

# MODERN DRUMMER

JULY 1978  
\$1.75



A Contemporary Publication Exclusively for Drummers

THE L.A. SCENE

ED SHAUGHNESSY

JOHN GUERIN

RUSS KUNKEL

BACKING  
SINGERS

JOE & JEFF  
PORCARO

PRO DRUM SHOP  
HOLLYWOOD

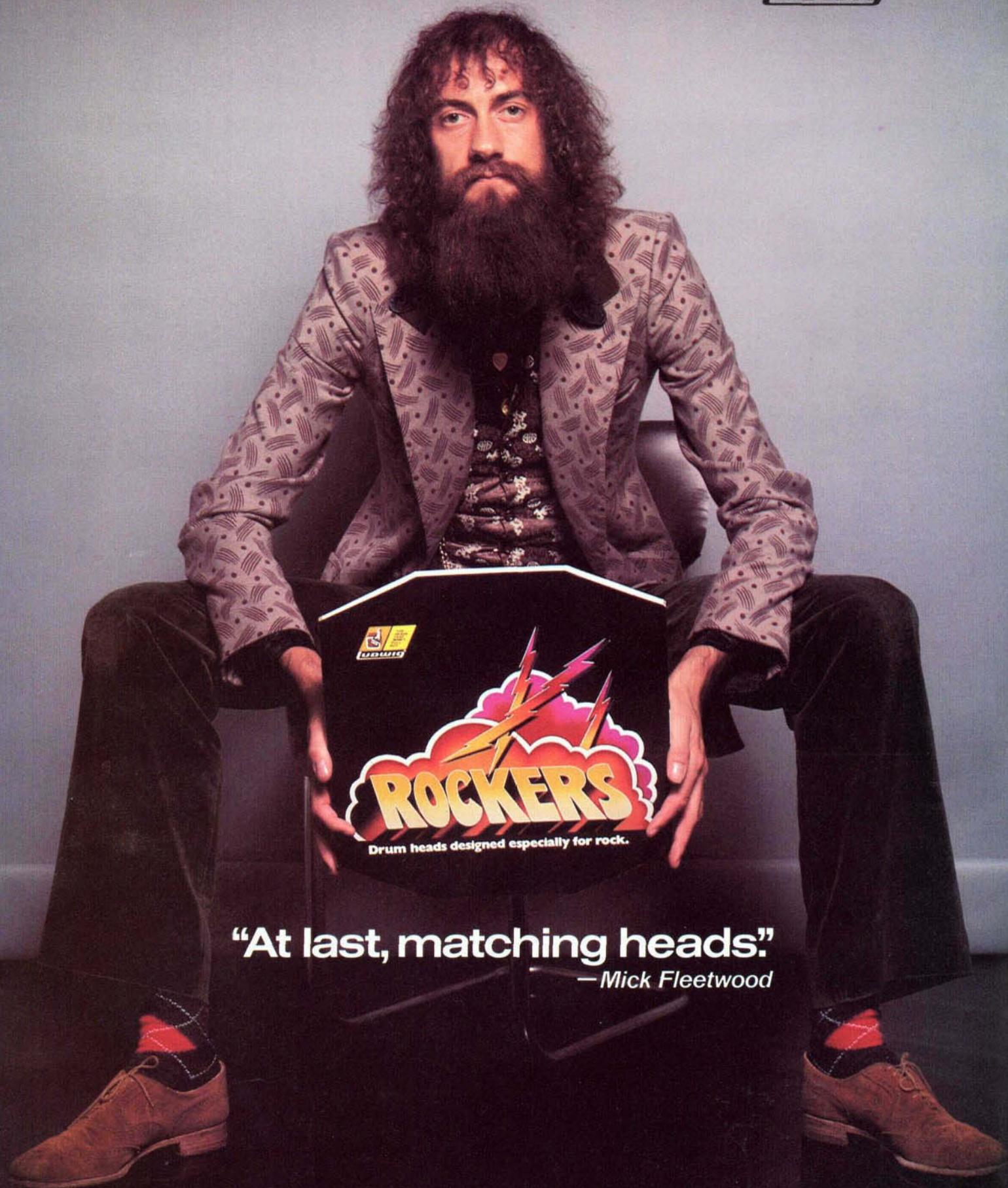
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# EDITOR'S OVERVIEW



