical structure on Mr. Morton's exercises. By musical structure I mean dynamics, accents, tempo markings, etc.

Mr. Morton has devised a system of boxes, representing beats, and abbreviations within those boxes, representing which part of the kit is played on what particular beat, to aid those who cannot read drum notation/notes.

In summary, this is a good introductory pattern text for the beginner who needs the important self-confidence of accomplishment.

*Ed Soph*

## FUSION DRUM STYLES

by James Morton

Publ: **Mel Bay Publications**  
Pacific, MO

Price: \$5.95

Here is a meticulously organized compendium of current drum licks in the styles funk, reggae, Latin, fusion, and odd time. There is also a short section of "One Measure Solo Fills." There are more patterns composing stylistic "tributes" to Cobham, DeJohnette, Gadd, Garibaldi, Mason, and Tony Williams. The final section of the book consists of short charts with which the student may try his or her skills of interpretation and reading.

The strength of Mr. Morton's book is in the introduction. Here he discusses, briefly yet provocatively, the "Demands of Today's Drummer," the "Role of Today's Drummer," "Primary Facets of Drumming Musicianship," and "Types of Coordination."

Such facets of musicianship as dynamics and tempo markings are left to the discipline of the student or the imagination of the teacher. If you look hard enough you will find some accents. Yet, if the ideas of Mr. Morton's introduction are understood and assimilated, the exercises can become musical, rather than simply mechanical patterns.

*Ed Soph*

*Drum Center Publications*

<p>POLYRHYTHMS VOL. I PETE MAGADINI \$5.00</p> <p><i>Musicians Guide</i> to <i>Polyrhythms</i> by Pete Magadini vol. 1</p>	<p>POLYRHYTHMS VOL. II PETE MAGADINI \$5.00</p> <p><i>Musicians Guide</i> to <i>Polyrhythms</i> by Pete Magadini vol. 2</p>
--	---

TOLL-FREE 800-645-9595

KEEP YOUR DRUMS  
IN TUNE WITH  
**LUG LOCK**

L.T. LUG LOCK, INC.  
122 Dexter St. Tonawanda, NY 14150

**percussion world inc.**

798 N. WOODWARD AVE.  
BIRMINGHAM, MI. 48011

Michigan's newest and most complete  
percussion facility  
featuring a full library of percussion music  
(313) 644-6636

Norm Fickett Sam Tundo

## CONTEMPORARY SOLOS FOR VIBRAPHONE AND MARIMBA

by Gitta Steiner  
Publ: Belwin Mills  
Melville, NY

Price: \$3.00

This is a collection of eleven solos for either the vibraphone, marimba or combination of the two. While I would rate the collection advanced, the music is not as difficult, nor of the same caliber, as some of Steiner's earlier compositions, such as the *Three Pieces for Solo Vibraphone*. This is a good collection for advanced undergraduate-level musical and technical concerns. The solos could also be used for recital material on that same level. Most require four mallet technique with the remainder requiring two. All selections are of short duration and concise form with each solo concentrating on a specific musical style or ambiance (scherzo, ragtime, gigue, night music, etc.). A larger, more comprehensive selection/exploration of these various styles, as opposed to one short selection per style, would have been of better educational value. Nevertheless, these solos would make a good addition to the daily practice routine of the serious mallet student.

Donald Knaack

## CONGA, BONGO, AND TIMBALE TECHNIQUES

Live And In The Studio  
by David Charles  
Publ: Marimba Productions  
487 West End Avenue  
New York, New York 10024

Price: \$15.00

This book is presented in three sections. The first section deals with the primary techniques of playing congas, bongos, timbales and claves. There is extensive text which gives pertinent facts about each instrument as well as the proper method of playing. Pictures, which illustrate hand position and ways of obtaining the variety of sounds which come from "hand" drums, are included in the text. Notational practice exercises are included for each drum. These exercises help to develop control of hand movement and accuracy in producing open tones, slap, muffled tones, finger roll, et al. The basic rhythm for each drum and for claves is given: the Tumbao (basic conga pattern), the Martillo (basic bongo pattern), the Casaca Rhythm (played on the shell of the timbales), the Abanico (also played on the timbales) and the Clave Rhythm (the heartbeat of the music).

Section two deals with improvisation in an easy to understand way, using a variety of rhythmic examples. The section concludes with a Quinto solo in six-four time which illustrates the approach

to soloing in a very concise manner.

Section three gives insight into recording studio performance, and includes miking techniques, chart interpretation, working with a click track and more.

This book is very well presented and provides information about the authentic playing techniques of these drums. Anyone wishing to begin the study of bongos, congas and timbales would benefit from this book. The book includes a soundsheet, which allows the student to hear what the drums should sound like.

Glenn Weber

## 18 RUDIMENTAL SNARE DRUM DUETS

by Joe Lambert  
Publ: Mel Bay Publications  
Pacific, MO 63069

Price: \$2.95

The 18 rudimental duets contained in this book use all 26 Standard American Drum Rudiments, Swiss Rudiments and a number of compound strokes and variations. In addition to the commonly used 2/4 and 4/4 meters, the author has added duets in 5/8, 3/4, 7/8, 9/8, 3/8 and 12/8 meters. The "odd meter" duets are interesting and add a contemporary flair to the rudiments. Each duet has a specified tempo which makes them even more challenging.

This book can be used by intermediate and advanced students and contains material suitable for performance or "just plain fun."

Glenn Weber

## CYMBAL COORDINATION

by Ralph C. Pace  
Publ: Drum Book Music  
White Plains, NY

Price: \$5.95

This is not a new book, but thanks to a distribution deal with Columbia Pictures Publications, the book is back in print, after having been unavailable for several years.

The majority of these studies are devoted to playing quarter notes on the bass drum and snare drum, against the standard jazz ride-cymbal rhythm. There is a short section on brush beats, and then different cymbal rhythms are presented, which can be applied to the original exercises. The book then has a section devoted to dotted 8th and 16th rhythms on snare and bass against the jazz cymbal rhythm. The book concludes with a biography of Louie Bellson, and a short interview with him.

Mark Hurley



**Call**  
**(800) 348-1782**  
(800) 552-1975 in Indiana

For Quality Service, Quick Delivery  
and Competitive Prices.

Send \$2.00 for all new  
"Percussion Accessory Catalog"

**The PERCUSSION CENTER**  
1701 N. Harrison St.  
Fr. Wayne, Indiana 46808  
"The Drummers Drum Shop"

**SLOBEAT  
CYMBAL POLISH**

Easily cleans and shines dirty cymbals—  
non-abrasive and non-corrosive

Look for the bright red  
label at music stores  
everywhere—  
YOU'LL BE GLAD YOU DID

**SLOBEAT  
PERCUSSION  
PRODUCTS** 5712 WARING LA, CA 90038

**Let's  
make  
MUSIC**

The complete  
music store  
in your  
mail box

Send \$1.00  
for catalog  
applied to  
first order

**DRUMS and more**

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

144D Wolf Hill Rd.  
Melville  
New York, 11747

**FREEDPORT MUSIC**

## Analyzing Style

**Question:** What do Stewart Copeland, Steve Smith, Keith Knudsen, Steve Gadd, Dennis St. John, Jeff Porcaro, Charlie Watts, Liberty DeVitto and Max Weinberg all have in common?

**Answer:** You ... if you're playing in a top-40 club band. And if you take your job seriously, you can face a tremendous amount of frustration trying to meet the musical standards set by those gentlemen, and the dozens of others whose work you are expected to present to your audience. After all, you might be an exceptional player in your own right, but you're faced with an impossible situation. Stewart wouldn't be expected to sit in with the Stones and lay it down like Charlie; Max might feel uncomfortable playing the funky syncopations of Keith or Jeff. And I doubt if Dennis and Steve would enjoy changing places. But night after night, your group is performing music by each of these great players. How do you handle it?

Let's examine the problem. You are paid to do a job, and that is to play competently and entertainingly in a variety of popular styles. Besides the top-40 music featuring the drummers I've mentioned, you're likely to pull a couple of country tunes out of the bag, and maybe even a swing tune or two. Disco is still popular in a lot of places, along with soul and various Latin styles. Throw your own personal musical tastes and influences into this melting pot, along with the original licks you cherish, and it's hard to figure out what to play, what not to play, and how to go about deciding who you are as a musician.

As I've talked with players in other club bands about this situation, I've come across two recurring approaches to solving the problem:

1) *The total duplication approach*; a virtually transcribed version of each part for each individual song. I don't like this approach for two reasons: First, you can't honestly hope to achieve total duplication, since you're not the original artist, nor are you performing under the same conditions as the recording. Even the recording artists themselves don't duplicate their original parts note for note when performing live.

Second, when you try to re-create someone else's work, you're not doing any creating yourself, and music is a creative art

(even in a top-40 format). If all you do is try to play other people's parts, then you're using other people's imaginations, and denying your own. You are using skills you've probably worked hard to develop, but using them only to copy, not to originate. Picasso didn't spend his life making "paint-by-numbers" pictures. Why should you perform "play-by-numbers" musical parts?

2) *The "To-Hell-with-the-original, we're-going-to-do-it-our-way!" approach*. I don't wholly subscribe to this theory either. We have to realize that club bands are hired to play songs that are familiar to the audience due to repeated radio airplay. If you're going to play top-40 (and this goes for popular country, soul, or any other style), it's self-defeating to make the songs too different from the original versions. All you'll do is alienate your audience. You owe it to them to keep the tunes recognizable so they'll be comfortable with them, and thus with you. If you can't live without being totally "off the wall" with each tune, then restrict yourself to original material, or go into a show format where fresh arrangements are what make the show appealing.

I think there's a way to reconcile these two different approaches, through what I call the *character analysis* of any given tune, or any particular drummer. Rather than transcribing the song note for note, concentrate on the unique character of the playing; how the music is structured and where the emphasis is placed. If you're studying with a teacher, work together on this. Listen to a song you wish to perform and compare your impressions of the song's key elements. A trained, objective ear can often hear qualities or nuances you might overlook. In some cases, it's easy to get a basic concept for a style of music, which can then be applied to several songs, even if they are by different artists. Disco is a classic example. A very heavy, four-beat bass drum pattern, solid back beat on "2" and "4," and either a doubled 16th-note hi-hat pattern or an open/close pattern on the "and" of each beat, and you pretty much sum up the character of the standard disco beat. From there on, any variations or fills are up to the individual player. With hard rock, you might want to note how the

hi-hat is played half-open and ringy, usually with just straight quarter or 8th notes against a heavy back-beat. This heavy ride might carry over to the bell of a cymbal or a cowbell. Power fills tend to be triplets or 16th-note patterns across a wide range of toms.

These are, of course, oversimplifications. But if you approach a song or a style in this way, it gives you the means to establish a recognizable structure to keep the audience happy, while giving you that structure as a foundation upon which to build.

You can apply that same sort of analysis to the playing of individual drummers. What is it about Steve Smith that differentiates him from other rock drummers? How does he use his toms and ride cymbal to keep a steady rhythm while still creating a varied melodic pattern? Listen to "Don't Stop Believing" for an excellent example. Keith Knudsen's use of syncopation between bass drum and snare is a fundamental feature of the Doobie Brothers' later style. You don't have to duplicate his patterns, but you should be aware of *what the patterns are made up of*, so you can create your own in a tastefully similar (if not identical) manner. With Stewart Copeland's playing, a strong reggae feel is present in his basic patterns, but the liveliness of his fills reflect his jazz influences. His tuning and dynamic snare attack are also key elements that make his playing recognizable. You can incorporate such elements into your performance without sublimating your creativity. When it comes to Charlie Watts, the great key is his simplicity. If you can capture the way Charlie uses space to allow the rest of the music the room it needs, then you have the character of the Stones' playing.

The trick is to *play with understanding*, as well as with technique. And the most important thing to remember is when and how to apply the analysis you've made. In music, as in any art form, it's true that contrast and shock value can work as a special effect. It is possible to put a Buddy Rich fill into a Bruce Springsteen tune for such an effect, but you wouldn't deem it appropriate to play like Buddy throughout the tune. If you're a fan of one particular style of music, or one drummer's playing, you run

the risk of over-incorporating that style into any and all music you perform. This is the most difficult piece of musical discipline to master, because you are working against your own enthusiasm, your own tastes and your own personal enjoyment. But remember, you might otherwise be working against your source of income, because you won't be a desirable commodity to your band if you can't control your desire to shine personally, in favor of your ability to support the entire band's performance. Be aware that if you're playing David Garibaldi funk beats in a Bob Seger rock tune, the audience isn't going to care whether you've got them down perfectly. All they know is, it *doesn't* fit the tune, and it *doesn't* move them to dance.

Take comfort in the fact that you actually enjoy an advantage that most recording artists don't—you get to perform with variety. I've interviewed several major drummers who have expressed a certain boredom with the music they've been playing in concerts over the past few years. They aren't really allowed to stretch out, because their audiences expect to hear their hits over and over. You, at least, are playing the hits of many different groups, so you *do* get to stretch out. Take advantage of that, and work to achieve a thorough understanding of each style of playing, as well as the highest possible degree of creativity within each one. In this way, you can keep your audiences thrilled, keep your band happy with your work, and keep yourself sane and satisfied.



Here is what a few master-drummer-percussionists have to say about »The Sound of Brushes«.

After knowing Ed for 10, these many years, I can say with his experience, this book on The Sound of Brushes, I recommend. **»Papa« Jo Jones**

Ed Thigpen is the greatest, and »The Sound of Brushes« proves it! **Tony Williams**

Truly a good book from one of the masters of the drums. I recommend this book of a lost art that is very important. **Billy Higgins**

This is the most complete brush book written. **Jeff Hamilton**

An articulate, progressive, well organized approach to brush playing. An absolute must for any serious drummer. Great Success! **Vic Firth**

Too often, brushwork has been ignored as much as possible by students and teachers alike. Naturally, this has resulted in some pretty bad brushwork in this day and age. Ed Thigpen has called upon his vast knowledge and written a book that should be included in every drummer's library, be he student or teacher, novice or professional. It's time someone wrote a definitive book on brushes and I believe that Ed Thigpen has done just that! Thank you, Ed!

**Butch Miles**

After speaking to Ed Thigpen and listening to the accompanying cassette tape, I've come to the conclusion that this book, »The Sound of Brushes«, is an essential element in everyone's educational library. Put it in the section marked »Percussion, Traps, Contemporary«. Try it! You'll like it!

**Billy Cobham**

I would like to endorse your book and feel that it is a great teaching aid I would use for students. Brushes are totally ignored by so many young drummers today that I feel your book is even more valuable and should be exposed. Good luck with it and I hope it's a »hit«!

**Harvey Mason**

Ed Thigpen's »Sound of Brushes« book is a must for every serious drummer who wants to become a well rounded musician in the music business.

**Jack De Johnette**

Concerning »Rhythm Analysis and Basic Co-ordination«: Thanks to Ed Thigpen for giving us a book with a definite approach towards developing the creative aspect of modern drumming.

**Max Roach**

Send M.O. or Check in U.S. \$ 12,95 + 2,00 postage for The Sound of Brushes and \$ 4,95 + 1,00 postage for Rhythm Analysis and Basic Co-ordination to Donald Meade/Action-Reaction U.S.A. 617 East 83rd St., Chicago, ILL. 60619.

# ON TRACK



**PETER ERSKINE**—*Peter Erskine*. Contemporary Records 14010. Don Alias: perc. R. Brecker: trp. M. Brecker: sx. B. Mintzer: sx, bs cl. K. Kirkland: pno. E. Gomez: bs. M. Mainieri: vbs. D. Grolnick: kybds. *Leroy Street / In Statu Nascendi / E.S.P. / Change of Mind / All's Well That Ends / My Ship / Coyote Blues*.

We've been referring to this album as "Peter Erskine's Jazz Messengers." For those who are worried that mainstream jazz is a thing of the past, this record will reassure you that jazz is alive and well—and growing. There is strong jazz tradition on this record, but there are also contemporary influences. The musicians play with a combination of mature concepts and youthful enthusiasm. Good show, Peter!



**PHAROAH SANDERS**—*Live*. Theresa TR-116. P. Sanders: tn sx. J. Hicks: pno. W. Booker: bs. Idris Muhammad: drm. *You've Got To Have Freedom / Easy To Remember / Blues For Santa Cruz / Pharamba*.

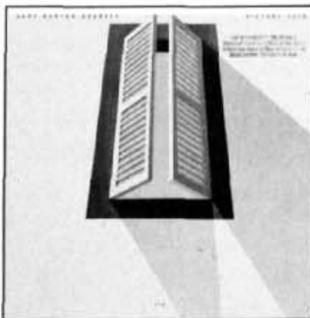
Wow! This quartet takes off like the Space Shuttle from note one until the end of the record. Idris Muhammad is a model for small group jazz drumming.



**COREA, VITOUS & HAYNES**

*Trio Music*. ECM-2-1232. C. Corea: pno. M. Vitous: bs. Roy Haynes: dr. *Trio Improvisation 1, 2, & 3 / Duet Improvisation 1 & 2 / Trio Improvisation 4 & 5 / Slippery When Wet / Rhythm-A-Ning / 'Round Midnight / Eronel / Think of One / Little Rootie Tootie / Reflections / Hackensack*.

This trio recorded some classic sides for Blue Note a few years ago. Reunited again in the studio, they mix it up between free music improv and the music of Thelonious Monk. The Monk sides, in particular, are tremendous examples of trio interaction.



**GARY BURTON QUARTET**—*Picture This*. ECM-1-1226. Gary Burton: vbs. J. Odgren: al sx. S. Swallow: bs. Mike Hyman: dr. *Tanglewood '63 / Waltz / Dreams So Real / Tierra Del Fuego / Duke Ellington's Sound Of Love / Sky-light*.

Burton has always utilized good composers, and he con-

tinues to do so here with tunes by Michael Gibbs, Chick Corea, Carla Bley, Charles Mingus and group member Odgren. In addition, Burton has favored "busy" drummers, and accordingly, Hyman doesn't loaf. Overall, this represents the top quality one has come to expect from Burton and ECM.



**BUTCH MILES SEXTET**—*Salutes Gene Krupa*. Famous Door HL-142. Butch Miles: dr, vcl. J. Anders: tn sx. G. Maso: tbn. G. Zottola: trp, flghn. J. Bunch: pno. P. Flanigan: bs. *After You've Gone / Boogie Blues / Up And Atom / Samba Rioja / More Than You Know / Drum Boogie*.

Slightly updated versions of Krupa classics, but Miles doesn't try to imitate Krupa. This is a swinging tribute to a master by one of the keepers of the flame. Write to Harry Lim Productions, 141-10 Holly Ave., Flushing, N.Y. 11355.



**BOBBY HUTCHERSON**—

*Solo Quartet*. Contemporary Records 14009. Bobby Hutcherson: vbs, mar, bs mar, ch, xyl, bls, boo-bam. J. Koenig: bls. M. Tynes: pno. H. Lewis: bs. Billy Higgins: dr. *Gotcha / For You, Mom And Dad / The Ice Cream Man / La Alhambra / Old Devil Moon / My Foolish Heart / Messina*.

Side 1 of this album is a solo tour-de-force by Hutcherson; Side 2 finds him in a quartet setting with very distinguished associates. Either side could have been expanded into an entire album—the level of playing would certainly justify it—but by combining the more introspective lyricism of the solo side with the mainstream swing of the quartet, two different, but complementary, sides of Hutcherson are presented. Both are equally deserving of attention.



**FATHERS & SONS**. Columbia EC-37972. E. Marsalis, K. Barron: pno. W. Marsalis: trp. B. Marsalis, C. Freeman, V. Freeman: tn sx. C. Fambrough, C. McBee: bs. James Black, Jack DeJohnette: dr. *Twelve's It / A Joy Forever / Nostalgic Impressions / Futuristic / Lush Life / Jug Ain't Gone / Time Marches On / I Can't Get Started / Tribute To Our Fathers*.