There's probably nothing more personally satisfying than being at the head of a team whose product continues to evolve. MD's improved graphic appearance began in April, when numerous design changes were incorporated. Our press run, nearing the 15,000 mark, enabled us to enlist the expertise of a better equipped printing house with more to offer in terms of graphic options. We've continued the trend with an increase to 48 pages, more vivid use of photographic material, and a full color cover. We're hopeful you will enjoy what we've done.

July represents our first theme issue; a 'Hooray for Hollywood', if you will. MD has a team of dedicated Californians who do a marvelous job for us all year long. This is their shining hour.

Of course, L.A. isn't exactly Paduchville, Iowa, either. We had a pool of talent to draw from. Ed Shaughnessy, as a member of the NBC Orchestra on the Carson *Tonight Show*, is perhaps heard by more people than any other drummer in the world. Ed's drive, finesse and impeccable taste is aired into millions of living rooms, nightly.

John Guerin and Russ Kunkel. Two L.A. drummers always in great demand. Both have some interesting thoughts for drummers, on either coast.

Surprisingly enough, two more of L.A.'s busiest players are from the same family. Our profile on Joe and Jeff Porcaro highlights the busy world of this unique father and son team, whose major studio work is a sure sign of their outstanding professionalism. The Porcaros exhibit an interesting contrast in views; indicative of the two generations they represent.

And our second Shop Hoppin' tribute goes to Hollywood's Professional Drum Shop, one of the most intriguing spots for drummers in the country.

Surely it was impossible to include everyone we'd have liked to in this issue. We know we've left out a great deal of fine people. But, we'll be back on the coast again soon, to focus in on the many magnificent players not included here. Nonetheless, our thanks to those artists who were a part of this close-up, and to the fine west coast team who put it together. California dreamin' — great fun.

# MODERN DRUMMER



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## READERS PLATFORM

The January '78 issue of MD contained an article by Mr. Fred Wickstrom (A Curriculum for the College Bound Percussionist) in which he stated, "I have found no college or university with a major in drumset performance."

It's true, there aren't many Colleges where a major in drumset performance is offered, but there is one in Western Canada. Persons interested in a two year music program where the emphasis is on drumset should address inquiries to the Percussion Department, Grant MacEwan Community College, 10045 156th Street, Edmonton, Alberta, Canada T5P 2P7.

KEVIN DRAKE  
EDMONTON, ALBERTA, CANADA

Congratulations on a terrific and informative magazine. As the only female in an all male high school band percussion section, I, of course, would love to see more on female drummers. How about it?

ALIYAH BARUCHIN  
SHORT HILLS, NEW JERSEY

I'd like to make the following suggestions: Please include prices in your reviews of new books and equipment. Also, how about some product evaluations? We're in a percussion revolution and no one can possibly have the time or money to try out everything. Thanks for a much needed magazine.

DANNY EVERMAN  
PENSACOLA, FLA.

Your magazine is well appreciated and I've enjoyed reading everything within. However, I'd like to know why such a great publication could let a great drummer such as Danny Seraphine of *Chicago* go unnoticed? Danny has to be one of the best jazz-rock drummers around. I've been an avid admirer of his for the last ten years. He's worth reading about, so please, how about it? I'd like to see an interview and learn something of the man.

FRANK CORTELLINO  
ATLANTA, GEORGIA

Would you people please do an article on the controversy between weight lifting, dynamic tension, and drumming. I've been experimenting with it and I have a great deal of unanswered questions. Perhaps Billy Cobham or Lenny White might be of some help.

R. TURKOWSKI  
PHILADELPHIA, PA.

I was interested to read the comments of a reader from Jackson Heights, New York in the January issue of MD (Readers Platform). I fully agree that it is very difficult to extract a full, deep sound from small drums. However, there is more involved here. The problem is getting the tone between the 12" tom and the 13" to be proportionately equal to the tone between the 13" and the 16". It can be difficult to keep the steps between the toms equal. I found it most interesting (after some basic math) that the volume of the 13" is 31% greater than the 12". Yet the 16" is 170% greater in volume than the 13". One can easily see the necessity of considering the difference in volume between drums in your set to achieve a more "together" sound, and to keep head tension even.

STEVE KRIZAN  
TABER, ALBERTA, CANADA

How about a listing of available teachers on various percussion instruments grouped by area? Do you have any idea how hard it is to find a good conga teacher in New Jersey? I'd also like to see an occasional feature on those unknown, but deserved, steel drummers and tabla wizards; the kind you find playing some outrageous music on the corner of 8th Avenue and 52nd Street in New York — for spare change.

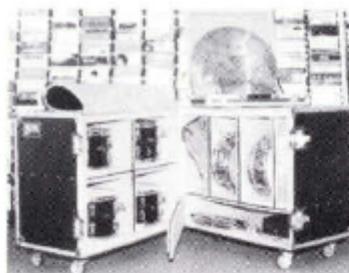
TOM BOETTGER  
MORRISTOWN, NEW JERSEY

It seems like your magazine is gradually building some sort of a fraternity amongst all drummers — and that's good. Congratulations.

DICK BALLARD  
LANSING, MICH.



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I am certain I'm not alone in my desire to see an in-depth interview with the dynamic Steve Gadd, certainly one of the most driving and rhythmically innovative drummers on the music scene today.

RICHARD MOORE  
VIRGINIA, MINN.

ED: An exclusive Steve Gadd interview will be MD's cover-feature for the upcoming October '78 issue.

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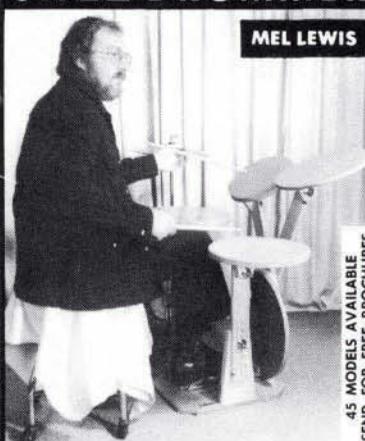
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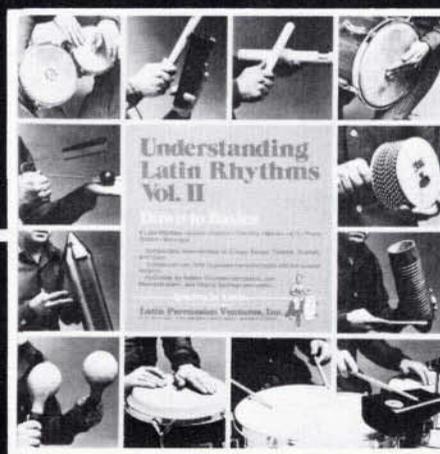
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# IT'S QUESTIONABLE



by JIM PIEKARCZYK

Q. Where can I write to obtain pictures or posters of my favorite drummers?

M.C.  
EAST HANOVER, NJ

A. Write the Avedis Zildjian Company, PO Box 198, Accord, MA 02018 and ask for a free copy of the Cymbal Set-Ups of Famous Drummers booklet. This contains color photos of famous drummers in action, along with individual cymbal set-ups, as well. Also, drop a line to the drum manufacturer that your favorite artist endorses.

Q. I'm interested in an article under Jazz Drummers Workshop by Peter Magadini in the January '78 issue of MD. He mentions two books both published under the title Musicians Guide To Polyrythms. Where can I send for these books?

B.L.  
ST. LOUIS, MO.