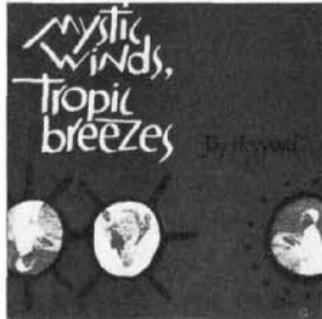
One side features the Marsalis family. The other side features the Freeman crew. Super straight-ahead jazz. DeJohnette has a brilliant solo on side two. An excellent opportunity to hear the amazing James Black. Buy it!



**MUSIC AND RHYTHM**—PVC Records PVC-201. This is a benefit double lp for A World of Music Arts and Dance (The Womad Festival). It features music by The Beat, Drums of Makebuko/Burundi, David Byrne, Lonesi Chewani & Joni Hetara, Vic Coppersmith-Heaven, Holger Czukay, Al-haji Ibrahim Abdalain & his Dagbamba Cultural Group, Ekome, Peter Gabriel, Peter Hammill, Jon Hassell, Nusrat Fateh Alik Khan & Party, Al-haji Bai Konte & Malamini Jobate, Prince Nic M'Barga & Rocafil Jazz, Morris Pert, Rico, Shankar & Bill Lovelady, Mighty Sparrow, Pete Townshend, and XTC.

An excellent album. Highly recommended.

drum, how to play with intensity, how to swing and how to be sensitive—I'm going to recommend this lp. There are not many people who can make you cry (in a good sense) through drumming. Blackwell's one person who can.



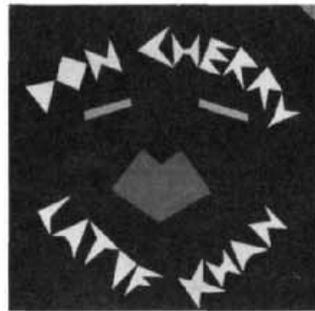
**JAY HOGGARD**—*Mystic Winds, Tropic Breezes*. India Navigation IN-1049. J. Hoggard: vbs. C. McBee: bs. A. Davis: pno. Billy Hart: dr. Don Moye: perc. D. Andrews: bs clr. Wilson Moorman III: timp. *Mystic Winds, Tropic Breezes / The Golden Ashanti / Other Side of the Ocean / Listen In Silence*.

Concentrating on composition, Hoggard and friends perform a nice mixture of ensemble and improvisation.



**DON CHERRY & ED BLACKWELL**—*El Corazon*. ECM-1-1230. D. Cherry: pocket trp, pno, melodica, doussn' gouni, org. Ed Blackwell: dr, wood drum, cowbell. *Mutron / Bemsha Swing / Solidarity / Arabian Nightingale / Roland Alphonso / Makondi / Street Dancing / Short Stuff / El Corazon / Rhythm for Runner / Near-In / Voice of the Silence*.

Next time somebody writes MD and asks how to tune a

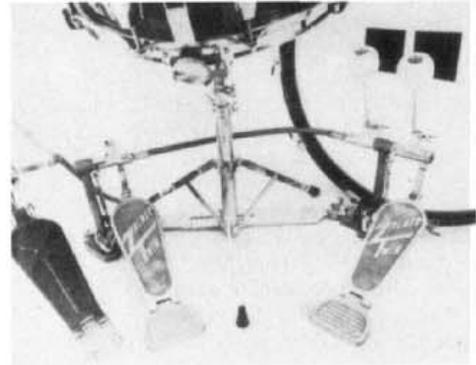


**DON CHERRY & LATIF KHAN**—*Music/Sangam*. Europa JP-2009. D. Cherry: trp, kybd, gong, bamboo fl, Douso V Koni, vcl. L. Khan: tabla. *Untitled & Inspiration From Home / Air Mail / One Dance / Rhythm 58 1/4 / Sangam*.

Beautiful communication between two master musicians. Khan plays incredible tabla. There's much for all drummers to learn in terms of sensitivity, fluidity and application of odd meters.

# ZALMER TWIN PEDAL

**DOUBLE BASS ACTION ON A STANDARD SET!**



**SUPERIOR**  
CONCEPT ~~~ PERFORMANCE

CONTACT YOUR DEALER TODAY

**ZALMER TWIN PEDAL COMPANY**  
P.O. BOX 224 WALLINGFORD, CT. 06492  
**(203) 265-9785**

**DRUM WORLD**

Lowest Prices  
All Major Credit Cards Accepted  
We Ship Anywhere

Dedicated Entirely to the Art of Drumming

All Major Brands Available  
Percussion Lessons & Rentals

969 GENEVA AVE.  
SAN FRANCISCO  
(415) 334-7559  
M-F 9:30-6:30  
Sat 9-6

Gottlieb continued from page 18

was working best for Pat's music—which is the predominant amount of recording I've done—was a very flat bass drum sound. Any kind of sustain on the bass drum just didn't seem to fit the music.

My album *Elements*, with Mark Egan, was a completely different story. I used a studio bass drum that was a 24" drum. I loved the way that it sounded. It was the first time I'd ever really tried a 24". I padded it, and even with the padding it seemed to get a much deeper sound than anything I had used. It might have been a little overpowering in Pat's group. But, as far as that recording, it fit the music perfectly. In fact, all the drums I was using were a little bit oversized compared to the ones I usually used. Using a bigger bass drum for certain things could have a great effect. It's more of a sound to work with. I want to start experimenting with the bigger bass drums, especially if they're going to be padded.

Also, in recording, a lot of the sound of the bass drum has to do with the mixing and miking of the drum. Many times the sound of the bass drum on the record is completely dependent upon whoever's mixing the record. On a few of the records I've been on, the bass drum has been mixed way down and it sounds real thin. Having a microphone rather close to that bass drum head seems to work when I'm playing with Metheny live.

In the early days when I was getting the open jazz sound, I always liked using two heads. In fact, in certain types of music when I am going for that open, small-group sound, I usually use a smaller bass drum with a head on the front, with one piece of felt. That's what I prefer for jazz playing. With the music I've been playing, I tried no head on the front for a while. It sounded pretty good, but I found that the front part of the bass drum was getting completely nicked up and destroyed when I was traveling. I was using the Eames 12-ply bass drum shell with Ludwig hardware. The plies were starting to get nicked without the front head. I tried that drum with two heads, but it gave a bit more ring than I wanted and it was harder to mike. The sound seemed to work best then with the mic' inside the bass drum. I finally cut a hole in the front head about 10" or 12" around. It made the sound ring just a touch more and sounded pretty good. The 24" drum I used on *Elements* was single headed.

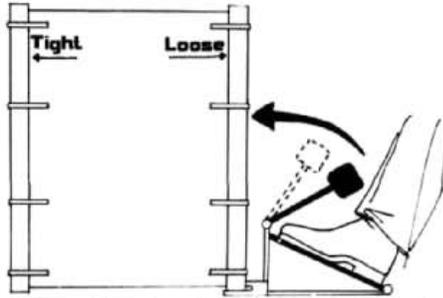
Also, on *Elements*, they used a blanket inside the bass drum that covered the outside of the drum as well. I think they were trying to attain total separation. They stuck the mic' in the drum and covered the whole thing over like a tunnel. For the studio, for that particular record, it worked really well.

I tend to like a lower, deep-sounding bass drum. I usually tune the batter head a

little past when the wrinkles start in the head. I'm not going for a particular note, just a deep sound. I usually tune the front head pretty tight; a lot tighter than the back head. It depends on the padding sometimes. Usually I have a little bit of the blanket touching the front head, which tends to make it not ring. But, it doesn't seem to affect it that much. The tuning of the front head isn't really crucial.

I keep the bass drum set up pretty much the same regardless of whether my drums are miked or not. In most of the clubs that I play, there are usually microphones for some instruments. The drums tend to get picked up on those mic's anyway—usually it's the mic's on an acoustic piano, and it's usually a problem.

I'm using the Ludwig *Speed King* pedal, which I've always used. I've got a couple of old ones that seem to be pretty well broken in. I oil them every once in a while. They're very flexible. I'm using a felt beater. Again, a lot of this stems from doing an abundance of playing with Pat Metheny. I tried to use a wood beater and it tended to be a little too harsh and the attack was a bit too strong. But, it sounds great for certain kinds of music. A lot of times a strong bass drum can really add to certain things that you're playing. Metheny preferred a light bass drum sound. The spring tension on my pedals is medium. The throw distance of the beater is a little further back than halfway between the head and my leg. Everybody has to figure out what's comfortable for them.



One thing that I'm working on now is articulation for the bass drum. It's very easy to play the same volume. Playing dynamics on the bass drum is something that's really hard to do; something that you may not even think about that much. For practicing that, you could use *Stick Control*. But, instead of playing those exercises at face value, after you feel comfortable with your feet, you could start playing them with dynamics or different levels. That's what really makes it sound musical.

Another thing is balancing the bass drum with the rest of the drums. When you're playing a bass drum that's padded and tom-toms that are wide open, there's a wide difference in sound between the two. It helps also if the snare drum is kind of padded like a studio snare. I tend to use that a lot. It makes the bass and snare

sound very compatible. But, then here come the tom-toms that ring a lot. If you end up playing a beat or a pattern that uses the muffled bass drum and the tom-toms that ring, sometimes they tend to be out of balance. That's something you have to work on as well. I went to hear Elvin Jones recently, and his bass drum sounded very much like a tom-tom in terms of texture. A lot of drummers do that and it works very well for certain types of music.

Weinberg continued from page 18

tune the drum so that it's in tune with everything else.

Even when I was doing club dates and wasn't using microphones, I tuned the bass drum the same way. I use a Rogers bass drum beater that's made out of some fiberglass composition, I think. You want a real "poppy" sound. If you want to listen to a good bass drum sound, Poco's live album had a great bass drum sound. The Police have a real good sound. Russ Kunkel has the best bass drum sound going—any one of the records he played on, especially the *Hold Out* Jackson Browne album and anything of Linda Ronstadt.

I have a 24" Ludwig bass drum. I'd say use a 22" or a 24" for heavier rock playing. You can get a smaller bass drum, but you're going to get a higher sound and it won't be as loud. I'd say anything *above 24"* is a waste.

It's also very important to hit the bass drum *consistently*, because notes tend to drop out. Develop a consistent beating pattern. The arc of my bass drum beater is not particularly long. My pedal spring tension is real loose. I like to do the work myself. Tight spring tension is good if you're playing with your heel down. But, unless you're just playing straight four beats on the bass drum, to play in a loud rock band, it's almost impossible to play with your heel down. If you want to play with your heel down, you have to wear a boot with heels, believe it or not. For years I couldn't play with my heel down because I wore sneakers. I had a conversation with Buddy Rich about this. He said, "How can anybody play in sneakers?" If you look at it, you can't get the leverage. With a boot you *can* get the leverage. Use the heel as a lever. That's why I'm wearing boots now. I like to play with my heel down and it gives me more control. Heel down, more control. Heel up, much more power. It's important to stress that you should keep equal dynamics on the bass drum. You've got to develop consistent dynamics, or else the bass drum gets lost. The simpler, the better. That goes for everything, but particularly the bass drum.

Another real important thing is that most drummers expect that you tune your drums and go from one room into another room. The drums sound terrible, and they wonder what's wrong! You have to tune

those drums for the room you're in. I have to tune my drums for every concert hall and every arena I play in. Nothing ever stays the same, even though they're miked. If the drum doesn't sound good at the source, it's not going to sound good miked. My drums sound basically the same when you're right next to them as they do from the back of a big hall. They're just a bit softer. It's in the tuning. It's not in the volume. I didn't realize this for a long time. I thought that if you tuned them up and they sounded good in one hall, then they should sound good in another. That's not true.

Experience tells you that sometimes your drums will sound good to you, but they'll sound terrible out front. You have to know how to make them sound good out front. You have to trust someone's judgement that the drums are getting the sound you want out front. If someone comes up to me and asks, "When did you stop playing the snare drum?" I know something's wrong! Or, "Didn't you used to play cymbals on that part?" People have done that in past tours years ago. People would say, "You guys were great, but you can't hear the drums at all." That's why when you're playing anywhere, the simpler, the better. Just keep the beat. You've got to learn to tune for the audience. That's who you've got to please. You've got to make those drums sound good out front and sometimes that means you've got to suffer with the sound that you get for yourself. Sometimes what sounds good to you sitting behind the drums, might sound terrible out front.

You've got to tune for whatever room you're in. That's why I carry a couple of snare drums that are all tuned differently. I tune my drums "live" sounding. Your bass drum will be louder if there's no muffling in it. And use a wood beater. Also, it'll be louder if, when you hit the bass drum, you release the pedal and you don't dig the beater into the head. You've got to pull the sound out. That takes a lot of control and control takes discipline, and a lot of rock drummers don't have that.

**Kiddle** continued from page 18

Kevin, our engineer, basically uses the same mic' set up in the studio and live. He uses a Sennheiser 421. He starts out as a rule of thumb—both in the studio and live—with an EQ of +2 at 5,000 cycles, -12 at 400 cycles, +2 at 50 cycles. Basically what he's doing here is adding a little high end, taking out some mid-range and he's adding a little low end. Depending on the hall, or the song—if you're in the studio—he may change it a little bit either way.

If I was playing in a club with no microphones on my drums, I'd have the bass drum tuned and set up the same way. But, I would not put any padding inside the bass drum. I'd use the same *Looking Glass*

head and I'd maybe use *Deadringers* on the inside of the drum—not on the head itself—where it would touch the head just a little bit to take out that extra ring. I'd use just a small hole in the front head so it would be a little more punchy. But, it wouldn't be as dry without the padding in the middle. I think that'd kick a club's ass.

I use the ugliest, hardest pedal you've ever seen. It's an old Rogers pedal. I can hardly even practice with that pedal. I like the pedal to feel top heavy. I play it with heel to toe and with the ball of my foot. I like for the beater ball to feel heavy, where it's almost got a slingshot feel.

**Keltner** continued from page 19

drum I would have both heads on. That's the sound I prefer. And I would put some shredded foam to fill the drum about half-way. At that point I might use felt strips to take away a little bit of the overtones from the upper area of the drum. Jimmy Karstein gets the credit for that idea. I heard a tape of him playing live with J.J. Cale one time and the sound of his bass drum blew me totally away. He told me to use two heads and shredded foam inside.

I prefer the DW 5000 pedal. I also use the DW 5002 double bass drum pedal when I can. It's a lot of fun, but sometimes there's a temptation to use it too much. I go by the song, group and session. I generally have the 5002 set up all the time and if I see I'm not going to use it, I'll unhook the second one. I used a Caroline pedal for

years. I think Ronnie Tutt and I were the first guys to use Caroline pedals when they first came into Southern California. Then I found out it was too heavy, so I went back to the DW 5000, which was the Camco pedal prior to that. That's where my heart's always been and that's where it'll be. I saw Elvin Jones play with the Coltrane Quartet about 1962. There are absolutely no words to describe watching Elvin play. I noticed that he had a Gretsch pedal which was the same as the Camco. From that point on, I started using that pedal.

I've been playing with the spring tension on the pedal fairly loose. I may start exper-

continued on next page

fourth annual  
**Jazz Drumming Workshop**  
 June 13 - 18, 1983  
 Ohio University, Athens, OH

**FULLTIME STAFF:**  
 ED SOPH, *Yamaha Clinician*  
 Bob Breithaupt, *Capital U.*  
 Guy Remonko, *Ohio U.*

- Private lessons
- Coordination, style and technique seminars (intermediate and advanced levels)
- Solo techniques
- University credit (grad and undergraduate)
- Much, much more

Minimum age: 15

For further information, contact:  
 Jazz Drumming Workshop, School of Music  
 Ohio University, Athens OH 45701  
 (614) 594-6656

LOSE  
SOME-  
THING?



GANG-BANG PRODUCTS INTRODUCES THE SIMPLE SOLUTION TO AN EMBARRASSING PROBLEM

SLIPPAGE

NOW, KEEP USING YOUR OWN STICKS, WOOD OR SYNTHETIC WITH ONE IMPORTANT ADVANTAGE

THEY'LL STAY IN YOUR HANDS

FOR LESS THAN 25¢ AND 60 SECONDS A PAIR YOUR STICKS WILL GRIP

EFFORTLESSLY

THE WAY THEY SHOULD

---

STIX-STIK TAPE

PLEASE SEND ME.

1 Roll @ 4.95 (Approx. 20 Pair)

2 Rolls @ 9.45 (Approx. 40 Pair)

Plus .75 shipping and handling  
 (Foreign orders 1.95 shipping & handling)  
 Enclosed is my check or money order for \$ \_\_\_\_\_ (U.S. funds only)

**GANG-BANG PRODUCTS**  
 P.O. BOX 877, CASSELBERRY, FL 32707

Name \_\_\_\_\_

Address \_\_\_\_\_

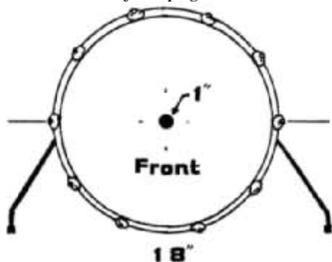
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

imenting with it a little tighter. I go between a hard felt beater and a wood one. Larrie Londin's bass drum beater is so far back from the head that it lays *hard* against the floor! I've tried to play his pedal and can't for the life of me. They tell me that one of my all-time favorite drummers, Sonny Payne, had a pedal that came all the way back like that too. Mine doesn't come back nearly that far. But that may change.

If I was going to be real sincere for kids who wanted to know about bass drums, I'd say the best thing in the world is to get a bass drum that's real round—a good drum whether it's wood or has pearl covering—and take some drummer's word about his bass drum, and try every kind of head combination that you can try. It's a little expensive, but how else are you going to know?

The bass drum sounds on records can be real deceiving. A bass drum can sound like absolute crap in person, and an engineer can just work wonders with it through EQ. Kids are trying to copy the sounds of drummers on records and they don't realize that the man has got close mic's all over the place—very sophisticated mic's—and an engineer who's in there EQing like nuts. A kid will be trying to set up his bass drum like a studio bass drum, and he's a million miles away from a studio.

**Johnson** *continued from page 19*



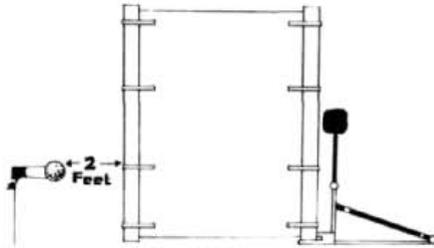
I think the pearl finish had a lot to do with it. When you put pearl around drums it makes them flat sounding. Any drummer who doesn't believe that—tell them to take the pearl off the drums, tune it up and they'll see.

If I was playing without mic's I'd take the muffler off the bass drum and play it wide open. See, when I don't use a microphone I tune the drum lower so it will sound like it has a pretty solid bottom on it. When I use a mic' then I can tune it the way I want to tune it and still have the highs that I like on a bass drum and the bottom too.

Now I'm using a Tama *King Beat* pedal. The spring on it is pretty tight compared to the way other drummers use their pedals. Most drummers play with their toes. I play both ways. Eighty per-cent of my playing is with my foot and twenty per-cent is with my toes. By tightening the spring all you have to do is touch the pedal, and it has not quite as much power as using the toes. But, if you can't play with your toes you can get a lot of power with your flat foot by using a tight spring. The pedal does the work instead of your leg. It's the same as tuning

your drums high instead of tuning them low. When they're real low you're doing all the work. When you tighten them up to where they cut through then the drums do all the work.

I use one microphone on my bass drum—sometimes two—on the front about two feet from the bass drum. That gives you a natural drum sound. The ringing that they supposedly can't get out of the bass drum—by setting the mic' back two feet from it, you can get the ring out of it. You've got to move it around and test it.



The reason the damn thing rings is because they want to stick the mic' up in the bass drum. Why is it that some guy who runs a P.A. system—with his genius mind, has got a \$250,000 P.A. system in front of him with gold inlets so that there won't be no shorting in it—has to come up to a drummer and ask him to take the front head off? If they would set those mic's far enough away from the drums so that they still picked them up then you'd get a natural sound, rather than that crazy sound you get when a drummer takes a solo and all of a sudden it sounds like the building is coming down! That's from sticking the mic's all over the drums. The guy's sitting at the P.A. thinking he can control it. How can he control it when he doesn't know what the drummer's thinking? He's not a drummer. There are musicians on the bandstand who can't figure out what the drummer is doing. Other drummers can't figure out what the drummer is doing. And a cat thinks he can sit there with those knobs and bring your volume up and down. He should set those knobs at a certain level, set the mic's away from the drums so that they pick up the natural sound, and let the drummer control the volume.