A. Write to Briko Publishing Company, 31 Kappele Avenue, Toronto, Ontario, Canada. M4N 2Z2.

Q. I recently added two stainless steel concert tom-toms to my wooden set. I'm having a problem blending them tonally with my wooden drums. Please help me solve this problem.

T.M.  
LONG BEACH, CA.

A. First, your problem must be dealt with from an acoustical standpoint. A good wooden set will produce a warm, resonant tone, whereas stainless steel has greater tonal projection and more brilliance. Since you are using wood and stainless steel together it will be necessary to muffle the stainless steel drums more so than the wooden. This will cut out some of the high overtones and lead to a more favorable blend.

Q. Where can I obtain information on purchasing a John Grey Autocrat foot pedal, manufactured in England?

G.D.  
CINNAMINSON, NJ

A. Information on the John Grey pedal may be obtained from Drums Ltd., 218 South Wabash Avenue, Chicago, Ill. 60604.

Q. Do you know where I can obtain books or any other information on drum construction and history?

M.V.  
HILLSBOROUGH, CA.

A. Locate any good book store or drum shop and order: Drums in the Americas by Dr. Joseph H. Howard (Oak Publications). This book covers the history and development of drums from the Pre-Columbian era to modern times. The best way to see how drums are made today is to take a tour of one of the major manufacturing plants. You might want to include this in your vacation plans some time in the future.

Q. In the October issue of MD (Vol. 1-No. 4) an insight into the Swiss Rudiments was featured, which I found most interesting. For several years now I have been trying to locate a book on this

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47 Harrison Street, Nutley, NJ 07110

subject entitled, *Basel Drumming*. I've written to many people and still no answer. Can you help end my search?

S.L.  
BEVERLY, NJ

A. Your search has ended. The *Basel Drumming* text can be ordered from *Drums Unlimited*, 4928 St. Elmo Avenue, Bethesda, MD 20014.

Q. I've been unable to get a good tone out of my toms with the bottom heads off. I usually play them with both heads on, but I want to be able to achieve a good tone and fast response either way. Could you please suggest something?

R.T.  
GLEN ARBOR, MI

A. I personally feel that you can keep both heads on the toms at all times and achieve a fast response along with a good tone. However, I would like to suggest you try different methods of muffling with both heads. Experiment with two internal mufflers — one on top and one on the bottom. Also, experimentation with varying degrees of tension on both heads should result in the precise sound you are trying to achieve. By eliminating the bottom head, you are cutting out the vibration that normally takes place, resulting in a slower response.

Q. I was wondering if you could help me locate a source for a wooden percussion instrument played with mallets, called the OSI Drum?

D.D.  
TRAVERSE CITY, MI.

A. The OSI Drum is manufactured by Oscar Schmidt International. Further information may be obtained by writing to them at Garden Slate Road, Union, NJ 07083.

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# ED SHAUGHNESSY



by Rob Cook

*Ed Shaughnessy has been playing drums since he was 14 years old in his native New Jersey. By 19, he was working with George Shearing at New York's Three Deuces. He's performed with the New York Philharmonic, the NBC and Pittsburgh Symphony, and the big bands of Count Basie, Duke Ellington, Tommy Dorsey, and Oliver Nelson. Today, Ed is one of the most in-demand drum set clinicians in the music world. He is most widely known for his resident gig with the Doc Severinsen NBC Orchestra on the Johnny Carson Tonight Show where he's in his fourteenth year as a regularly featured instrumentalist. Shaughnessy also works with Doc's band, his own band Energy Force, and does numerous recordings and clinics. This interview was conducted while Ed was in Michigan for a drum clinic.*

MD: What would an average day in the life of Ed Shaughnessy be like?

ES: Well, I usually start out the day with some recording dates in the morning, from 10 o'clock to around 1. After lunch and practice, it's usually about time for band rehearsal on the set of the Tonight Show. That runs from 3 to 4 o'clock or however much time is needed. The show is taped from 5:30 to 7:00 p.m. with no breaks. I'll usually have supper around 7:30. On nights when my band *Energy Force* is playing, the gig usually lasts from 9 to 1:00 a.m. The band gigs mainly around Los Angeles, but we'll be doing some touring. Unfortunately, we don't have an album out yet. The main problem has been finding a studio. There are very few studios interested in recording a band like mine.

MD: You travel quite a bit. With so much going on, do you ever run into any schedule conflicts?

ES: No, not at all, and that's mainly because of Doc's good nature. He's very understanding and easy to work with. I do a lot of in-store clinics, concerts, school clinics, and periodic out of town gigs with Doc's band. I can get occasional time off whenever I need it.

MD: You deal with every imaginable musical situation; live concerts, recording,

TV. Does your set-up or style vary with each situation?

ES: Not the set-up or style, as much as the tuning. My recording outfit is heavily muffled. All the toms are one-headed. On the Carson show, the sound is semi-muffled, more open than for recording. For live work, a full, open sound is needed. That's pretty much the way all players do it in those situations.

MD: What about your actual set-up?

ES: I've been using Pearl drums for five years, with no special modifications. I've got the 20" and 24" bass drums, 14" floor tom on the left, 16" and 18" floor toms on the right, and the Jupiter snare drum. The two mounted toms in the middle of the set are both 9 X 13. I have a cluster of three concert toms, 6", 8" and 10" on a single floor stand up on the left. I understand Pearl is going to catalog this exact set-up as the Shaughnessy 11.

MD: Is it true that you use wood-fiberglass on the Tonight Show, and solid fiberglass for live work?

ES: It used to be. But now I'm using strictly solid fiberglass. It's a bigger sound. More powerful and fuller in a contemporary way. It's big and flat, not big and ringy.

MD: What about heads? How often do

you change them?

ES: I use Remo CS on all the drums except the snare where I use an Ambassador weight coated. I just put some of the new Pin-Stripe heads on my small concert toms and I really like them. They're a little flatter than the CS heads and very little, if any, taping is required. As far as changing heads, it depends on how much they're played. On my busy drum sets I have to change them fairly often. When I go to Vegas, we'll do two sets a night. I have to change the snare head at least once a week, sometimes every five days. I recommend changing them as soon as you get that shiny spot. Most of the zip is gone at that point.

MD: How do you tune your set?

ES: My bass drums are tuned a minor third apart. The toms are also tuned in minor thirds, starting from the largest floor tom and working up. Some people use fourths, others a major third. I don't feel the pitch is that critical, as long as when you go down the toms on a multi-tom set, it sounds like you're going down.

MD: I'm sure you're frequently asked why you use 20" and 24" bass drums.

ES: Sure. And it's a very good question. You see, I've never treated the pair of bass drums as one sound. Many people feel that

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# SWINGER ON STAFF

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by having two bass drums you can get twice as much of one sound. But I get two very different sounds. It's much hipper for rock to have the power on the right foot off-beat, and complement it on the other foot. It gets me in the feel of the sound.

MI): How about your cymbal set-up?

KS: It depends on the situation. A typical set-up is a pair of 15" hi-hats, a couple of 18" medium-thin crashes, and a 22" ride. I'll also use 14" hi-hats. I like a couple of 20" mini-cup rhythm cymbals for recording. They're very distinct and don't build up so you lose the ride sound. I use a *Rock 21"* for live work. It's a dynamite cymbal, very powerful.

MD: Let's talk about miking for a moment. Do you place the mikes, or do you work with the engineer on placement?

KS: Microphone placement is left strictly to the engineer. He knows his room and the sound he's going for. Sometimes, in the studio, I get the feeling they're miking my nose. There can be anywhere from two to ten mikes on the outfit.

MD: How about the Carson show?

KS: Three mikes. The 24" bass is miked. There's also a mike between the snare and the hi-hat, and an overhead. The overhead is an AKG Condenser. The other two are Shure mikes.