I use a hard felt beater. I try to find those old Rogers beaters because they're real large. But Rogers has stopped making them large. The throw distance is about 4" or 5" for accenting and heavy stuff. Normally it's about 3".

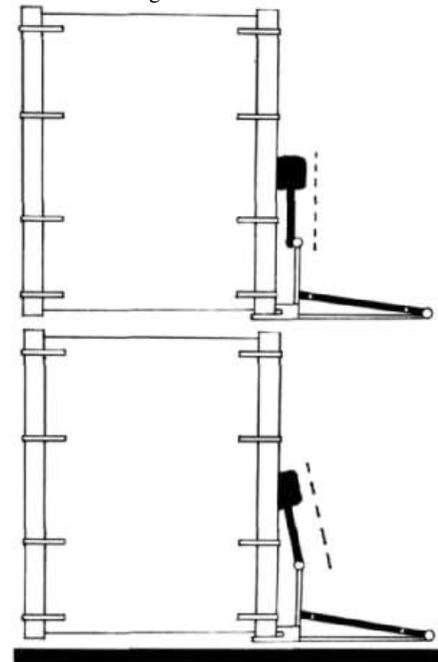
If you're moving your drums around a lot you should check the tuning on them before it's time for you to go onstage. If you're doing a week or two in a club, once you've tuned them up they're pretty well set. Check them if you hear anything that sounds funny. They can get loose after playing awhile. As they're getting loose you'll go with the sound. The sound will change without your knowing it and it'll sound good at the same time. But, by checking that sound you'll know that it's not the sound you started off with even

though it might be the sound you like. I find that when you position your drums where you don't really like them to be, it causes you to be offset. It could cause your leg to be tired.

**Garibaldi** *continued from page 20*

center, just a little above dead center. There's a fair amount of play in the pedal spring. It's not real tight and it's not real loose either. But, I don't think that's a factor in the way that the bass drum sounds.

The distance that the beater has to travel varies on different drums. The rims on the bass drum affect that as well. I had some Sonor drums, and their rims came out further from the bass drum. So, that point at which the beater ball hit the head definitely changed the sound a lot. On my Rogers bass drum I'm currently using an Asba/Caroline pedal. That pedal is set up so that the beater strikes the head straight up and down. It's not like some of the pedals where the front of the beater will be in front of the pedal at the point of contact. This is straight up and down. That seems to affect the sound and physical feel of the beater striking the head.



**Burns** *continued from page 20*

One reason drummers who play a lot of shows do that is that they can loosen those top two and get a fairly funky sound, then tighten them up for the next tune, which might be a Count Basie chart.

The other possibility is to cut a hole in the front head. I find that to be quite effective, halfway between a double-head sound and a totally flat sound. If the hole gets much bigger than a 45-rpm record, then it's the same as taking the front head off. That's based on my own experience. The whole point is to keep a little air moving inside the bass drum so you'll get a fuller sound.

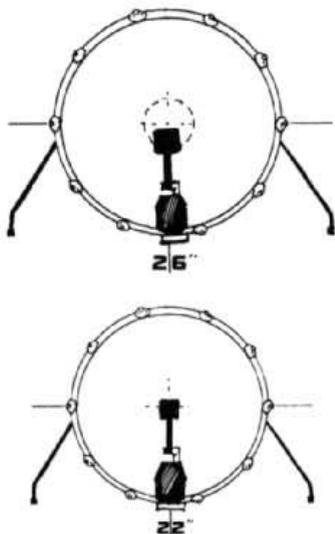
I'm surprised that so many drummers use felt beaters when they're after volume. They should put some kind of protective

pad on the bass drum head and use either wood, plexiglass or a harder bass drum beater. It's just like if you hit a tom-tom with a timpani mallet, it doesn't have nearly the same projection as it would if you hit it with a large drumstick. That's why for years, all the famous big band drummers—who are probably *stylistically* closer to the rock drummer than the small group jazz drummer—have used the wooden beater. I use a plexiglass beater because it's perfectly round and I always get a good angle on the head, no matter what kind of bass drum I'm playing on.

I've played a lot of different kind of bass drum heads. The *Pinstripe* heads are pretty good, or the clear heads, or just the *Ambassador* white head. They all sound pretty good.

A lot of muffling pads on the market may affect the sound of the drum too. You can get leather or something more durable, or you can go the less expensive route and use Dr. Scholls 3" x 4" pads.

There's still this misconception that the pedal spring has to be unbelievably tight in order to play quick or loud. It just has to be medium. But, if the stroke is longer, and the beater rodded out longer, then you get more power with the stroke because the head of the beater is traveling a greater distance. Also, if the pedal is set up this way, you have a better chance of hitting near center of the bass drum. As the beater gets nearer the center of the bass drum, you get a fuller sound. You can argue about whether it should be dead center or not. But, if the beater gets too far away from the center—which happens with a 24" or 26" drum—then you lose an awful lot of sound. So, there's no point in having a 26" bass drum unless you have a pedal that's set up so that you can hit fairly near the center of it.



Borden *continued from page 21*

The spring tension on my bass drum pedal is tight. I use a Camco pedal and I like the pedal to go with my foot. The beater sits back at about a 75-degree angle

to the floor when it's idle. I like to use the split-footboard pedal. If I was into rock I might consider a solid footboard. I'm really into playing with my whole foot on the surface of the pedal, playing from the heel.

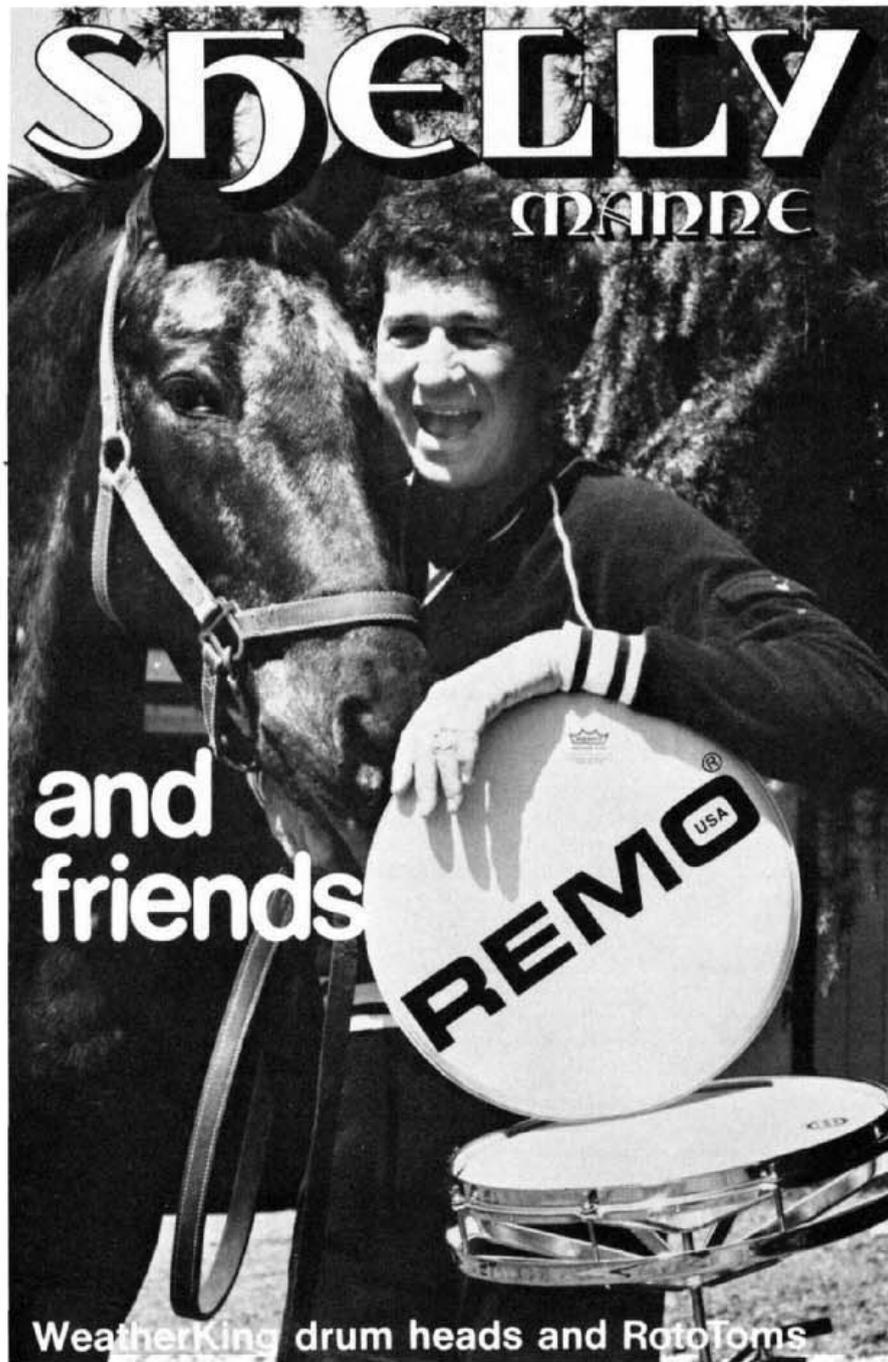
Craney *continued from page 21*

with these Gretsch pedals. Sonor makes some *Signature* pedals that I had for a while. They were almost so smooth that I couldn't get used to them. But, I like a real smooth pedal. I always use felt beaters. I have a long beater shaft, and the throw distance to the bass drum head is a pretty good distance. I go for as much throw as I can get, because my technique is always on

the toe. No heel down. I like the spring tension looser. I figure I get my weightlifting while I'm out mowing. I can't stand a real tight pedal. It's an instrument, and you've got to play it that way.

Pyle *continued from page 21*

way I set them up before I got mic's! And I was getting a real good throw with it. Then I put the mic's on there and it just enhanced it. The way I play, the audience is going to hear my bass drums. I'm going to make sure of that, even if I have to stand up on the drums.



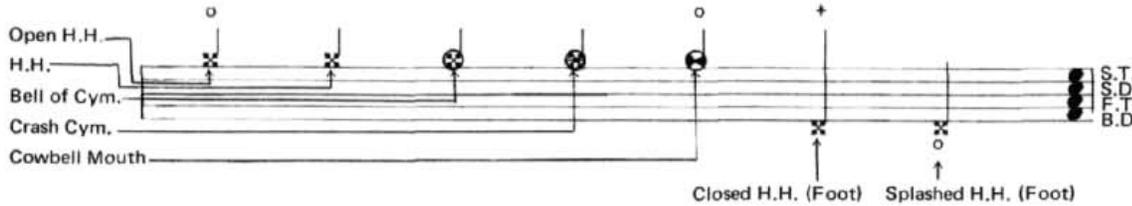
REMO, INC. 12804 RAYMER ST., NORTH HOLLYWOOD, CALIF. 91605

Send in this ad. \$3 and your size for \$8 value Remo Pro-Mark T-Shirt. Dark brown only. Limit 1 per ad.

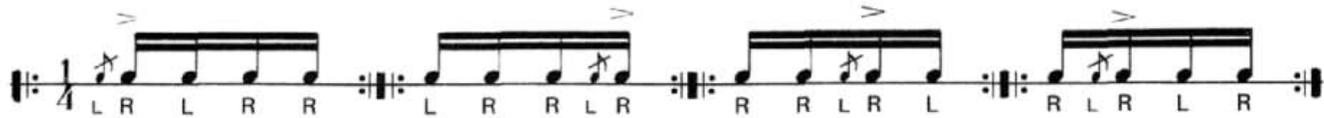
## Sound Phrasing: Part 2

Phrasing is an integral part of modern drumset playing, in that drum phrases create the groove which sets the mood you want. They are as innumerable and original as your own imagination and creativity. Let's continue the application of the paradiddle in a

musical context. Transpose the original pattern into a 12/8 time feel. Three equally displaced accents over four are formed (polyrhythm). This is used a great deal in Afro and jazz rhythms.



Original Pattern:



Convert this into the 12/8 time feel as in Example 1. Play as written. Add the bass drum on every dotted-quarter note and the hi-hat on 8th notes.

M.M. ♩ = 80, then, proceed to 120.



Examples 2 through 6 further vary the sound sources and displace the accents of the original patterns for continued hand and feet coordination, independence and a gradual mental develop-

ment towards phrasing in 12/8. Play the patterns as written. Follow the stickings for all five examples to facilitate hand positions for speed playing phrases and for correct articulation.



Play Example 3 first without splashing the hi-hat. Then, play as written, splashing the hi-hat.





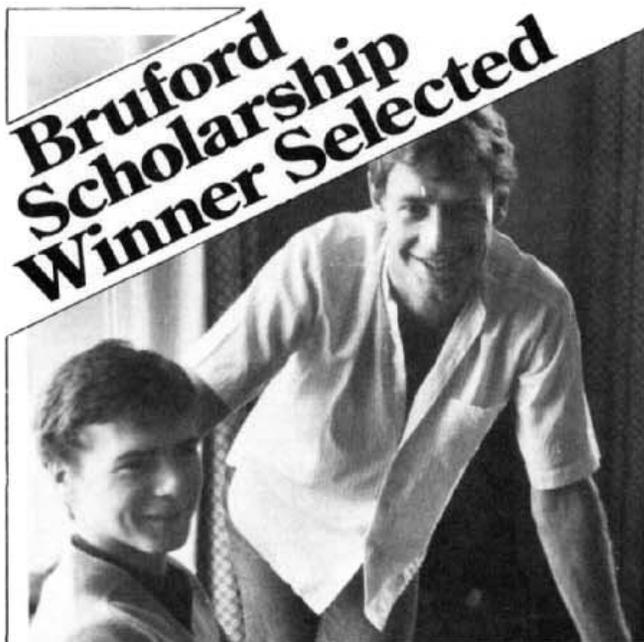
Play Example 4 as written. Note that the combination of the bass drum and hi-hat is providing a four-way coordination in a 12/8 time feel.



Play Example 5 as written.



continued on next page



# Bruford Scholarship Winner Selected

Steve White of London, England, is this year's winner of the Bill Bruford Scholarship. PIT salutes Bill Bruford for his genuine interest in the careers of aspiring new drummers. Thanks to Bill, Steve will be attending the full year drum program at PIT in Hollywood, beginning March, 1983. Congratulations Steve!



Percussion Institute of Technology  
6757 Hollywood Blvd., Hollywood, CA 90028 • (213) 462-1384



# 800-645-3518

## WHAT'S BEHIND THIS TELEPHONE NUMBER?

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

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

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

IN NEW YORK STATE CALL 212-347-7757  
TWX 510-222-1630 SAM ASH HEMP



Since 1924  
**Sam Ash**  
MUSIC STORES

124 Fulton Avenue, Hempstead, New York 11550

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

**New Address**

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**CITY:** \_\_\_\_\_ **STATE** \_\_\_\_\_ **ZIP** \_\_\_\_\_

**MOVING TO A NEW ADDRESS?**

*Long Island Drum Center*

ALL MAJOR BRANDS

MAIL ORDERS ANSWERED PROMPTLY

LESSONS AVAILABLE WITH  
JIM CHAPIN (JAZZ DRUMMING)  
and  
DOM FAMILARO (CONTEMPORARY STYLES)

**800-645-9595**

WHEN ON LONG ISLAND VISIT THE DRUM CENTER'S NIGHT CLUB  
"ON BROADWAY"  
FEATURING THE BEST IN  
CONTEMPORARY JAZZ

Rosier: 2204 Jerusalem Avenue Merrick, N.Y. (516) 781-0777	S-Flak 223 Cornuck Road Commack, NY 516-499-0455	Queens 252-08 Northern Boulevard Little Neck, NY (212) 428-8600
---	---	--

First, play Example 6 without splashing the hi-hat. Then, play as written, splashing the hi-hat.

6.

Example 6 consists of two staves of music. The first staff shows a sequence of eighth notes with accents (v) and a '+' sign below the notes, indicating a hi-hat splash. The second staff shows a similar sequence but with a different phrasing of accents and splashes.

In Examples 7 and 8, the polyrhythm is obtained by playing the three equally displaced accents on a crash cymbal (or other cymbal source) over the four beats played on the hi-hat with the foot. Play

these as written. Note that the accent is supported by the bass drum in Example 7. In Example 8, the accent is reinforced by the snare drum, giving a different sound and effect.

7.

Example 7 consists of two staves of music. The first staff shows a sequence of eighth notes with accents (v) and a '+' sign below the notes, indicating a hi-hat splash. The second staff shows a similar sequence but with a different phrasing of accents and splashes.

8.

Example 8 consists of two staves of music. The first staff shows a sequence of eighth notes with accents (v) and a '+' sign below the notes, indicating a hi-hat splash. The second staff shows a similar sequence but with a different phrasing of accents and splashes.

For additional study along this vein, play four measures of jazz time and four measures of one of the preceding exercises to get the feel of trading fours and phrasing. Experiment with other patterns demonstrated in this article to develop your own ideas on phrasing in a musical context. Remember the importance of writing down

the music as it's developed. A drummer who writes music certainly knows what he's playing and is a better reader. The industry needs drummers with creative phrasing. So be sure to do your homework. There is no time for doing homework on the job.





...the  
**POWER DRUM  
REVOLUTION**

15" and 16"  
diameter shells,  
10½" deep.  
Only  
from the Leader.

Send \$2.00 for catalog.



Rafael Irizarry, renowned New York Timbalero

**Trust the leader<sup>®</sup>**

**LATIN PERCUSSION<sup>INC</sup>**

Dept MD • 160 Belmont Avenue • Garfield, NJ 07026

him: Harvey Mason. That guy can really play. The business needs more people like Steve.

The next generation is going to have a lot of trouble because they don't want another Steve Gadd. They'll want somebody *better* than Steve Gadd. It was like that when I stopped recording. It's typical for the business. First you're hot, then you're not! Like: "Get Gary Chester for *every date*" then: "Get Gary if he's available. If not, get someone who plays like Gary," and then finally, "Who's Gary Chester?" If you're lucky, this span can cover maybe twenty or so years, but your time is always

eventually over. If you're the greatest innovator, people will still copy from you and that's just a fact of life. But it's the truth—you're only as good as what somebody can get out of you. "You make me money, man, you're a giant." That's not how you judge yourself, but how the music business judges you. And believe me, it is a gigantic *business*.

**SF:** Your wife touched on the difference between drummers who are "personalities" and studio drummers. Can you explain that?

**GC:** Here's a perfect example: Buddy Rich, Billy Cobham, Alphonse Mouzon,

Joe Morello, Jimmy Chapin, Roy Burns and Joe Cusatis are *all fast* they're all tremendous—but *none* of them are studio players. Studio players are making a living in the studios and it's a whole different world. You've got to be able to read flyshit, but reading isn't enough. Sometimes you walk into a studio and all they hand you is a lead sheet. The word is not reading. It's sensitivity. The drummers I just named are terrific performers, but they're a different breed. They're great soloists, very independent and are celebrities by choice. They are in the public's eye and they enjoy it. I've always liked to be very low key. In the studios, I got my satisfaction from playing whatever was needed, making the producer happy and creating within the limitations of the requirements for the specific dates. I had a student I'd been teaching for seven years, gearing him for the studio. I teach studio technique and all the disadvantages of being in the studio. I have a four-track studio. I teach them what sounds they're playing in the room and how it relates to mic' placement. I overdub them on their own drum track to make sure they know if their time is screwed up. I found that this particular student didn't want to bend. He wanted to play *fast*. He wanted to play *speed*. He cooked—but only fast. Slow? He couldn't play. The hardest thing in the world is to play soft and slow. The easiest thing is to play fast and loud. Finally I said to him, "I'm going to have to drop you because you're not doing me any good." I've got to have someone out there representing me. That's why I'm a serious teacher. I have no room for lemons. I won't take kids who aren't flexible enough to learn what I've got to teach. That doesn't mean I'm only turning out session drummers. I just level with my students about where they're headed.