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**" . . . THERE IS REALLY NO ACCEPTABLE SUBSTITUTE FOR A GOOD TEACHER. YOU MIGHT GET YOURSELF THERE SOONER OR LATER ON YOUR OWN, BUT WHATEVER YOU LEARN THAT'S GOOD, YOU COULD'VE LEARNED A LOT FASTER WITH A TEACHER."**

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MD: Have you ever done anything with electronics?

ES: Yes. I use Maestro contact mikes, fastened right on to the heads. I run them through the effects, like a phase shifter, and filters, controlling them with foot pedals on the floor near the hi-hat.

MD: What type of stick do you use?

ES: The Pro-Mark 707. It's not anything radically new. Just a glorified 3A with some extra length, some heft on the taper, and made from white oak. The problem for most drummers who play the kind of music I do, is that the stick breaks right below the bead. Every stick maker you can name makes a good, stocky stick with a fast taper to the bead. We took the 3A and made it a bit longer. We added 1/16th" to the taper and it really beefs it up. My sticks only go when they're just plain worn down so far that they're unusable. I've got sticks that I can hear when they pass my ears, they're so feathered.

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**"... I'VE NEVER TREATED THE PAIR OF BASS DRUMS AS ONE SOUND . . . I GET TWO VERY DIFFERENT SOUNDS DOWN THERE."**

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MD: Your stick model has a big ball tip, doesn't it?

ES: Right. That tip makes for the fattest sound on cymbals. I use the wood tip.

MD: You don't have the stick breakage problem many drummers have. How about heads'?

ES: Drummers who go through sticks and heads are playing wrong. If they play into the drum with a downward drive, instead of pulling the sound out of the drum, they're not only going to break equipment, but choke off the sound, as well. Same thing with cymbal technique. Cymbals can shred sticks if they're not played correctly.

MD: How did you get involved with Indian rhythms, and tabla?

ES: I've been a great fan of Indian rhythms since I was about 16. In 1966, while I was in New York, I was fortunate enough to meet Allarahka. It turned out, he was a fan of mine. I studied tabla with him for several years. (Ed. Note . . . Allarahka is the virtuoso tabla player with Ravi Shankar.) Indian rhythms are a real trip for your head. It isn't something a drummer would need in the work-a-day world, but it is immensely helpful. It was the reason I was able to sight read the Don Ellis book, and do a fairly good job. And that's a hard book, with all those meters.

MD: How would you define a good solo?

ES: I'd rather define a good rhythm player first. In my book, that has to come before the solo. First, he's got to be a sympathetic player, and have a good enough ear to pick up cues from the other musicians. He has to know what's happening with the tune. Second, he's got to have good rhythm and that means more than keeping a beat. It means carrying the band. Lastly, we're back to diversity of style. At the very least the drummer should have a working knowledge of latin, jazz, and rock. Now to the solo. It should be interesting. Loud, fast playing doesn't make an interesting solo. A solo must have pacing, a structure built with some originality. One of the most important things with a solo, is knowing when to stop. An excellent solo can go sour if it's dragged on too long.

MD: Do you do much teaching now?

ES: No. I haven't had any regular students for the last five years. I taught for about fifteen years in New York. I regard my clinics as teaching. I do them to leave something, to communicate.

MD: Is it true, you still continue to practice a great deal?

ES: Absolutely. A minimum of two hours a day, mostly on muffled drums. I normally practice an hour at home, and an hour or so at the studio.

MD: What kind of a practice session do you recommend?