I said to this kid, "You're never going to be a studio player. You're never going to make good money. But, you're going to be happy. That's all I'm concerned with." I love the kid. I said, "You're going to be a very happy drummer. But you're not going to be able to read well. You're not going to be able to play *any* kind of music. You're a fusion player and that's what's going to happen." So I started teaching him speed and related things. He's the fastest drummer locally, and he's building a reputation as a fusion player.

Every year I have a party for my students. The party we had the year before this we called an "emotional experience." I had my students group into five drummers per group. There were four groups. They tell me an emotional feeling they have—it could almost be any kind of feeling, like hatred, love, the world sucks, whatever. Then, they have to write a piece on it for five drummers. I did that to try to get the drummers to realize that it's not just a set of drums. I want to hear you cry

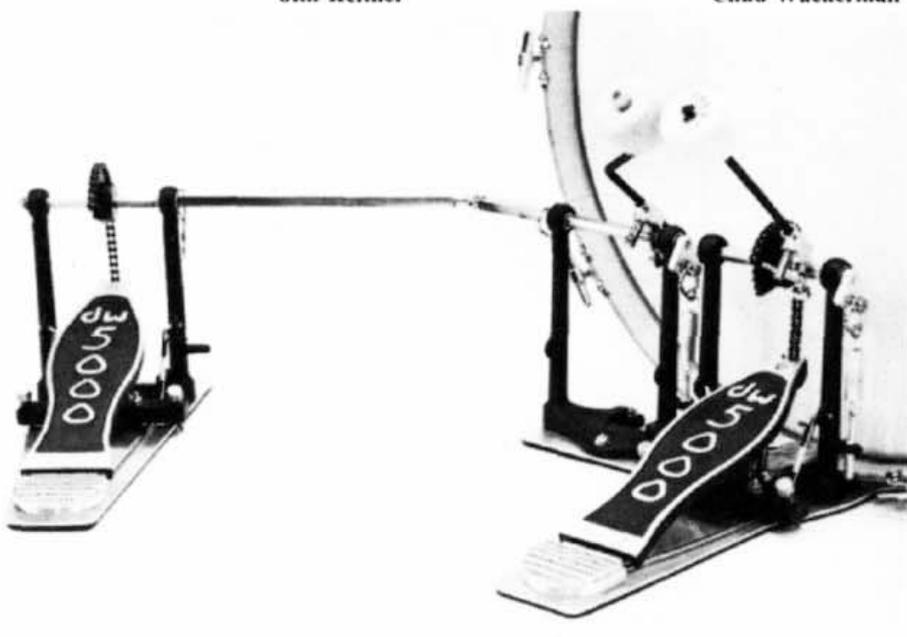
# NEW **DW** DOUBLE BASS DRUM PEDAL

*"We play the snare drum and tom-toms with combinations of left and right — this pedal allows the same for bass drum . . . Now you can use your imagination to play like you never have before."*

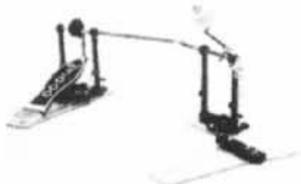
**Jim Keltner**

*"Without changing my set-up or carrying a second bass drum I have full use of both feet, and both pedals feel as good as my regular DW pedal."*

**Chad Wackerman**



5002



The new Drum Workshop 5002 is the smoothest, easiest, simplest double bass drum mechanism ever and the only one with the great feel of chain drive action. Double bass effects are now possible without the expense and hassle of a second bass drum. The 5002 is adaptable for right or left handed players and allows the option of triple or even quadruple bass drum performance.

The unique (patent pending) design is fully adjustable and the second pedal is separated from your regular pedal so you can play single or double bass without changing your set-up. The 5002 includes auxiliary pedal, mounting hardware and connecting rod. (Primary pedal sold separately.) Performance proven in the studio and on the road by leading professionals.

DRUM WORKSHOP 2697 LAVERY CT., UNIT 16, NEWBURY PARK, CA 91320 • (805) 499-6863

on the instrument. I want to hear you resent. You should've heard what I got! Absolutely fantastic. It was really scary because out of 40 students I think I got to 20 of them. I want to be the greatest teacher in the world, and you don't teach by playing for the students. You teach by *talking* and listening to the students.

**SF:** How long have you been teaching?

**GC:** About six years. I couldn't teach when I was busy all day and night in the studios, but the studio has taught me what *not* to do. Sometimes you get producers who actually come up and ask you, "Can you play *this*?" You look at him and say, "No, I can't play that." He says, "Well, you're *supposed* to be able to play that, schmuck! You're a drummer! I'm not even a drummer!" I say, "That's *why* you can play that." Then they'd want the impossible on the date. So I'd have to write it out first and say, "Alright, give me 10 minutes so I can practice it so we can cook. I can't play anything that I don't understand." I'd get it, write it down and put it in my safe. I gathered a lot of this crap, man. You just can't play it because it's drumistically impossible. That's what my system's all about. I make you do things that you would never be able to do before. Playing the impossible.

Then there are other problems in the studio. I just finished doing ten spots for Miller beer. Years ago, we never had to raise our foot to play. I *never* played heel up. I always played with my foot flat because the engineers had ears! You're not going to fight 50,000 watts of power. I never had to play loud. I played loud enough that the engineer could get a clear shot at me, but not to the point where I was distorting my sound. These kids in the studio now don't know what distortion is. They come in with these Mack trucks full of amps. When they play a note the whole place shakes. You can't fight that.

The engineer that I did the Miller commercials for put my drums through a limiter immediately. That cuts my sound way down. I had five minutes of this and got off the drums thinking, "I don't have to take this." I called the engineer over and said, "What are you trying to do to me? This is all against musical theory. It's an easy piece. Why do I have to bang so loud?" He said, "Well, I want to get a good kick back." I said, "You can get that later in a mix, Buster. You're not going to break *my* legs." That made me realize that times have really changed.

**SF:** It seems like all the engineers and producers want all of the drummers to sound identical. It wasn't like that in the '50s and '60s. Do you remember when that started to change?

**GC:** I was the only drummer who stayed with calfskin heads because I'm a brush player. My whole set was calfskin. As soon as I started to record I used plastic. I had three sets of drums. When I was hot, two of them were stolen. I had one set for rock,

one set for "white" music—which is Robert Goulet, Perry Como or the Jack Armstrong All-American trying to be rock 'n' roll. All the sets were Ludwig. I wouldn't use anything else. They gave me a \$1500 set in 1963 and I never bothered them for another set. I don't need a new set. I love what I've got. The old vintage drums are the greatest. The change you're talking about was in '74, '75, '76. Around in there the snare drum was lost. There were no highs on the snare anymore. Some guys muffled it down so bad or took the snares off it so it sounded like a tom-tom. That originated in Philadelphia with the "fat-back"; "2" and "4" played really "fat." But, there was no *texture*. No *coloring*. No *emphasis*. No *highs* on any of the playing. That's what I miss. The drums now sound like a set of five tom-toms. That started with a couple of screwball engineers.

Years ago it was completely different. The engineer's job was to hear the music, record the music and shut up. Those guys never got involved in production. Then you got these young guys who are really frustrated musicians. They start producing. That started about 1971 where half the engineers were producing side groups of their own on studio time, trying to make a hit, which is fine. But then it got to where an influx of producers came in who didn't know what they were doing. Then the engineer would be a great help to them. It just got out of hand. They went on a supreme ego trip where they wanted to take part in the record, and some acts let them. Some-

times they got a hit. Sometimes they didn't. As a producer, I would be resentful. There are a lot of good engineers out there. You've got to have good ears and it does help to read music. But, it doesn't help to read music when you've got groups that don't read!

One thing I try to impress on my students is that wherever you first make your mark, that's probably where you'll stay. If you're with a group and you're doing an original, and you go into the studio and you're lucky enough to get a hit—stick with the band. You're not going to move from that group to studio work. That group goes in as a whole; they die as a whole. You're not going to step out of that group. Look at Santana. Look at Graham Lear. Great drummer. He's stuck with groups. Mark Craney with Gino Vanelli. He's stuck with that. If you want to be a session player, don't get tied to a group.

Another trick is: Don't worry about money too much. If you worry about money it interferes with your playing. I made more money by mistake than I did *trying* to make money. I didn't even know how much money I made and I didn't give a damn as long as my family was okay. Sometimes you've got to find yourself. Play with a group. Realize you made a mistake and try to break into studio work where you can really make it.

Then your problems just start because then there's the *attitude* of studio playing. There's *consistency*. There's one takers,

*continued on next page*



two takers and half-hour takers. If they're going to do a three-hour session and two sides, you've got time to experiment. But when you get into commercials, it's Chart—Read—Out. That's it! You get hooked on that because of the money. The most boring years of my life were doing commercials. I hated playing a 60-second spot and having to go in and wail. Then you listen back and as you're wailing your butt off an announcer says, "Prudential Life Insurance. I've got a piece of the rock."

**SF:** We were speaking earlier about a time in your career when you were very successful and you started drinking heavily. Why did you get into that and how did you get out of it?

**GC:** It was a question of feeling sorry for myself. I'm not a sociable drinker. I'm not a sociable guy. Let's face it. I don't like everybody.

I used to hang out at bars to eat. I never drank between sessions and I hardly ate between sessions. When I came home I'd sit in the kitchen by myself with a fifth of Scotch, trying to relax. I was the type of studio musician who'd do a date and never know what I did. Out. Next. My wife wasn't allowed to call me on a date. My registry wasn't allowed to call me. I gave my soul when I worked.

I'd come home every night at maybe three or four o'clock in the morning and I'd have to get up at nine in the morning. I couldn't sleep because I was so worked up from playing all day. My first drink would knock me on my ass and I'd be drunk.

Then I'd drink the whole fifth. I never had a hangover. I'd get up the next morning and go to work. I considered that being a pro; to kick the hell out of myself and then go back to work.

Then I started getting very, very salty and very insulting to my family. I wasn't a good father and I was a lousy husband. I was a lousy human being. That was the greatest hurt I ever had—realizing that I could be *that* bad. Six years ago, on July 13, I said, "That's it. I'm not going to do that anymore. I don't want to drink anymore. Why put everybody that I love so much through all this, when it's only showing me how inefficient I am?" So I quit.

**SF:** Did you substitute anything for the drinking?

**GC:** I think I substituted my teaching. I love my teaching. A lot of people say, "How can you do *that*?" I became a completely different human being. I *like* people now who are listeners. I like to be able to share my experiences. I don't just teach. It's a whole philosophy. It's a way of life for me. I want to be the greatest teacher in the world, and the only way I can do that is by getting the greatest pupils in the world.

**SF:** Are you finding that your students have challenges that you didn't have?

**GC:** Yeah. We were innovators. We had drummers to follow and we were smart enough to not only jam the blues. We'd jam on different tunes, like "How High The Moon," "Cherokee" and all that stuff. And everybody played differently. A lot of these kids are locked into cover versions. I went over to one cat's house and

they were jamming to the Pepsi Cola or Dr. Pepper commercial. Now, that's a shallow way of life. When you play *exactly* what's on the record, that doesn't require any creativity. It's like doing nothing. Although that's a way of life for some kids, I'm hoping that someday they'll realize that they're only spinning their wheels. They're not getting anywhere. I'm positive that everybody in the world has *something* to donate; something to say. I blame it on the educational system in America. And I blame it on parents. The kids go out and get high because they've got no strong fathers and mothers.

I'll give you an example of the deficiency in the schools. There was a little town in the Midwest, giving tests to the school kids. The PTA noticed that the teachers were misspelling a lot of words on the tests. One PTA member said, "Why don't you retest your teachers?" They did and found that a good percentage of them were functional illiterates. They could barely read or write English.

I see the results of the school system in my teaching studio. A lot of my pupils come to me thinking they can just get by without working. But I'll be a son-of-a-bitch—when I give a lesson, you're going to *play* it! And I'm going to keep your ass on it until you play it *right*! There's no last-minute cramming. But they're not used to that. One college kid said to me, "Gary, you're giving me a hard time, man. I'm not used to the concentration you're asking of me. I'm not used to the discipline you're demanding of me. I'm not used to *listening*

## DRUMMERS

The **SERIOUS** minded Drummer Requires a **FREE** mind to Practice and Create.

The **RESONANT** hickory drum sticks, with their **NON-SLIP** Gum Rubber Grip—is the answer to this quest.

Beautiful, Comfortable & **Responsive**. They become like a part of you.

Try Them—You'll like em.

Available 2B, 5B, 5A, 7A, Jazz. Wood or Nylon Tip. Also Rock & Roll Knockers with grip.

\$7.00 pr. plus \$1.00 postage & handling.

(Dealers Write)

**RESONANT DRUM STICKS**  
1022 West 210th Street  
Torrance, CA 90502



## ONE SHELL GAME ONLY DRUMMERS CAN BEAT



And it's all going down, right now, at Joe Cusatis' Modern Drum Shop—where our shells are sure to dramatically improve your sound, at a cost well below what you might expect. That's because we've put together a complete line of shells with both standard and custom depths available, finished or unfinished. Snare drum shells will include extras such as bearing edges and snare beds installed; as well as our special 8-ply Maple drum shells, with a 45-bearing edge installed. Please send inquiries to us with a stamped, self-addressed envelope. Or better yet, stop by The Modern Drum Shop...the place in New York owned and operated by drummers for drummers.



THE MODERN DRUM SHOP  
167 West 46th Street, New York, NY 10036  
(212) 575-8893

Hours: Monday—Friday 10:00 to 6:00 Saturday 10:00 to 4:00

## VALLEY DRUM SHOP

(EVERYTHING FOR THE DRUMMER)

SERVICE • SALES • REPEARLING

Listen to these latest recordings.  
Juice Newton, Ambrosia, James Taylor,  
Hill Street, Magnum P.I., Chicago,  
Jimmy Buffet, Quincy Jones, Geo. Benson,  
Dave Mason, just to mention a few of so many.

The snare drum you're hearing is our  
custom maple 7" x 14", which no one  
can duplicate.

We build them for more drummers than  
we can keep track of, from session play-  
ers to club and concert players.

We always have sales on new & used  
sets, cymbals, stands, pedals, cases &  
whatever and stock more parts than anyone.

Let us repearl that old set for a fraction  
the cost of a new one. We also build cus-  
tom 7" x 14" Fiberglass Snare-Drums.

**(213) 994-1755**

**13636 BURBANK BLVD.,  
VAN NUYS, CA 91401**

to somebody as much as I have to listen to you." I said, "Well, man . . . *that's* your problem! What are you? A clone?" It's sad. That's what you've got out there. It's all over the world.

I'm trying to tell my students that unless you're a *listener*, unless you're *sensitive* I don't care how good you play—unless you're aware of somebody else's presence and want to *give* to somebody else, then you aren't going to make it. Maybe you'll make money, but you'll never be happy.

SF: I've been told that "spirituality" has nothing to do with drumming.

GC: It has *everything* to do with drumming. I'd be as big a clone as anybody else if I hadn't taken God in as a partner in my life. He's sitting right here. I tried to kill myself a lot of times from depression until I found God and myself. Now I'm not afraid of anybody. I'm very, very religious. I don't cheat. I don't lie. That's why I can be as honest as I am, because I'm really not afraid. I've got Him right there. I thank God constantly that he gave me such a damn good musical career. A little love of God will give you the security of not being afraid to express yourself. It'll also give you the discipline to try new things and to practice what you're learning. It's a much more relaxed understanding of yourself and other people. I don't care if you're a Buddhist or anything. But, to live without religion, to live without belief—that's living without hope. And to play without

some sort of security within yourself is hopeless.

SF: Do you discuss spiritual topics with your students?

GC: Yes I do. I know when a kid is confused. If I can't help him I get him professional help. I send some kids to psychiatrists. When I was young I used to talk a lot with two very dear friends: Pee Wee Erwin and George Wettling. I was always trying to learn something. Not only about music. Music was my first love, but, I figured I can't play unless I've got something to say. And I ain't going to have nothing to say if I'm ignorant!

I had no education. I ran away from home when I was young and spent 10 to 12 years on the road. I lived by myself. I'm a self-made guy. I won the Gene Krupa contest when I was 14 and traveled with Gene for a little while. I couldn't stand the way he played but he was a nice guy. Then I did most of my work in the Midwest. I spent half my life on the road. In a way, I was the same as these kids today. Party, party, party. But, to me, a party *was playing*. Not getting high. Not picking up chicks. I had all the chicks I wanted. Any drummer can have a chick.

People are so celebrity conscious. They kneel to you because they think you're somebody and they're not. That can get to you. You feel like King Kong; like you're really something. But, meantime . . . you ain't *nobody*.

RotoToms
YAMAHA
ROGERS
LP
Avedis Zildjian Co.

HB
HENK'S & WING

LUDWIG
STINGERLAND

REGAL TIP
TAMA

DRUM STICKS
DECATUR

GATTSCH
WERCO

Topical Music Corporation
REMO

S
CAMBER

DUPLIX
PREMIER

CB700
DURALINE

EVANS
KRUT

SYNARE
PAISTE

DEAGAN
PRO-TEK

Pearl
D'ALEO'S OF CALIFORNIA

MSPerC
SAUL GOODMAN

SONOR
Per-Del

SYNDRUM
Playa Azul



**DISCOURT  
DRUM WORLD**

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

LARGEST AND MOST COMPLETE  
DRUM AND PERCUSSION SHOP  
IN THE SOUTH

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

Gon Bops of California
GOOD VIBES MALLETS
Factory Imports Co

ROSS MUSICAL INSTRUMENTS
ISLAND MUSICAL SUPPLIES
AFRICAN IMPORTS

# STRICTLY TECHNIQUE

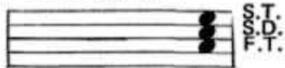
by Stanley Ellis

## Flam Rudiments Around the Drumset

The use of flam rudiments around a set of drums can be a challenging study; a useful tool to pull out of your bag of tricks while soloing. The 19 exercises I have listed are the exercises that my students seem to enjoy most, particularly the ones with crossovers. Remember to start each exercise slowly at first. Once you are familiar with each exercise, speed can be obtained through practice.

Key:

x = crossover



### Flam Accent

1.)   
 LR L R RL R L

2.)   
 LR L R RL R L LR L R RL R L

3.)   
 LR L R RL R L

4.)   
 LR L R RL R L LR L R RL R L

5.)   
 RL R L LR L R

6.)   
 LR R L LR R L   
 (Swiss Style)

7.)   
 RL L R RL L R   
 (Swiss Style)

8.)   
 LR R L LR R L LR R L (Swiss Style)

### Flam Tap

1.)   
 LR R RL L

2.)   
 LR R RL L

3.)   
 LR R RL L LR R RL L LR R RL L LR R RL L

4.)   
 LR R RL L

5.)   
 LR R RL L

### Flam Paradiddle

LR L R R RL R L L

### Flamacue

LR L R L LR L R L LR L R L

Double Flam Paradiddle

1.)   
 L R L R L R R R L R L R L L

2.)   
 L R L R L R R R L R L R L L

3.)   
 L R L R L R R R L R L R L L

4.)   
 L R L R L R R R L R L R L L

**JUST RELEASED!**  
**McAfee's Breeze**



Boo Boo McAfee, who has backed many top Nashville stars, has now combined his talents with three top jazz musicians in the creation of McAfee's Breeze, an album of intensified jazz. As you listen to this album, you will feel the creativity, power and intensity that drove McAfee as he shattered the Guinness World Record for continuous drumming. Listening to McAfee play is like a lesson in the finest drumming techniques. This album should become a part of any serious drummer's collection.

Rush check or money order to:  
**AMERICAN PERCUSSION**  
 1313 21st Ave. S.  
 Suite 107-161  
 Department MD  
 Nashville, TN. 37212

Order now and you will receive a free brochure featuring the story of how Boo Boo McAfee developed the endurance that allowed him to play for 30 days and 18 hours, plus a free copy of the Guinness certificate.

Only \$7.95 plus \$1 shipping—Dealer inquiries welcome.