ES: It should start out with warm-ups. Single stroke rolls, rudiments, that sort of

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**"I'VE ALWAYS STRESSED TO MY STUDENTS THAT THEIR GOAL SHOULD BE TO MAKE MUSIC WITH OTHER PEOPLE. THEY CAN'T JUST WORK ON SOLOS BECAUSE NOBODY IS GOING TO HIRE A SOLOIST WHO CAN'T CARRY A BAND."**

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thing. I also recommend practicing on the drums. You should practice drums to learn how to play drums. Nobody is going to hire a great pad player. Of course, there are times when it's just not possible either because of money, or the neighbors, or whatever. Then, I'd suggest a practice pad set. If a whole set wasn't possible, than a couple of pads plus some telephone books or pillows. Just so there's something to hit where you would normally have a drum or a cymbal. Next, some time should be spent reading books like Joe Cusatis' *Rhythmic Patterns for the Drum Set*. Roy Burns has a nice record-book combination called, *Big, Bad and Beautiful*. It's very unique and very helpful. There should be more like it. Then, finish up by listening and playing with the headphones either halfway up off the ears, or on just one ear.

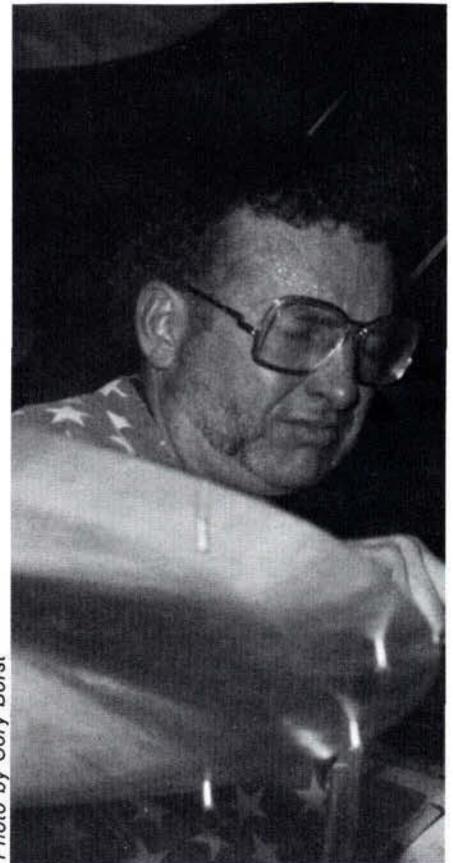


Photo by Cory Borst



**"DRUMMERS WHO GO THROUGH STICKS AND HEADS ARE PLAYING WRONG. IF THEY PLAY INTO THE DRUM WITH A DOWNWARD DRIVE, INSTEAD OF PULLING THE SOUND OUT OF THE DRUM, THEY'RE NOT ONLY GOING TO BREAK EQUIPMENT, BUT CHOKE OFF THE SOUND, AS WELL."**

This gets the sound close enough so you don't drown it out with the drums, but you still hear your instrument as it really sounds. This sort of practice, and of course practice with live musicians whenever possible, makes for better ensemble players. I've always stressed to my students that their goal should be to make music with other people. They can't just work on solos because nobody is going to hire a soloist who can't carry a band.

MD: Many drummers complain they cannot take lessons because there simply aren't any qualified teachers in their area. What would you suggest for them?

ES: Before I answer that, I'll say that there is really no acceptable substitute for a good teacher. You might get yourself

there sooner or later on your own, but whatever you learn that's good, you could've learned a lot faster with a teacher. When there simply is no teacher, I guess my advice would be to get records. Out of an average day's two hour practice session, at least 45 minutes should be spent playing along with records. And I'm talking about a broad segment of music. Even the heaviest Led Zeppelin freaks should listen to things other than Led Zeppelin. They should have at least one or two recent albums by Maynard Ferguson, and albums by Count Basie, Woody Herman, Duke Ellington, Buddy Rich. By listening to big bands, heavy rock, Ohio Players type stuff, and the jazz-rock fusion, they will become total players, and more likely to work.



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# JOHN GUERIN

## *Stretchin ' Out*

by Susan Alexander

"I want to create a feeling to a mass of people instrumentally, one that permeates their inner self, that gives them a feeling. We don't have lyrics to rely on and that makes me feel the best," states drummer John Guerin.

Guerin is one of the busiest session musicians in Los Angeles, playing record, television and movie recording dates. As the former drummer with the LA Express (a musical cooperative comprised of LA session players) Guerin became recognized among a wider listening audience.