**ADVANCED FUNK STUDIES**

**CHECK IT OUT!**

**RICK LATHAM**

"I would recommend Rick Latham's book to all serious drummers."  
 Jim Chapin

"Advanced Funk Studies is excellent. The book is well written and the Tapes are so helpful."  
 Louie Bellson

**Creative patterns for the advanced drummer in the styles of today's leading funk drummers**

Supplementary cassette tapes available

Transcriptions of Gadd, Mason, Brown, Garibaldi & more

Hundreds of patterns that improve technique & build your funk drumming vocabulary.

Currently being used at North Texas State University

\$10.00 + \$1.00 postage for book. \$6.95 + \$1.00 for two 60-minute cassette tapes. \$18.95 for entire package. Check or M.O. to Rick Latham, P.O. Box 12452, Dallas, Texas 75225

"You know 'em, you'll love 'em, you can't live without 'em."

On our honor, we do pledge: selection, service, and price. And to those of you who will ask, we'll give professional advice. Delivery will be the best; just like our prices, we'll beat the rest.

**800-336-0199**  
 IN VIRGINIA 703-533-9510

**rolls music center inc.**

1065 West Broad Street, Falls Church, VA 22046

Guitars • Amps • Keyboards • Drums • P.A. • Lighting

Smog continued from page 29

lation, CO levels can jump sufficiently to induce acute CO poisoning. The signs and symptoms are easily recognized: headache, nausea, vomiting, dizziness, drowsiness, and collapse. (This means that the next time you lose the beat, you can blame it on the carbon monoxide!)

When you pack up and leave after drumming, the CO goes with you. Unlike oxygen, which is breathed in and then out again in minutes, CO doesn't dissipate rapidly. Even after four hours, half of the excess CO is still in the bloodstream. But agreement on "what level of excess CO is safe," hasn't been reached. The American Heart Association (AHA) summarizes that, "the safest level of CO exposure is the lowest level which can be achieved." This isn't a very assuring statement when you're exposed to CO night after night.

One of the biggest factors to consider is that drummers are exercising while breathing in the CO, nicotine and two thousand other chemicals which constitute cigarette smoke.

"It's my opinion," says Marla Clarkson of the American Heart Association, "that inhaling smoke while exercising would outweigh the advantages of the exercise, and in fact, be detrimental to the heart."

Although most people agree that smoke inhalation is associated with "shortness of wind" and impaired performance, until recently there has been little scientific evidence to support this view. In January 1981, however, the AHA reported on CO's

influence on exercise performance: "In normal individuals, with concentrations of approximately 18-20 percent COHb (oxygen deprived blood), there is a reduction in the oxygen consumption during high levels of exercise, a higher than predicted cardiac output, and abnormally high concentrations of lactic acid." What this ultimately means is that a great deal of physical stress is being placed on your cardiovascular system, thereby increasing the risk of atherosclerosis, heart attack and stroke.

#### WHAT CAN YOU DO?

First of all, let's start with how you live. Many factors besides cigarettes facilitate the formation of lung and heart disease. Since you can't completely control the air you breathe, altering some personal habits is an easy way to protect your health.

*Live naturally.* Try to avoid other contaminants in the air, such as heavy smog or industrial pollutants. Are you exposed to dangerous chemicals at your job? Avoid breathing strong-smelling chemicals. Eat basic, fresh foods with a minimum (or absence) of additives and refined sugar. Ingest drugs only when necessary.

*Live moderately.* Do not smoke cigarettes! Certainly don't smoke while drumming, and remember that pipes and cigars are worse yet. Limit your alcohol consumption to occasional, moderate drinking. Stay on a diet that is low in animal fat, high in fiber, and low in calories from simple carbohydrates so that you will maintain your ideal weight. Exercise regularly (besides drumming in smoke-filled bar-

rooms). If you don't have time to diversify your exercise routine, practice a cardiovascular exercise such as brisk walking, jogging, racquet ball, dancing or swimming. Avoid consistent emotional stress.

*Live cautiously.* Investigate possible cancer-causing substances that are part of your work life if you have an industrial job; wear proper safety clothing; use proper safety equipment when your work calls for it. Question emissions, wastes, and by-products that are emitted from industry near you. Avoid known cancer-causing substances such as asbestos, cutting oils, vinyl chloride, neoprene, tars and soot. Make sure any health x-rays are absolutely necessary. Don't hesitate to question your doctor about issues you don't understand, and have annual physical checkups which include heart and lung evaluations.

Some states have succeeded in passing bills limiting public smoking. In fact, since 1973 more than 30 states have enacted such laws. Minnesota's Indoor Clean Air Act is probably the toughest in the nation, because it bans smoking in all public places and public meeting places except in designated smoking areas. It requires that restaurant owners set aside at least 25 percent of their tables for non-smokers. This regulation could help to clean the air for some Minnesota musicians. Arizona bans smoking inside theaters and concert halls. California passed its Indoor Clean Air Act, but coverage does not extend to private businesses such as nightclubs.

Ambient smoke has posed a problem for OSHA because they haven't been able to classify it as "leading to injury or illness." This may be changing. According to a 14-year study by Dr. Takeshi Hirayama, published in a 1981 issue of the *British Medical Journal*, secondhand smoke has now been directly linked to lung cancer. A 1980 study reported in the *New England Journal of Medicine* found that non-smokers exposed to tobacco smoke in the workplace suffer lung damage equivalent to that of persons who smoke from one to 10 cigarettes a day. It is conclusive evidence like this which will eventually strengthen OSHA worker standards.

In a nightclub filled with tobacco smoke, even healthy people complain of eye irritations and distress. Reactions such as nasal symptoms, headache, cough, wheezing, sore throat, nausea and hoarseness are all commonplace among people in bars.

"It is our responsibility to protect the worker's health," says Industrial Hygienist John J. Seabury, a field consultant for Cal/OSHA (a state branch of the national OSHA). "I've gone out to investigate more complaints of harmful levels of cigarette smoke than anything else, but we really haven't found any substantially high concentrations. We take instruments out to a bar, for example, and run tests looking for harmful amounts of about 350 chemi-

Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Rototoms, muffers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglucken, tabors, maracas, stick totes, sirens. REALISTIC ROCK-Appice, COOKBOOK-Pickering, RUDIMENTAL JAZZ-Morris, RHYTHMIC ANALYSIS-Albright, PROGRESSIVE STUDIES-Gardner, FUN WITH TRIPLETS-Rothman, PORTRAITS IN MELODY-Cirone, TRANQUILITY-Houllie, SUITE FOR SOLO VIBRAPHONE-Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Rototoms, muffers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglucken, tabors, maracas, stick totes, sirens. REALISTIC ROCK-Appice, COOKBOOK-Pickering, RUDIMENTAL JAZZ-Morris, RHYTHMIC ANALYSIS-Albright, PROGRESSIVE STUDIES-Gardner, FUN WITH TRIPLETS-Rothman, PORTRAITS IN MELODY-Cirone, TRANQUILITY-Houllie, SUITE FOR SOLO VIBRAPHONE-Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs.

## From Alan Abel To Avedis Zildjian Everything Percussion



### Drums unlimited<sup>®</sup> inc.

Since 1962. Percussion Merchants to the World  
4928 St. Elmo Ave., Bethesda, Md. 20814 (301) 654-2719

Send \$2.50 today for your personal copy of the PERCUSSION PUBLICATIONS CATALOG, the world's most complete compilation of percussion music, methods, and literature. Catalog price is deductible from your first \$10 order.

cals found in cigarette smoke. Maybe the problem is that we're not measuring the smoke itself, as a single contaminant, but we don't have any guidelines established for doing that."

Following are some important standards presented in OSHA's pamphlet, *A Worker's Guide*, that musicians should be aware exist:

"Every employer is required by law to provide a safe and healthful workplace and work conditions for employees by identifying possible job hazards and correcting them before they lead to worker injury or illness.

"Employers must allow workers to watch monitoring or measuring of worker exposure to hazards or substance regulated by OSHA standards.

"Employers must allow workers or their representatives to see accurate records of worker exposure to potentially toxic materials or harmful physical agents and medical records.

"Employers must tell any worker who has been, or is being, exposed to toxic materials or harmful physical agents in concentrations or at levels which are higher than the limits for exposure set by occupational safety or health standards; and tell this worker what is being done to eliminate harmful exposure."

But are musicians covered by these standards? Seabury says it depends on your contract.

"We would cover employees of a nightclub but usually not the musicians, because most bands contract with a club to perform. This means that in a strict sense you are not an employee of the club, but rather an independent contractor."

The line between an independent contractor and an employee is thin, however.

"It depends on the contract and its wording. Most contracts are an agreement. Are you under direct control of the owner? Is he truly a superior to you, as in a normal hiring situation? If you answer 'yes' to these questions, maybe you're actually an employee—not just a contractor."

What about musicians who have long-term contracts with a restaurant chain, for example?

"Your chances of being considered an employee are better than someone hired for a three-night stand. But there is a way that even the contractor is protected by us. If you call your local OSHA office with a complaint against a bar, we'll come out free of charge to investigate. Your name is kept confidential so that your job will not be endangered. Even if the employer suspects you and fires you, we can force him to give you back your job, or compensate you.

"We will inspect a premise for an independent contractor, like a band, as long as we can justify that *other* employees—waitresses, cooks, bartenders—are also being

exposed. If the owner is the only worker besides a contracted band, then we really can't do anything."

Seabury knows from experience that most nightclub owners are uncooperative and defensive when approached about smoke levels.

"It's tough to get anything accomplished, but it is possible. Most owners will tell you to stuff it in your ear."

The culprit for smoky barrooms is often poor ventilation. Seabury said that there is a trend in designing clubs toward installing electro-static precipitators, which are air filtering systems. They suck up dusty air, filter it, and send the same air back into the room. Filters trap dust particles well, but gases (CO) go right through the filter to recirculate in the room. A better type of ventilation system is one which pulls fresh air into the club while sending out the polluted indoor air. Unfortunately, these systems are comparatively expensive to operate since the fresh air usually must be cooled or heated.

Often times, just telling an employer of your concern will clean the air. Going into a discussion with a no-compromise, defiant attitude will alienate him. Try to satisfy both him *and* yourself fully. Can a back door be left open? Maybe you can get a friend to watch the door to make sure no one uses it. Can the ventilation system be turned up so that it will work faster? Maybe the band could pay the owner five dollars a night to cover extra energy costs. Has anyone got a fan they can set up in

front of a window? Search for creative solutions. Sometimes members of the audience will smoke less if you privately tell them of your concern (It's bad for the vocals!). If you would feel comfortable doing so, talk to the owner about having OSHA come out to monitor smoke levels. Many times they can suggest simple ways to alleviate the smoke. If OSHA isn't available, try your local Environmental Health Agency, the owner's insurance company, or the American Society of Heating, Refrigeration & Air Conditioning Engineers (ASHRAE). The variety of advice and helpful suggestions will be truly refreshing.

Whatever you do, try not to jeopardize your relationship with employers. We need to work! Approach each situation *tactfully*. Tell the employer that the band's performance can depend on how well they feel in the club, and that you appreciate his help. Some of these conflicts are hard to solve.

There is one club in particular where I hate to drum. It is built underground, so windows are nonexistent. The structure is very old, so the ventilation seems woefully antiquated. The club was once a wine cellar, so the ceiling is low, room is small, and there is no stage door to swing open. The owner is a great guy, and very understanding, but we just can't seem to clear out the smoke. So it's time to get drastic. I foresee myself as the first "gas mask drummer," complete with rip-away, disposable clothing. What the hell, it'll probably improve my stage presence.



## Be a mean cat.

<p>"A most logically written drum set book which could very well become THE coordination book for all drum set players." <b>John Beck</b></p> <p>"Excellent for four way coordination used in today's fusion, funk and rock." <b>Jim Chapin</b></p> <p>"Will help students improve technique, control, time feel and soloing ability." <b>J. DiCioccio</b></p> <p>"Inspiring... one of the all time drum books, a very special book that should be in EVERY drummer's library" <b>Max Roach</b></p> <p>"Develops phrasing for the musical drummer, allows for creativity in all styles." <b>Ed Saindon</b></p>	<p>"A well written comprehensive method for the application of snare drum rudiments to the drum set." <b>John Beck</b></p> <p>"TRAPS has excellent learning value putting theory, reading, independence and coordination to use from the very beginning." <b>Jim Chapin</b></p> <p>"TRAPS presents the rudiments in a Fresh, Contemporary, Endless Setting...a truly COMPLETE introduction to a contemporary drum set style." <b>J. DiCioccio</b></p> <p>"...inclusive, methodical, interesting approach adaptable to all styles. TRAPS is an excellent effort by Mr. Sofia in filling the void of rudimentary material applied to modern drum set playing." <b>Ed Saindon</b></p>
--	--

Send m.o. or check in US\$  
\$39.95 for OMNI  
\$19.95 for TRAPS

Mail to: SAL SOFIA  
6 Avenue J  
Brooklyn, N.Y. 11230

# DRUM MARKET

Anything to sell or trade? Looking to buy? A service to offer? Advertise it in **DRUM MARKET**, read by drummers nationwide. Rate—55¢ per word. 100 words maximum. Payment must accompany order. Mail your ad with remittance to MD, c/o Drum Market, 1000 Clifton Ave., Clifton, N.J. 07013.

## FOR SALE

**DRUMMERS! NOW NEW AMAZING "TWIRLERS" DRUMSTICKS WITH BUILT-IN REVOLVING DRUMSTICK CONTROL FINGER RINGS. THE ONLY STICKS IN THE WORLD THAT GIVE BETTER CONTROL. ALLOWS YOU TO PERFORM TWIRLING ACTS AND SAFEGUARDS FROM DROPPING STICKS WITH THIS AMAZING BUILT-IN INVENTION. MEDIUM 3A FOR ROCK OR NITECLUB DRUMMERS. ONE PAIR "TWIRLERS" COMPLETE WITH INSTRUCTIONS \$13.95 PPD. TWIRL-A-STICK, P.O. BOX 5126, POLAND, OHIO 44514**

**DRUMMERS! ANYONE CAN TWIRL DRUMSTICKS WITH THE PATENTED DRUMSTICK CONTROL RING. AMAZING FOUR-IN-ONE TOOL. FOUR CONTROL RINGS COMPLETE WITH INSTRUCTIONS. \$7.95 PPD. TWIRL-A-STICK INC., P.O. BOX 5126, POLAND, OHIO 44514**

Fibes Drum Co. was purchased by the Corder Drum Co. Many parts available. We can supply you with the Maple Shells, Drum covering material and hardware for the do-it-yourselfer. Write for free catalog. Corder Drum Co. 2607 Triana Blvd. Huntsville, Ala. 35805

All REMO, LUDWIG, & EVANS Drumheads at a huge savings!!! All ZILDJIAN & PAISTE Cymbals at lowest prices! Huge Drumstick savings on the following: All Promark, Fibes, Bunkens, Pearl, & Regal Tip, and we Roll 'em!!!! Amazing low prices on all drums & accessories. Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512. (702-331-1001) Plus, No Sales Tax on Out of State Sales!

RECOVER YOUR DRUMS in classic black or white. A five-piece set costs less than \$50. Send 25¢ for samples, information and prices. PERCUSSION SERVICES, 2407 Ferguson Road, Cincinnati, Ohio 45238.

GLOBE INDUSTRIES' new cymbal cleaner is here! We feel it's the quickest and easiest way to rid dirt and grime and give you that luster new cymbals have. SPECIAL INTRODUCTORY OFFER send \$7.25 plus \$1.50 postage and handling to: Cut Time Cymbal Shine, P.O. Box 16894, Plantation, Fla. 33318

SATIN PANTS, etc. for entertainers, etc. Write/call for catalog; enclose \$1.00 refundable with order. SATIN SALES, Dept. 22, 7 South 5th Street, Minneapolis, MN 55402 (612) 333-5045

WHY SPEND HUNDREDS OF DOLLARS ON A DRUM STAGE? PORTA STAGE is offering do-it-yourself plans on building your own stage. Plans Include: Custom Sizing to your set, Step-by-Step Instructions, Detailed Illustrations, Options to Choose, also Memory Set-Up Feature: Portability is assured since PORTA STAGE will fold 25% of assembled size. Ideal for Top 40, Lounge and Concert! So why wait? Send \$7.95 plus \$1.00 postage to: PORTA STAGE 17725 65th Ave., Tinley Park, IL 60477

DRUM KIT 9 piece Ludwig, 6 Zildjian Cymbals, Rotos, cases, 6 mics, 6 channel mixer. Excellent Condition! Write: P.O. Box 141, Three Springs, PA 17264

EAMES HAND-MADE BIRCH MASTER-TONE DRUM SHELLS—Three complete TOM TOM lines—one of 6 ply (1/4"), 9 ply (3/8"), and 12 ply (1/2") construction; two Bass Drum lines including our 18" depth series; and three snare drum lines featuring our 15 ply MASTER MODEL. Each Shell is 100% hand crafted from start to finish in the Tradition of fine Drum Making. All Shells are available unfinished, or in Natural Wood Gloss or Matt Finish. Write for our free brochure today. Eames Drum Co., 229 Hamilton St., Saugus, Ma. 01906 (617) 233-1404.

DRUM RISERS Build an 8 x 8 x 2 Portable Drum riser for less than \$70.00. Sets up in 5 min. Takes up no space when disassembled. No hard to find part, tools or special skills needed. For complete EASY step by step plans send \$5.00 PPD to: Drum Riser, 2307 Dukes Ave., Valdosta, GA 31601

ATTENTION DRUMMERS!! Introducing the new PERCUSSO-CLUTCH (t.m.) Attaches to hi-hat rod and securely holds; tambourines, moracas, cowbells, vibraslap, agogobells, small cymbals, icebells, or ??? Practically turns your hi-hat into an extra percussionist. Illustrated instructions included. Send \$14.95 (ppd.) to: PERCUSSO-CLUTCH, 500 Walnut Ct., Centerville, In. 47330

Slingerland 5x14 Snare: with stand and case. \$120/offer. 319-627-2509.

DUTY FREE to CANADIAN MUSICIANS! Order direct from the states and we ship to Canada DUTY FREE. Save on top brands. For a Free catalog listed in Canadian money; write to: Ezy's Music Shop, 110 Main St., P.O. Box 37, Van Buren, Maine 04785 U.S.A.

BUY DIRECT send \$1.00 for our 1983 musical instrument and accessory CATALOG. American Musical Supply, P.O. Box 912MD-2, Ottumwa, IA 52501

Deagan Marimba 2-1/2 Oct. C to F. Cardboard Resonators. Best Offer. Percussion, 132 Pleasant Ave., Englewood, NJ 07631

NEW! DRUM-SET GLASSWARE! Customized. Also drum wristwatch. Write: Custom Creation, P.O. Box 859, Goldenrod, FL 32733

DRUMMERS EAT THEIR DEAD T-Shirts. Outrageous original drawing of animal power drummer. (S-M-L) For yours send \$6.50 plus \$1.00 postage per shirt to: Shirt-Art, Box 771, Danville, KY 40422

THE DRUM SHOP, Houston—LARGEST drum shop in the southwest, has a POLICY—"Beat any deal any store quotes without selling at a loss." We ship anywhere—so let us ship you something. 713-524-1577

"It's O.K. I'm with the band". T-shirts, Black with White design, S-M-L-XL and others. \$8.50 add \$1.50 postage & Handling. Satin Jackets \$39.95 Colors/All Sizes B&H Music, P.O. Box 1414, Panama City, FL 32401

CB-700 5 Piece Zildjians and Stands included. (417) 358-4188

DRUMMERS BANG BETTER! BUMPER STICKERS for drummers. Write for details: P.O. Box 19553, San Diego, CA 92119

RADIO KING, LEEDY, OLD LUDWIG AND SLINGERLAND BRASS SNARE DRUMS ... RARE MID-60's PREMIERE JAZZ SET. CALL FOR FULL LIST OF ITEMS. (212) 263-1679

NEW! PROFESSIONALLY, HAND-WRAPPED MALLETS WITH 16" STURDY OAK DOWELS. AVAILABLE IN SOFT, MEDIUM SOFT, MEDIUM HARD, HARD. LIMITED SUPPLY, SEND \$10.00 TO MOR MALLETS, 1806 E. 27th St. TERRACE, HAYS, KS 67601 DON'T MISS THIS INTRODUCTORY OFFER!

Sonor Signature 14x14 Bubinga Tom—Excellent condition \$300.00 (815) 877-4535

## INSTRUCTION

DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment. JOHN BOCK DRUM STUDIO, 914-592-9593.

JOE BUERGER'S SCHOOL OF DRUMMING in St. Louis. A Comprehensive Study of Concert, Jazz and Jazz-Rock Drum-Set Technique. (314) 429-6249. Recommended by Roy Burns.

BOSTON AREA including Quincy, Marshfield, Waltham—John Horrigan School of Modern Drumming—Beginners to Professional. 472-6672.

**ATTENTION DRUMMERS!!!** Specialized studies on Progressive Fusion and Rock Drumming. Covering complete methods and theme developments of Cobham, White, Williams, Palmer, Bruford, Pearl, Bozzio, Phillips, Rich, Bonham . . . Studies covering: Developing ideas creatively; understanding theme potential; motifs; constructing strong solos; funk approaches; oddtime; polyrhythms; finger technique; Gladstone technique; record transcriptions. My material will establish strong technique and give you many ideas. Jeff 516-681-9556.

**DRUMMERS:** Jazz, Fusion, Rock. Solos. Reading drum charts using short and long tone method of phrasing. Free interview required. Henry Beckmann, NYC, (212) 348-2269.

New Jersey School of Percussion: Private Instruction, Workshops, Classes and Ensembles. Home study audio and VHS video cassettes also available. Obtain information from Glenn Weber, 14 Northfield Ave., West Orange, NJ 07052 (201) 736-3113.

**SCHOOL FOR MUSICAL PERFORMANCE.** *Specializing in Drumset and Mallet Instrument Studies.* Private instruction on all instruments. Voice, theory and songwriting. Jazz and Rock Ensemble Workshops.—Rehearsal Space Available.—Musical Director, David Kovins, B.A., M.A., M.S.M. 910 Kings Highway, Brooklyn, NY 11223. (212) 339-4989.

In the S.F. Bay Area JOHN XEPOLEAS author of **STUDIES FOR THE CONTEMPORARY DRUMMER** will accept serious drum students. Develop all the needed skills for today's drumming. Call (415) 881-5432.

## STUDY MATERIALS

**PUBLICATIONS** by CHET DOBOE—Books that come alive! (a) **BASICS OF ROCK DRUMMING** (with cassette) \$11.50 features rhythm section tracks. (b) **ROCK DRUMMING WORKBOOK** \$3.00 Develop feels used by the stars! (c) **FUNK DRUMMING WORKBOOK** \$7.00 used by top name artists, N. Texas State, Drummers Collective. **FUNK DRUMMING IDEA SERIES** (d) **BOOK 1** 'Quarter Note Funk Grooves' \$3.00; (e) **BOOK 2** 'Busy Funk Grooves' \$3.00; (f) **BOOK 3** 'Alternate Sticking Funk' \$4.75; (g) **BOOK 4** 'Floating Funk Groove' \$6.50. (h) **SHUFFLE DRUMMING WORKBOOK** \$4.00 Jazz, Rock, Fusion! (i) **FUNK SAMBAS** \$5.50. A Must! (j) **HAND FEET** \$7.50, great for coordination; stick control. Include 75¢ postage each book. Chet Doboe, 427 Uniondale Ave., Uniondale, NY 11553.

Get the drum sound of your choice with **ANALYTIC DRUM TUNING**—the complete book on drum tuning. Send \$7.95 to: STEVEN WALKER, Box 26051, Indianapolis, IN 46226.

**LEARN TO "SIGHT-READ" CHARTS . . . "THRU THE MAIL," FOR FREE INFORMATION, WRITE: DAVE JOHNSON, THE NEWTOWN SCHOOL OF MUSIC, P.O. BOX 145, NEWTOWN, PA 18940. (215) 968-2333. (215) 673-3105.**

**ROCK DRUMS OFF THE RECORD.** (TONY CASELLI, NORTHWESTERN UNIVERSITY STAFF) 96 pages and 3-hour tape cassettes transcribed funk beats-solos. Learn Cobham, Gadd, Garibaldi, Guerin, Mason, others. Complete \$26.45. Book alone \$9.50. **JOBGING-DATE HANDBOOK** with 2-hour cassettes "learn to earn" play all styles jazz-Latin-disco-Greek, etc. Complete \$16.00. Book alone \$6.00. "Boss" Bossa Nova hundreds of Brush-stick patterns beginner to pro \$5.00 **FUNKTIONAL ROCK VOLUMES I AND II** thousands of Rock Patterns \$5.00 each, \$9.00 both. Optional tape cassettes \$13.00 Volume I. Postpaid. Tony Caselli Publications, 79 E. Wildwood Drive, Barrington, IL 60010. (312) 526-5123.

**HOME STUDY AUDIO TAPES (60 MINUTES)** Includes study booklet: \$11.95 ea. General Drum set/Technique builder, Rock Drum set, Jazz Drum set, Intro to Mallet instruments, Intro to Tympani, Conga Drum, Bongos/Bongo Bell and Timbali. Video cassettes also available: \$49.95 ea. (2 Hours) NJ residents add 6% sales tax. New Jersey School of Percussion 14 Northfield Ave. W. Orange, NJ 07052

"The 26 Rudiments of Drumming" To aid the student and teacher, these necessary basics are now available with easy instruction on cassette. Each kit comes complete with easy to understand rudiment sheet, cassette, and weatherproof pack. This method has proven itself in teaching all students these necessary fundamentals, and is a lifetime educational value for all drummers and teachers. Send \$10.00 postage paid for each kit to: Michael Welch Publications, P.O. Box 3625, Orlando, Florida, 32802.

**MONSTER POWER PACKAGE**—by Denny Kinne. Contains (5) books which cover the entire ROCK field. Solos, Speed endurance studies for hands & feet, Disco, Jazz, Latin plus a study in Commercial & Ethnic rhythms. Total value \$14.00—**YOUR PRICE** \$10.00 Send check or M.O. to DENNY KINNE, Dept. M-8, 202 Auburn Ave., Staten Island, NY 10314.

**LEARN TO READ MUSIC** the logical way, starting with rhythm first. Learn how to decipher basic to the most exotic rhythms. A lifetime reference. **GUARANTEED.** \$7.00 Oxford House, 2400-M13 Grindley Park, Dearborn MI 48124.

**CREATIVE DRUMMING** Learn to develop and intensify your own style of drumming. Send \$4.95 or for more information write to DAVID CONTI PUBLICATIONS, 159 MAIN, ANSONIA, CT. 06401

**JIM BLACKLEY'S SYNCOPATED ROLLS FOR THE MODERN DRUMMER.** Complete

revised two volume edition. 140 pages of exciting **PERFORMANCE MATERIAL.**

"When it comes to rolls and their musical application to Jazz and Rock, this is . . . **THE CLASSIC WORK OF ALL TIMES**" . . . Jim Chapin.

Send \$20.00 U.S., plus \$2.00 postage to, Jim Blackley, 260 Hillsdale Avenue East, TORONTO, Ontario. M4S 1T6 Canada. Canadian residents send \$25.00 p.p. Money orders only.

"**Quadrigrp for Drumset**" Revolutionary drumset technique of the 80's. This innovative 4 drumstick method will expand the facility and sound of all drummers playing all styles of music. Quadrigrp comes with cassette instruction, photographs and exercises. Each book also includes a free Quadrigrp T-Shirt, specify S, M, L, XL. Send \$15.00 postage paid, Michael Welch Publications, P.O. Box 3625, Orlando, Florida 32802.

Al Jarreau, This Time. The complete set of drum transcriptions now available at new low price of \$16.95. Features Gadd and others. Send check/money order only to: Tropicale Music, 12127 Bluhill Rd., Wheaton, Maryland 20902

**THE POWER OF POSITIVE DRUMMING**—What is keeping you from playing to your potential? Beyond technique, we need a positive mental attitude toward our playing. Send for **FREE** details: James Morton, P.O. Box 19553, San Diego, CA 92119

**PARADIDDLES IN ROCK BEAT INDEPENDENCE** is an innovative approach to drum independence in the areas of rock and fusion. This book is *not* a collection of rock beats to be memorized, but a step-by-step method of developing true drum independence. Send \$6.95 plus 75¢ shipping to: Tom Renzi, P.O. Box 158, Buffalo, NY 14212. (Canada, add \$2.50)

## WANTED

**JOBS OVERSEAS**—Big money fast. \$20,000 to \$50,000 plus per year. Call 216-494-2900 Ext. 4580

**MUSICIANS—GET WITH IT!** Why wait for the right group or right musicians to find you? You can find them! Call us—the music industry's largest nationwide referral & get things rolling now. Professional Musicians' Referral, Toll Free 800-328-8660, (612) 825-6848, or East Coast Ofc. 609-547-7096, or West Coast Ofc. 714-527-5611.

"Be Our Guest" (Record & Booklet) by Ed Thigpen & Ray Brown. Any condition. Also, *anything & everything* pertaining to Ed Thigpen with Oscar Peterson Trio. Contact Terry Barkley, Rt. 2, Box 445, Churchville, VA 24421

**DRUMMER-SINGER-ENTERTAINER** needed for leading high energy top 40 duo (with keyboards). Nashville based; little travel. Keyboard doubling desirable, not required. Starting September. For details, write PETER AND THE WOLF, 5845 Brentwood Trace, Brentwood, TN 37027



# DRUMMERS EQUIPMENT REFERENCE: BASS DRUM PEDALS

by Bob Saydlowski, Jr.

MANUFACTURER	MODEL	SPRING	FOOTBOARD	LINKAGE	POSTS	TOE STOP?	LIST PRICE	
CALATO	Old	double	split or 1-pc.	chain	2	No	\$120.00	
	New	double	split or 1-pc.	chain	2	No	\$130.00	
CB-700	7211	single	split	PVC strap	2	No	\$ 79.50	
	5211	double	split	parallel metal	2	Yes	\$ 69.50	
	4211	double	split	metal strap	2	No	\$ 34.50	
	3211	single	split	metal strap	2	No	\$ 24.50	
CORDER	CFP-100	single	1-pc.	chain	2	No	\$ 77.50	
COSMIC PERCUSSION	332	single	split	PVC strap	2	Yes	\$ 73.50	
	331	double	split	PVC strap	2	No	\$ 55.00	
	330	double	split	metal strap	2	No	\$ 29.50	
DRUM WORKSHOP	5000C	single	split	chain/sprocket	2	No	\$119.00	
	5000CX	single	split	chain/half-sprocket	2	No	\$119.00	
	5000	single	split	nylon strap	2	No	\$ 89.00	
	5001C	single	1-pc.	chain/sprocket	2	No	\$119.00	
5001	5001	single	1-pc.	nylon strap	2	No	\$ 97.00	
	GRETSCH	4960	single	split	chain	2	No	\$119.00
		4955	single	split	leather	2	No	\$ 98.00
		4959	single	split	hydraulic piston	1	Yes	\$ 98.00
4958		single	split	synthetic strap	2	Yes	\$ 88.00	
LUDWIG	Speed King	double	1-pc.	metal strap	2	No	\$ 94.00	
	Ghost	compression double coil	1-pc.	parallel metal	2	No	\$120.00	
PEARL	P-900	single	split	PVC strap	2	Yes	\$ 73.00	
	P-800	single	split	PVC strap	2	Yes	\$ 73.00	
	P-700	double	split	parallel metal	2	Yes	\$ 58.00	
PREMIER	PD252	compression	1-pc.	PVC strap or metal	1	Yes	\$140.00	
	PD250	single	1-pc.	metal	2	No	\$ 90.00	
	PD251	double	split	metal	2	No	\$ 90.00	
PRO-MARK	Capelle	single	1-pc.	chain/sprocket	1	Yes	\$180.00	
ROGERS	Supreme	single	split	synthetic	1	Yes	\$105.50	
	SwivOMatic	single	split	synthetic	1	No	\$ 74.75	
	SwivOMatic	single	1-pc.	synthetic	1	Yes	\$ 91.25	
	R-380	single	split	PVC strap	2	Yes	\$ 58.50	
	R-360	double	split	PVC strap	2	No	\$ 45.00	
SLINGERLAND	Yellow Jacket Spirit	double	split	metal strap	2	Yes	\$104.00	
SONOR	Z5370	single	split	metal strap	2	Yes	\$149.50	
	Z5371	single	split	nylon strap	2	Yes	\$149.50	
	HLZ5380	single	split	chain	1	Yes	\$260.00	
TAMA	6755	compression	split	metal strap	1	Yes	\$100.00	
	6735	single	split	chain/sprocket	2	Yes	\$ 89.00	
	6740	single	split	nylon strap	2	Yes	\$ 75.00	
	6730	single	split	nylon strap	2	Yes	\$ 69.00	
YAMAHA	FP910	single	split	nylon strap	1	Yes	\$115.00	
	FP710	single	split	nylon strap	2	No	\$ 85.00	
	FP510	single	split	nylon strap	2	No	\$ 60.00	
ZALMER	Twin	single	split	metal or leather	2	No	\$225.00	

Notes:

- 1. available with support plate
- 2. reversible footboard

3. adjustable

4. smaller footboard

5. two footboards, two beaters: for double bass effects on single drum

# The MODERN DRUMMER™ Library

IF YOU MISSED OUT ON ANY ISSUES OF MODERN DRUMMER'S FIRST YEAR, NOW YOU CAN HAVE THE ENTIRE VOLUME ONE IN A HANDY, SPECIAL BOUND REPRINT!

FEATURING:

BUDDY RICH ED SHAUGHNESSY  
 CARMINE APPICE LOUIE BELLSON  
 BILLY COBHAM ALAN DAWSON  
 LENNY WHITE ED SOPH  
 ROY HAYNES JOE MORELLO

CUSTOM DESIGNING YOUR SET  
 A STUDY IN ROCK STYLES  
 BRAZILIAN DRUMMING  
 UNDERSTANDING RHYTHM  
 MAX ROACH SOLO TRANSCRIPTIONS . . .  
 AND MUCH, MUCH MORE!

**MODERN DRUMMER™**  
 A Contemporary Percussion, Drumming and Drummer's

**The FIRST YEAR**

Volume 1 - Nos 1-4

Modern Drummer Publications, Inc.  
 1000 Clifton Ave.  
 Clifton, NJ 07013



**THE EDITORS OF MD PROUDLY INTRODUCE THE BEST OF MODERN DRUMMER:**

We've selected more than 75 of the most informative and helpful articles from our ten most popular columns, written by some of our most popular authors!

Here's the very best of MD in a jam-packed, 124 page volume that's overflowing with invaluable drumming information. Information you'll want to refer to again and again. Information you won't find anywhere else.

This book represents the must reading segment of MD's six years. It's one book that should be in every serious drummer's library.

DESCRIPTION	QUANTITY	COST	TOTAL
THE FIRST YEAR		\$7.50	
THE MD TREASURY		\$9.95	
		<b>GRAND TOTAL</b>	

NAME (PLEASE PRINT) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

ENCLOSE CHECK OR MONEY ORDER FOR TOTAL AMOUNT (NO CASH)

ALLOW 4-6 WEEKS FOR DELIVERY

ITEMS MAY BE SHIPPED SEPARATELY

MAIL TO: MODERN DRUMMER BOOK DIVISION  
 1000 CLIFTON AVE. CLIFTON, NJ 07013 USA

ALL CHECKS PAYABLE IN U.S. FUNDS

# STAYING IN TUNE

MD readers can write to Hal Blaine in care of: *Staying In Tune, Modern Drummer Magazine*, 1000 Clifton Ave., Clifton, NJ 07013

*Q. Over the summer, I wrote to you in distress, telling you that I was feeling suicidal. Although you didn't answer my letter, I read others that were written to you and observed how you personally answered them. I appreciated your answers and, if I may say so, you have lifted me out of my depression and helped me resume my drumming career. Thank you for giving me confidence in myself, my life and my drums.*

*R.H.  
W. Hempstead, L.I.*

A. Sorry to hear that you felt suicidal for a while but, thank God, you're over that nonsense. Somehow, it looks like I did not receive your letter. You must remember that I get hundreds and it's possible that your letter was lost in the mail.

If you've been reading the columns and taking the advice that I've given the other guys in the same situation, you know that I'm right. There's nothing better than music to help you in the long run. But don't let music consume you, 24 hours, every minute of every day. Find other things that will please you. And there are other things out there. Let music inspire you to find a balance, where you can look out and enjoy music over here, sunshine over there and a good night's rest over there. Think of it that way and you won't be down anymore. It's good to hear that you pulled yourself out of that sewer of depression. When I was fifteen years old, I also thought about suicide. It's not the way to go. I'm really glad for you now.

*Q. Things are kind of hard right now. I'm having problems with my girlfriend, but I'm still practicing everyday. To me, drums are a special friend. I've played for eight years and now my brother and I are starting a Christian rock/contemporary band. I'm getting a 10-piece set and I don't know if I can play it all or not. Lots of good on drums and my parents don't give a hoot about my natural talent. I'm a straight person and will remain so. My friend was a very good drummer, but got onto drugs. Thanks for your answer.*

*M.K.*  
A. I'm sorry to hear you're having trouble with your girlfriend. All those things will straighten out. We all go through these things every once in a while. You say that you're a very straight person. I'm very happy to hear that. Stay away from drugs and alcohol. As for the band, that's fantastic. Christian music is getting very popular. I've been fortunate enough to do a bunch of albums with some of the Christian people, like Richard Roberts. I've also

been fortunate enough to work at Oral Roberts University, a thrilling, wonderful place.

There's no reason why you can't play a 10-piece set. You can only get better with more stuff to do, more instruments to play. It gives you a bigger range.

As for people not liking you—someday they will. Not everyone was crazy about some of the biggest people in the world, when they were a particular age. Give it some time. Perhaps you're showing off too much or giving them an attitude of, "I'm better than you because I'm a drummer." You're not. That's the wrong attitude. You want people to like you for you, not because you're a drummer or a good looking guy or a Christian. You want people to like you for all those reasons.

Your drums will be your friends for a long time, but don't let the drums consume you. They can do that. They will do that. If you're in a Christian band, let God help you a bit. Spend some time with the Lord. Spend some time with your drums. Spend some time with yourself. Every once in a while, clear your head. In the long run, people will enjoy your drums more as they enjoy you more.

*Q. I am a 20-year-old prisoner and I've been doing time since the age of 15. Before prison, I used to play drums in the elementary school band and junior high school. Now, I see disappointment every day and the thought that I'm doing a life sentence doesn't help either. But when I sit down at my kit, everything brightens up. The drums are my only escape from the pressures of everyday. When I can't pick up new licks, I get back to the pad for a week or two and, next thing you know, I'm coming up with all kinds of new stuff. I believe that I have an advantage over drummers on the street, because their world is bigger than mine, with obstructions that pull them away from dedication to the instrument. My world is music and that's all that matters, next to regaining my freedom. I'm taking your advice to rest, relax and work instead of killing my drumming because of too many hours of practice. Thanks.*

*D.D.  
Bridgewater, MA*

A. I must say that your situation is unique in my experience. It sounds to me like you could be doing shows for some of the other guys. Have you thought about giving drum lessons or forming a band in there? If security allows, maybe you could do some of those things and provide a great service to a lot of guys who are sitting around going bananas. Who knows? You guys may come up with a fantastic sound that'll

*by Hal Blaine*

knock people on their ear. You're in a tough situation and I think you can make the best of it by helping other people. It sounds to me like you're doing just right with the drumming and practice suggestions.

Much good luck to you. I hope you keep your head together. Maybe your supervisors will see the positive effect you could have doing shows and such and they may allow you to go to other institutions to play for other prisoners. Or, maybe you could try to organize a show for local senior citizens. Hang in there.

*Q. I've always wondered about the endorsements drummers and other musicians make. Just what percentage of drummers are paid for the endorsements they make?*

*T.B.*

A. Very few drummers are paid for endorsements. I know that I, personally, have been approached by most of the drum companies who wanted to give me drum equipment. I've told them all that I don't need drum equipment but, if they want to hire me as an ambassador or as bona fide salesman for the company, I'd be happy to work for their outfit, providing there is a good salary involved and providing I can sell some drums for them. If I can't, obviously I won't have the job very long. But I think I could sell some drums for any of the companies that might be interested. Sort of a personal plug for myself, if you will.

*Q. I am 14 years old and have been playing drums for four years. I have had a variety of experience playing many styles of music. I have been thinking about going to the Interlochen Arts Academy and dedicating myself totally to music, in an attempt to go professional. The only thing that has kept me from this is the thought that I won't make it. Can you tell me what you think I should do and what the odds of making it today are?*

*D.H.  
Plantation, FL*

A. I think you absolutely have a chance to make it in music. In today's market, it's a matter of practice, being contemporary by listening to your contemporaries, hanging in there, and lots of study plus practice and recreation. I think the decision is your own, but there's nothing like music school and education, coupled with practice. I know that music school offers a certain camaraderie that's real good for people. You meet other musicians and you get to talk, think and live music—at least for a while. Just remember to balance it out with plenty of play.



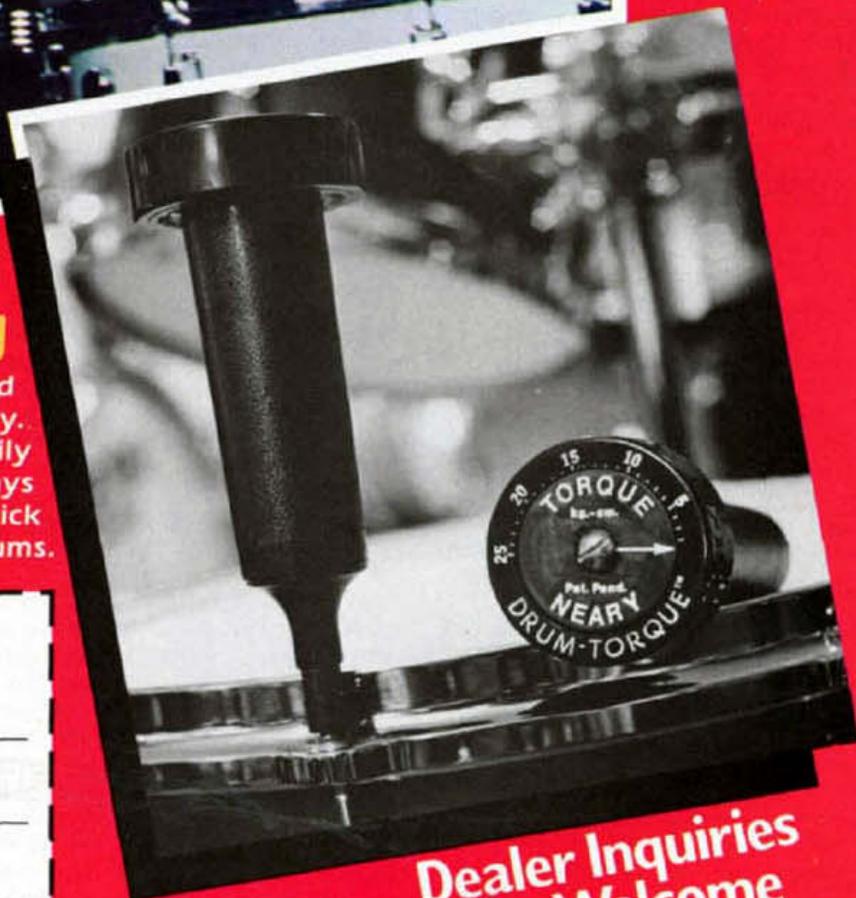
# Introducing the Neary Drum-Torque

by Dalcam



## A Breakthrough in Drum Tuning

The new high-tech way to tension and tune all drums quickly and accurately. The tuning of each drum can be readily changed or duplicated, always providing the specific sound and stick response you prefer. Fits all drums.



Please send me more information  
on the NEARY DRUM-TORQUE

NAME

ADDRESS

CODE

DALCAM MUSIC INDUSTRIES  
6070 Quinpool Road, Halifax, Nova Scotia  
Canada, B3L 1A2 Telephone (902) 429-0454

Dealer Inquiries  
Welcome

DISTRIBUTED EXCLUSIVELY BY DALCAM MUSIC INDUSTRIES  
6070 QUINPOOL ROAD, HALIFAX, NOVA SCOTIA  
CANADA, B3L 1A2 TELEPHONE (902) 429-0454

# IT'S QUESTIONABLE

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

by Michael Epstein

**Q.** I am a rock drummer who plays vigorously. In recent months I've cracked two 18" crashes, two 16" crashes, a 20" ride and the top of a 13" hi-hat. I've tried cymbal springs, and Zildjians' hitting techniques. The music that I play to is Rush and Kansas. I don't wish to change my style, but my expenses are too high. Do you have any suggestions?

D.B.

Huntington Valley, PA

**A.** *This is a problem shared by many rock drummers when the style of the music they play requires magnum force. Unless you apply less force to the cymbal stroke, there is really no way that we know of to avoid breakage. Kansas drummer Phil Ehart told us that he has broken over 100 cymbals "easily." When he was playing in clubs, he would use a cracked cymbal until it broke off the bell completely, leaving the cymbal on the floor, encircling the stand. Phil now keeps at least two sets of cymbals which he rotates every night, thereby increasing the life of each cymbal. He used Brilliants on a recent 60-date tour and, for the first time, had no cracks in any cymbal. Breakage also depends on such factors as the weight and density of the stick you are using. If you're using baseball bats, you can expect a shorter cymbal life. As Phil said, "If the guy doesn't want to change styles, I understand completely. He'll just have to face the fact that it's going to be expensive."*

**Q.** I've just purchased some Roto-Toms, 6", 8", and 10" respectively. I would like to know where I can get cases to protect my investment.

J.A.

Atwater, CA

**A.** *Remo offers two different models to choose from. Model CA 3 can hold a 6", 8" and 10" tom and floor stand. It retails for \$115.50. The other case available is model CA 2, which is, essentially a trap case with a tray. This model holds, according to Remo, a wide range of sizes and stands and retails for \$98.70.*

**Q.** I have the annoying problem of blisters on my fingers that stay with me for a long time. I also have the problem of heavy perspiration on my hands making it impossible to use band-aids. What can I do?

P.W.

Royal Oaks, MI

**A.** *You might consider trying a glove. Many drummers use variations of batting gloves, golf gloves, and Rug Caddy has come out with a specially crafted Drum Glove. This particular glove has leather palms and is fully ventilated. It serves the dual function of keeping your sticks from slipping due to perspiration and prevents blistering due to the abrasion of stick against bare skin.*

**Q.** I was wondering if playing on soft material, such as pillows and beds, builds up speed and endurance?

D.A.C.

Ewa Beach, HI

**A.** *To paraphrase Roy Burns, practicing on a pillow is fine, if you want to learn how to play pillows. The idea that practicing on a soft surface builds endurance has been around for many years. Playing on a pillow will prevent the stick from bouncing back, automatically forcing the wrist and fingers to complete the upstroke in preparation for the next downstroke. However, the feel of a stick on a drumhead is what you want to work with in terms of control, touch, dynamics, etc. We suggest you speak to an experienced teacher about practice routines specifically designed to include a musical approach to speed and endurance on drums.*

**Q.** I recently purchased a 1968 5 x 14 Ludwig wood-shell snare. The inside of the shell is coated with what appears to be a beige, paint-like substance. I think this was done in the factory, since the Ludwig date is stamped inside, on top of the coating. What is the coating and what's it for? Is it possible to remove it? It seems to subdue the tone of the drum somewhat.

D.M.

Ann Arbor, MI

**A.** *It was done in the factory and it's there to protect the drum from moisture. It shouldn't change the sound of the drum. What might be "subduing" the sound of the drum is the shape of the bearing edge, where the head contacts the drum. If you want to brighten the sound of the drum you might steel wool the inside of the shell, to clean it up, and polyurethane it, inside. This will help bounce the sound off a slightly harder surface. The big thing is, the steeper the angle of the bearing edge, the less wood touching the head, the brighter and bigger the sound.*

**Q.** I'm in a new band and everyone is complaining about my time. When I listen to the rhythm guitars, they're not exact. I zero in on the bass, but I suspect they're listening to my top rather than my bottom. Would this have an effect on the time? It seems to me it's more the feel of a new member than the time that's the question because I really concentrate on the time when I play. How can I find the problem?

R.R.

No Address

**A.** *Record yourself playing with the band and listen carefully, especially to your fills, turnarounds and the ends of phrases. Most players, including drummers, naturally tend to rush band figures. See if you can get all the members of the band to listen to the tape together, to see where the time gets loose and who it is that's doing what. Time is not solely a drummer's concern. Your time might be pulled or pushed by any or all of the other band members. Keep in mind that no one has perfect time music breathes and the object in making music is to stay within certain parameters of a time feel, without radically slowing or accelerating the pulse. If your "top" and "bottom" are different, then you should, with the aid of a metronome, work on bringing your hands and feet into line, so that other musicians can listen to either, and have a clear idea of where the pulse is. Record yourself playing time in a variety of feels and analyze where your strong and weak points are. As for the issue of time versus feel, you do have a point. Your feeling may not be the same as theirs as regards time different, not wrong. Some people play together more easily than others, just as some people get along better personally, and for the same "chemical" reasons.*

**Q.** What effect does weather have on the sound of a cymbal and on the metals used in construction?

D.M.

Milwaukee, WI

**A.** *It would take temperatures so extreme as to be dangerous to human life to noticeably affect the temper and sound of a cymbal. We spoke to Dan Backer at Zildjian who reminded us that in the manufacture of cymbals, extremely high and low temperatures are employed. He suggested that if you leave your cymbals in a car overnight where the mercury might reach 20 below, you should let the cymbal warm to room temperature before any serious playing. Bob Nelson, also of Zildjian, said that as far as he knows, there have been no studies done on the relationship between temperature and cymbal sound. He feels that when playing within the normal range of temperatures, no discernable differences in sound quality can be detected.*



## The May EA.

# It gets into the sound and out of your way.



Inside the drum. That's where the sound happens. That's where the May EA miking system fits.

The first real breakthrough in drum amplification, the May EA system can be mounted easily inside any drum, quickly plugs into live or studio boards. Once installed, it mikes the internal acoustics of each drum individually, amplifying only the drum in which it is mounted, to eliminate microphone leakage and phase cancellation. What you hear is what you feel—pure, unadulterated drum. Nothing synthetic about it.

Capable of being rotated 180°, the unit allows each drum to be individually equalized to balance tone and volume, to let you isolate a wide range of internal frequencies. You get more sound per drum. You get total control.

And the May EA stays out of your way. It eliminates mike and boom stands and frees up the batter head of your drum—frees up your playing. It cuts way back on set-up and break-down time, too. You just plug in and play.

### The system that turns on your drum.

- The specially designed shock mount eliminates mechanical vibration.
- The external turning knob allows the system to be rotated a full 180° for proximity effect.
- The 3 pin cannon plug connects the unit through a shielded cable to balance the line out for compatibility with live or studio boards.

Look for the May EA at your local drum dealer or contact: May EA, 8312 Seaport Drive, Huntington Beach, California 92646, Phone (714) 536-2505.



Listen for the May EA when played by these leading artists: Chad Wackerman with Frank Zappa/Danny Seraphine with Chicago/Carmine Appice with Ted Nugent/ Joe Lizima with Johnny Mathis.

The microphone element (a modified SM-57) is manufactured exclusively by SHURE BROTHERS, INC. for May EA. May EA is also available through Slingerland Drum Company on all catalog drums.

May EA is protected under U.S. Patent #4,168,646. Other U.S. and Foreign patents pending.

# UPDATE

**Willie Wilcox** has had a very busy several months. Last summer provided one of Willie's highlights when he was invited to be the house drummer for a New York event called Music Court. Participating in what he described as a big jam session, were such acts as Santana, Meat Loaf, Joe Cocker, Nona Hendryx, Commander Cody and Utopia. And he got to play with Max Roach. Roach did a spot by himself and then Willie and Max teamed up to play with Santana. "That was a real thrill, to be side by side with the person who was your whole world when you were a child. When you're really young, you have the imagination and financial and social freedom to be whatever you want to be, and I was a drum. I used to walk around singing Max Roach drum solos."

Also last summer, Utopia toured, and audiences were treated to Willie's very musical approach to the drums. "I subscribe to music. I'm really anti-drum in a sense. Obviously you need facility and technique, but I'm really into *music*. When I was younger, I used to spend a lot of time working on all the drum books and technique, and it was drum solo time and that whole kind of thing. Pop music is very song oriented. Playing with Frank Zappa where you can stretch out and get a chance to be more playing oriented is a whole different concept than playing in a band that's song oriented. I don't think about playing drums in a solo concept; I think more in the broad sense, as being part of the music."

He thoroughly enjoys the singing he does with the band as well, something he developed on the job. "I was thrust into it with thousands of people watching and I really didn't have the time to think about whether what I was doing was right or wrong. I was just totally consumed by the experience of pulling it off, and as time went by, obviously I became more comfortable. It's interesting to play drums and sing because it's like a sentence—putting a period in or a comma after you've finished a phrase. It just enhances the whole musical experience."

Once off the road, in January, Willie began working on Utopia bassist Kasim Sulton's EMI project. He is co-producing and writing. By this month, Utopia should have completed their new album which they started in February for an intended summer release. "We do albums fairly quickly. Everyone is a writer for the band, everybody sings and everybody produces, so we're never at a loss for what to do when we get into the studio. We've played together for so long that it's fairly easy for us to whip the tracks together."

Another enjoyable concert this past summer was Kenny Loggins with **Tris Imboden** on drums.

Upon mentioning his beautifully executed dynamics, Tris modestly replied, "I'm primarily self-taught, but I have such an eclectic taste in music. Part of big band drumming is dynamics as well, and I think maybe in my weaning, it just happened by osmosis. Kenny's music is so dynamic anyway, that certain sections of songs just demand more sensitive treatment than others. The music just requires that sort of approach."

About working with an artist whose instrument is his voice, Tris says, "It is much like a jazz approach, in that the interplay that goes on is probably much more than your standard pop music where things seem to be more or less the same from night to night. Because of Kenny's incredible vocal prowess, he will change phrasings and subtly throw different things in. I have ears for that and play accordingly. I really dig that. We never play the same song the same way twice. There's that ear to improvisation. It's much more challenging and there's much more freedom as a player."

This month you can catch **Butch Miles** at the St. Louis Jazz Festival. He's had a very busy year, including an album called *Butch Miles Salutes Gene Krupa and Hail to the Chief*, a tribute to Count Basie. He also worked on *Hooked on Swing* with Larry Elgart, *Bechet Legacy On the Road* with Bob Wilber, *Ode to Bechet* with Bob Wilber and Vic Dickenson, *Alberta* with Alberta Hunter, *Secret Love* with Glen Zottola and new albums with Richard Sudhalter, Dolly Dawn and Larry Elgart, in addition to countless commercials. On

**Carlos Vega** on Don Felder's upcoming release. Look for Maynard Ferguson's new album recorded in February with **Greg Bissonette** on drums. Greg is also finishing up a four-month tour with Ferguson. **Brian David Willis** has joined Quarterflash and will be heard on their upcoming second album. Pablo Cruise drummer **Steve Price** lent percussion to the current Alex Call project, out now. Supertramp's **Bob C. Benberg** goes to Europe next month and in June, the band starts a tour of the States. After the Crosby, Stills & Nash tour, **Joe Vitale**, along with co-members of the rhythm section, formed a band called Joe Joe and the Chocolate Waddies. Look for the album they recorded on Catalina Island. **Larry Anderson** on drums on Ray Manzarek's A&M spring release. **Louie Demex** with the Business, presently recording. **Steve Ferrone** on Jeffrey Osborne's upcoming release. **Jerry Kroon** on

by *Robyn Flans*

Tris is also very active in the L.A. studio scene and wants to cultivate that aspect of his career as well. "Going into the studio really wasn't any kind of jarring transition for me. I think when people would call me, it would be because of something they heard me do on previous albums. So I was being called for my style more than just to go in and do that which you're told to do. I've done sessions like that and I have no problem with them, but I prefer a more free situation."

"But I have to have a balance of both live and studio. There's just something about the immediacy of response of an audience that can't be replaced. At the same time, there's that feeling of real accomplishment when you have something in the can that is indelibly there, unless the machine eats the tape."

After finishing the Loggins tour last month, Tris went to work on Christine McVie's solo project in Monserrat (not West Germany, as earlier planned and reported). This month he is working on Loggins' new album, and look for him on Billy Burnett's and Don Felder's upcoming releases as well.

Labor Day he played at the Dick Gibson Jazz Party in Denver, he did the Midland Texas Jazz Party in October and the Paradise Valley Jazz Party in Arizona last month. In late November of last year, he was in Ireland, England and Wales with Bob Wilber. With as many different places as he plays, you should have the opportunity to see Butch, and if you're in New York, you shouldn't have much trouble, as he is constantly playing in a variety of clubs when he's home.

three MCA releases: George Strait, Wayne Massey and Terri Gibbs. **Eddie Boyers** on John Conlee's current album. **James Stroud** on Lee Greenwood's upcoming album. **Dick Ross** on Joe "King" Carrasco's new release. **David Brown** with new MCA act Sound Barrier. **Jerry Jones** with Automatrix. **Lenny White** on drums with Chick Corea, now on tour. **Billy Cobham** recently produced a TV project with Herbie Hancock in Zurich. Described as not quite a documentary, the show will explain various aspects of contemporary culture. **Ed Mann** is quite excited about the upcoming album he did at the beginning of the year with Frank Zappa in London. A project Zappa has wanted to do for years, the record consists of five of Zappa's orchestra pieces recorded with the London Symphony. Ed says one of the major differences between this and other orchestra material is that it is so percussive. 

# 300 Reasons To Buy *Zildjian* Cymbals From **MUSCARA MUSIC**



Select Your Set-up From Over  
300 ZILDJIAN Cymbals On Display  
At  
**MUSCARA MUSIC**

"Supplying Musicians Since 1951"

325 Washington Ave. Belleville, N.J. 07109

**201-759-2220**

# INDUSTRY HAPPENINGS



## CARMINE APPICE SYMPOSIUM

*Text and Photos by Elizabeth Shaw Green*

Some drummers might have mistaken it for nothing new. After all, Carmine Appice had been doing annual drum clinics for Ludwig for the past 15 years. But this four-day clinic, billed as "The First Annual Carmine Appice Rock Drum Symposium" and offering classes as diverse as "Body Intonation" by Yogi John, and a two-hour-plus master session with former Heart drummer Michael Derosier, was special. For one thing, it was Appice's first drum clinic as a representative for the Slingerland corporation. And above all else, it was a *modern* drum symposium.

"We're concentrating on rock-oriented things that are happening," according to Appice, who, with manager Alan Miller, put the symposium together. "In the past, my clinics for Ludwig were just a part of a one-week broadbased percussion symposium. I'd do a rock clinic, maybe Joe Morello would do a jazz clinic, and so on. When the bell rang, you had to go to the next class.

"But this one's a lot looser. We don't keep a strict rein over when stuff is happening. I've approached this symposium with what I call my Mivingroom vibe—I crack jokes to keep the mood light, and I try to attend all the workshops to keep that vibe going. I've been personally involved with everything."



A big feature that Appice feels made the symposium, which was held December 27-30 at Long Beach City College in Long Beach, California, unique was the presence and support of a number of different companies which manufacture drum equipment: Slingerland, Zildjian, Syndrums, Oberheim and Remo. Appice hoped that workshops presented by a variety of different companies would provide a broader spectrum of information for the students attending the symposium.

Similarly, Appice sees no reason why drummers who are alligned with different companies shouldn't be teaching together: "I don't think drummers should be barred from being in any open symposium just because they don't endorse a certain company. Slingerland supports that idea, and really got behind me when I invited other drummers to participate."

Apparently, the students agree. "It's been intense! If I could do this for a year, I'd be fabulous!" enthused 24 year-old Gigi Gay, drummer for Luna, a rock 'n' roll band based in Los Angeles. "The best part is hanging around with all these players who were right there when rock 'n' roll started. And getting to check-out—firsthand—new equipment brought in by the companies is a real advantage."

Gay was one of 15 of the symposium's 65 students that attended the symposium on a scholarship.

"I've learned a lot of stuff I wouldn't have gotten on my own. I've really been able to pick the brains of all these guys," said 21 year-old Lionel Barton of Redondo Beach, California. "The thing I like most is that we're able to ask the pros how they did certain licks on particular tunes. Especially Carmine. He doesn't keep any secrets—he'll tell you how to do any lick he knows, if you want to know how to do it."

Gerard Dumesnil of Montreal, Canada, who's played drums for 11 of his 26 years, spent four days on a train from Quebec to Long Beach in order to attend. "This is the first time I have been to a drum clinic. But I am glad I came because there was a lot of attention paid to electronics, which is what I am really into."

During the symposium's four days, student drummers heard opening remarks by Slingerland president R. J. Richardson, and were invited to



attend seminars like "A Touch of Percussion," presented by Brian Zsupnik for Syndrums and featuring a hands-on demonstration of Syndrum equipment; Rab Zildjian's "The Inside Story," an audio-visual presentation exploring the manufacture of Zildjian cymbals; "The Pre-Tuned System," a hands-on look at Remo Inc.'s new *PTS* drums presented by Lloyd McCausland, the firm's national sales and marketing manager; "Digital Drums," a demonstration of the Oberheim *DMX* Digital Drum Machine and Performance System presented by Oberheim's "artist in resi-

dence," Danny Sofer; and "What is My Future in Drumming," a seminar exploring opportunities for the drummer-as-businessperson, presented by Phil Hulsey, West Coast Sales Consultant for Slingerland. During the early afternoon hours of each day, the students were treated to demonstrational "master classes" with drummers Appice, Derosier, Bruce Gary, and bassist Tim Bogert. Four drumkits placed in individual practice rooms were made



available to the students from noon until six p.m. every day, and a "music store" specializing in the sale of sticks, stands and drum heads was established. On the final evening, students received diplomas, participated in a name drawing in which drum equipment donated by sponsoring companies was given away, took part in a drum jam with Appice, Derosier, Gary and drummer Jocco Marcellino, and joined together playing counter-rhythms in a ten-minute drum-a-thon in which each student was given a part of a dismantled drumkit to play.

"It could have cost me thousands of dollars to put this on," Appice remarked, noting that the drum companies present had absorbed some of the costs, such as advertising. "But I figure that, with a little help from all the companies—and the music press—maybe we can keep building an educational symposium network.

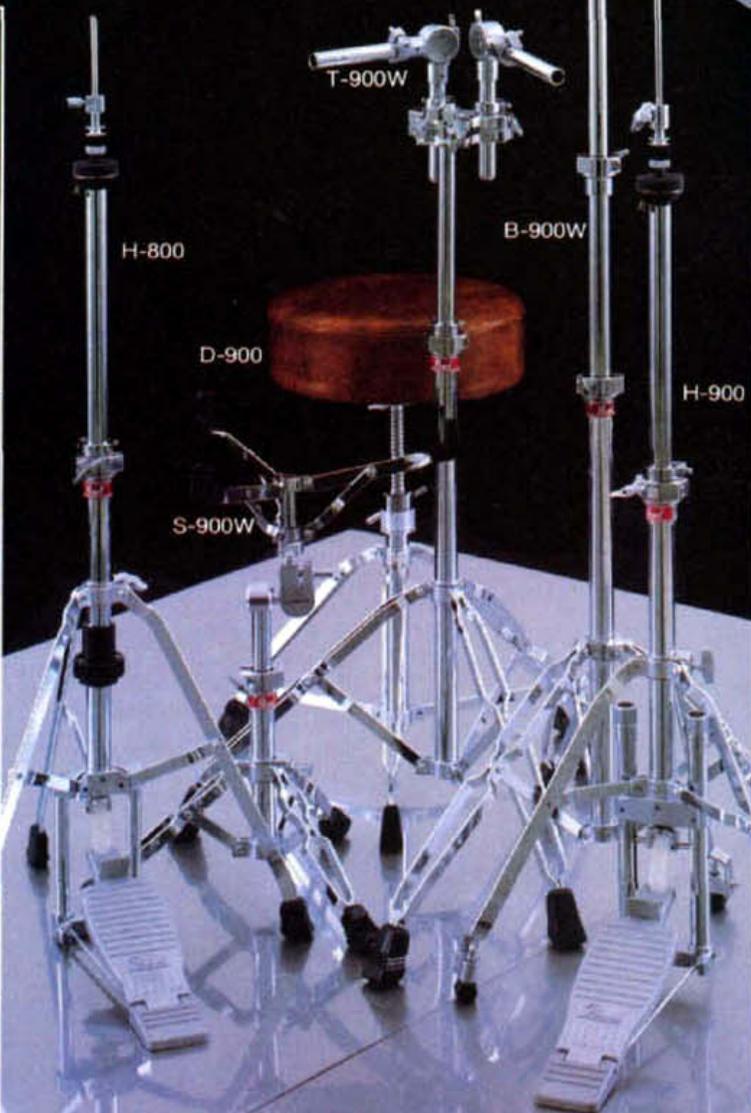
"Drummers have that extra energy—they want to do all these crazy things. And I think that people really love drums. So who knows? If we can keep programs like this going, maybe we'll see a drum battle ten years from now in Madison Square Garden!"



If you're looking for the strongest, most innovative hardware made, you can stop looking.

# Pearl® has it...

...and with Pearl, you have a choice! Select just the support you need.



1. Nylon bushing joint grips tube while protecting chrome finish. It also allows smooth adjustment and stays with just finger pressure tightening. 2. Special tips last longer, retain their elasticity, absorb vibration and the textured tip eliminates creeping. 3. Reversible tips give you the choice of either rubber or a spike to prevent creeping. (H-900) 4. Large knob lets you quickly adjust spring tension even while playing (H-800). 5. One positive multi-angle adjustment without plastic or metal ball at clamp allows you to set snare drum angle without changing base position. (S-900W) 6. Design of tilter post keeps wing nut from completely spinning off and folds flat against pipe for packing. Adds flexibility to your set-up, and sturdy enough for the largest cymbals. (900, 800 series) 7. Boom clamp is fully adjustable in arm length and angle. (900, 800 series) 8. Adaptor adds flexibility to your set-up, the design allows easy removal without having to slide over end of tube. (AX-30 adaptor)

A product of Pearl International, Inc., 408 Harding Industrial Drive, Nashville, Tennessee 37211

In Canada contact Pearl Music Division, 161 Alden Road, Markham, Ontario, Canada L3R 3W7

# JUST DRUMS

## LUDWIG HAMMERED-COPPER TIMPANI KETTLES AND NEW TUNING GAUGE

Ludwig announces the availability of hammered parabolic copper kettles to augment the tonal characteristics of *Professional Model* timpani. Precision hand-hammering machinery utilize craftsmanship and metallurgy know-how to shape and hammer the kettles to a brightness of tonal clarity not found on traditional copper kettles.



The hammering of Ludwig copper kettles works to harden the material for a more rigid and stronger bowl, while creating a more tempered parabolic bowl for greater resonance and projection. Available on *Professional Model* timpani only.

The new tuning gauge is pedal operated and fully adjustable. A direct linkage to the footboard combined with

gauge located in front of player, provides for precise tuning and adjustment of gauge letters as well as fine tuning swivel linkage. Tuning gauges are available as an add-on feature to existing *Professional Model* or *Standard Model* timpani. This new gauge can be ordered factory installed on new timpani or added on at a later date. Available in all kettle dimensions, 20" through 32".

## NEW SOLO AND PIPE BAND DRUM FROM PREMIER PERCUSSION

Premier's *Super Royal Scot* snare drum has been the most widely used snare drum in pipe bands throughout the world. Because of its clean sound and qualities it has also been used by many of the world's best solo drummers as the only drum that will really show off their capabilities in international competitions.



Premier has completed the job by introducing a new woven drumhead called *Fibreline*, made from *Kevlar* for exceptional strength and sound, and available in 14" batter and snare versions. The head material is properly "lapped" into its support hoop to prevent pull-out under high tension, a thin coating protects the material from damaging ultra-violet rays, and the prices are very competitive. Quote numbers 2984 for the batter head and 2994 for the snare head when ordering.

Now, because sounds are changing and the drummers' needs are more demanding, the Premier *Super Royal Scot* has been totally updated. Called simply the *S8I*, the new features include stronger shell, die-cast aluminum stress rings in place of the usual tension hoops, fixed bottom straight-lay wire snares with height and tension adjustment and improved support bars, and the latest carrying hook.

## KRAFT CASTANET MACHINE

This machine is designed to let both top and bottom castanet move freely, just like you would play them in your hands. The springs adjust to any desired tension. Since the tension comes from the top of the castanets, it makes adjusting easy and accurate.



For more information contact David Gaston, 3563 Orange Ave., Long Beach, CA 90807.

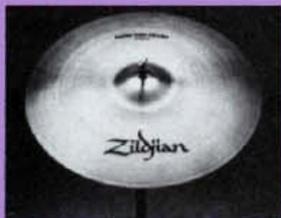
## YAMAHA TOUR SERIES DRUMS

Yamaha *Tour Series* drums feature shells of birch, laminated with Philippine mahogany. Built to the same standards as the *Recording Series* drums, the *Tour Series* is designed to meet all performance requirements from the road to the recording studio. *Tour Series* drums are

available in a variety of kit configurations with four finish options: Black, White, Red and Natural Wood.

The Yamaha *Seven Series* hardware represents the same standards of design and construction as the *Nine Series* with a slightly scaled-down size and weight.

## ZILDJIAN PAPER THIN CRASH CYMBAL



The Avedis Zildjian Company has announced the addition of a new Paper Thin Crash Cymbal to its Avedis Zildjian Cymbal line. "Our objective is to provide a thinner, quicker-responding cymbal to studio and drumset players, orchestra musicians and percussionists," said Armand Zildjian, company President.

With a cup size similar to the present Zildjian Thin Crash, the Paper Thin Crash is slightly flatter, with a fluid taper. It has a somewhat smoother finish and large amount of shimmer.

The new Paper Thin Crash cuts out quickly, yielding a sound which is clear, crisp, and exceptionally fast with a sensitive response. This new cymbal is available in 14", 15", 16" and 17" sizes.



## 20TH ANNIVERSARY THUNDER TIMBS FROM LP

Rafael Irizarry, New York City timbalero, is shown with his new 20th Anniversary *Thunder Timbs* from Latin Percussion, Inc. (The bells shown are new *Esoteric ES-1* and *ES-2*.)

The *Thunder Timbs* are a 15" and 16" deep-shell version of the *Tito Puente Model* Timbales and are well suited for a wide variety of musical applications. They're a powerhouse of sound which give the volume to fill the biggest hall and be heard over the largest band.



*Long Island Drum Center*

ALL MAJOR BRANDS

MAIL ORDERS ANSWERED PROMPTLY

TOLL-FREE 800-645-9545

Manal  
2204 Janszlem Avenue  
Merrick, NY  
(516) 781-0777

Suffolk  
223 Commack Road  
Commack, NY  
(516) 499-0455

Queens  
252-08 Northern Boulevard  
Little Neck, NY  
(718) 428-8800



IM76

IM80

IM70

# A Lesson On Miking Your Drumset... Brought To You By Ibanez, Tama, And Joe English.



The IM76. . .for the low end, such as floor toms and bass drums.



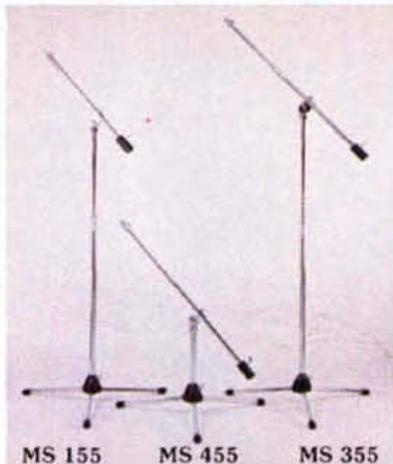
For clean, bright highs from cymbals, bells or gongs. . .the IM80.



And for penetrating sound with a sharp attack. . .the IM70.

When I heard that Ibanez had come up with a new line of microphones designed exclusively for use with drums, I was anxious to hear the results. If you have experience with miking drums, you know how their sound can present a problem. And because drums *are* so unique as a sound source, it's important that each area of the set is handled in the right way. Now, Ibanez has virtually eliminated drum miking problems with the introduction of their Tech II microphone line. The Tech II line has been carefully designed to accommodate every aspect of percussive sound, from the splash of a cymbal to the kick of your bass.

## Tama Strongman Mikestands



MS 155

MS 455

MS 355

What's the biggest problem with mike stands when it comes to miking drums? You've got it. . . "Boom Sag." You've probably been faced with this problem many times but just didn't know what to do about it. Most mike stands weren't designed to hold up under the kind of heavy duty usage required in drum miking. The answer to this problem is simple. Tama Strongman Mike-stands. Tama mikestands incorporate many of the same rugged features found in Tama's Titan line of hardware, so you know it's the strongest you can buy. Thanks to Ibanez mikes and Tama mikestands, there's finally a complete system for miking your drums.

# Ibanez®

# TAMA®

For a full color catalog send \$2.00 to: Ibanez/Tama Dept. MD: P.O.Box 886 Bensalem, Pa. 19020;

P.O. Box 2009 Idaho Falls, Id. 83401; 17421 B East Gale Ave. City of Industry, Ca. 91748; In Canada: 6355 Park Ave. Montreal, PQ H2V 4H5

# ADVERTISERS INDEX

Action-Reaction .....	83	Milestone Percussion .....	65
American Percussion .....	99	Modern Drum Shop .....	96
Aquarian Accessories .....	69	Muscara Music .....	111
Armen Percussion Concepts .....	65	NJ Percussion Center .....	31
Calato .....	32	NuVader Cymbals .....	47
Camber Cymbals .....	35	Ohio University .....	87
Corder Drum Company .....	54	Pace, Ralph .....	56
Countryman Associates .....	56	Paiste America, Inc .....	7
Creative Drum Shop .....	69	Pastore Music, Inc .....	66
Danmar Percussion Products .....	69	Pearl International .....	113
Dean Markley Stix .....	53	Percussion Center .....	81
Delcam Music Studios .....	107	Percussion Institute of Technology .....	91
Discount Music & Drum World .....	97	Percussion World .....	80
Doboe, Chet .....	72	Pied Piper .....	64
Drum Wear .....	72	Precision Drum Company .....	66
Drum Workshop .....	94	Premier Drums .....	3
Drum World .....	85	Pro-mark .....	45
Drummers Collective .....	31	Reed, Ted .....	42
Drummers World .....	83	Remo .....	46,48,52,89
Drums Ltd. ....	95	Resonant Drum Sticks .....	96
Drums Unlimited .....	100	Rogers Drums .....	5
Duraline .....	46,48,52,72	Rolls Music Center .....	99
Freeport Music .....	81	Sabian Cymbals .....	49
Gang Bang Products .....	87	Sam Ash Music Stores .....	91
Gretsch .....	Inside Back Cover	Shure Brothers .....	73
Imperial Creations .....	54	Simmons Drums .....	57
J.C.'s Drum Shop .....	66	Slobeat Cymbal Cleaner .....	81
Klic-Trac .....	83	Sofia, Sal .....	101
Latham, Rick .....	99	Sonor Drums .....	41
Latin Percussion .....	33,93	Sound Concepts .....	34
Long Island Drum Center .....	31,45,65,80,92,114	Stanley Spector .....	39
Ludwig .....	Inside Front Cover	Tama Drums (Hoshino) .....	43,58/59,67,115
Lug Lock .....	80	Taw's Sound Company .....	38
Manny's Music Store .....	55	Valley Drum Shop .....	97
May EA .....	109	Vic Firth .....	37
MD Back Issues .....	61	Yamaha .....	50,51
MD Library .....	105	Zalmer Twin Pedal .....	85
Mechanical Music .....	42	Zildjian .....	Back Cover
Mel Bay Publications .....	36		

## MAY'S MD



**EARL  
PALMER**



**Chad Wackerman**

**Plus:  
Terri Lyne Carrington**



**Eli Konikoff**

**AND MUCH MORE DON'T MISS IT!**

Standard of the World since 1883!



For nearly a century the Gretsch signature has been the hallmark of wood drum craftsmanship.

The Gretsch dedication to the quality manufacture of 6-ply

fine wood laminated shells is reflected in the unique sound of Gretsch wood drums.

Chosen by the world's finest percussionists for sensitivity, accuracy and resonance —

Gretsch remains at the music forefront with  
THAT GREAT GRETSCHE SOUND!



P.O. BOX 1250  
GALLATIN, TN 37066  
615-452-0083

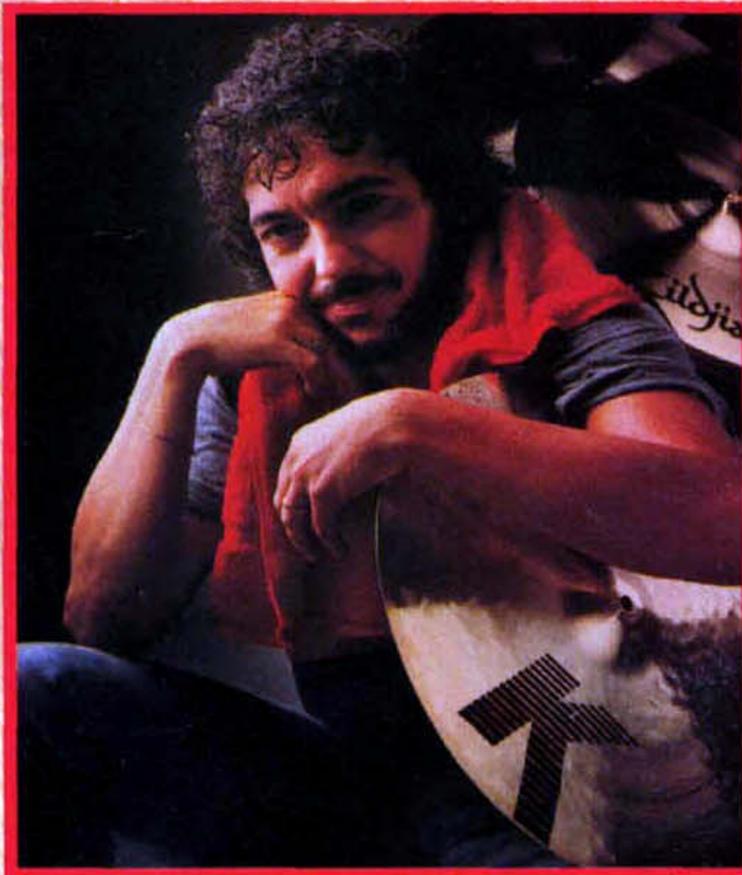
# STEVE GADD. HOT ON ZILDJIAN.

The man is hot! And he should be. No less than Chick Corea put it this way: "Every drummer wants to play like Steve Gadd because he plays great. He plays everything well. He could very well go on to become one of the greatest drummers the world has ever seen." As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

**On Practice.** "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my playing. Like on '50 Ways to Leave Your Lover... I used my left hand on the high hat for the whole section—it was a little thing I'd been practicing and it just worked out."

**On Control.** "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps me tremendously."

**On Effects.** "After I graduated from Eastman, I played in a rock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different lengths and hung them on



Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

a rack that I built. I'd use them for the free sections in the music."

**On K's.** "Art Blakey gave me my first set of K. Zildjian's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface...it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

**On A's.** "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

**On Zildjian.** "Zildjian to me is the foundation. I play Zildjians because that's what's in my heart. I love the sound, the feel, the history...I love the quality and the status of a Zildjian."

If you're a serious drummer, chances are that you, like Steve, are already playing Zildjians. For 360 years, they have been the overwhelming favorite of drummers worldwide.

For your copy of the Zildjian Cymbals and Accessories Catalog, along with a Steve Gadd poster, send \$3.00 to Dept. 16. **Avedis Zildjian Company**, Cymbal Makers Since 1623. Longwater Drive, Norwell, Mass. 02061, USA

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**Zildjian**  
The only serious choice.