The LA Express gained prominence working with Joni Mitchell on her *Court and Spark* album. The group toured and recorded extensively before disbanding late last year.

"I'm forming a new co-op band that may be called the LA Express or it may have a different name. We are regrouping and hope to have a record out this summer. Victor Feldman and Peter Mauner will be a part of it. I may replace the tenor sax as a lead instrument with a synthesizer player."

Guerin's basic drum training began "when I was five or six. I started playing on magazines. My uncle played drums. He was an amateur who played with records. I'm self taught. I learned to play with Count Basie records. My experience when learning to play was so diversified, I got a chance to play in big bands, small groups and for dances when I was growing up."

I asked Guerin about his favorite musicians. "I just remember two or three that stick in my mind. I realized the first time I heard Charlie Parker, that was the kind of music I would like to play. Then Thelonius Monk was my favorite and so on. The feeling that those two people gave me ..."

Guerin states that among drummers, "I have a lot of favorites, and one influence that really emotionally hit me has been Buddy Rich, even though I don't play like him, I like Philly Jo, and Art Blakey, and I really like Tony Williams. There hasn't been anyone like him since. As far as innovators, it's Buddy and Tony."

Every drummer has a different routine for practicing. According to Guerin, "I haven't practiced in ten or fifteen years. I'm just about to start again. When I was 19, I practiced six hours a day for about three months. I feel a need to do three months of practice; the next three months it does me good. With the LA Express or with the new band I'm forming, one week is enough, and if there's some technical thing I'm trying to get, I just go to the hotel room and work it out."



Many people feel a drummer loses the mental edge quicker than the physical edge during layoffs. Guerin agrees, "I'm convinced that your mental edge is most important. When you get a group and get a magic about a groove, it happens when you are not concentrating on counting. It's better to relax and let it happen. I've gotten much better consistency just by breathing properly."

How essential is reading music? "I have to read music. I couldn't work in studios if I didn't read. It's really the easiest part of playing. When I joined the George Shearing group with Joe Pass, I wasn't a disciplined reader. The discipline in that band made both Joe and I good readers. The constant studio work keeps my chops up. When figures come up, you recognize the patterns."

"A lot of people don't write technically for drums because they don't know how, so they call on someone to make it happen. I did a whole ballet with Claus Ogerman called *Gate of Dreams*, and there was his book; there was nothing there except flashes — just stops and starts. You've got to be ready for anything in the studio. The music is always written out on TV and movie tracks."

The set up Guerin prefers for his drums is a "22" bass drum with the front head off, and four tom toms mounted on the bass drum. Two 10" drums, an 8 X 12, and 9 X 13. The two toms on the floor are 15" and 16". I use three cymbals — one ride and two crash, and hi-hats."

What quality does John look for in a cymbal? "Take a 20" ride, I like it to have definition with a lot of edge, but at the same time

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***"I FIND THAT IN CERTAIN KINDS OF MUSIC, YOU'RE LOCKED INTO PLAYING IT A CERTAIN WAY. I GET VERY BORED WITH THE PREDICTABILITY OF MUSIC AT TIMES. AS LONG AS IT'S MY BAND I'M PUTTING MY TALENT ON THE LINE WITH, I DON'T WANT TO BE PREDICTABLE."***

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have a darkness to the overall sound. The main thing is that I can dig into the cymbal without having it spread too much."

Guerin has also been working with Pollard Industries and is very enthusiastic about the new synthesizer drums. "I think they're an incredible supplement to the drum set and gives the drummer a lot more. The drums can be tuned so they can sustain a sound. You're not just locked into hitting an acoustic drum. It's been a big addition as far as making musical statements for me. I've used them in a lot of situations in the studio and with a band."

There are many new and varied materials used to make drums today. Which does Guerin prefer? "It's funny, but there's one thing I've noticed with the advent of electric, as opposed to acoustic bands; the drummer is no longer the overpowering force. Fiberglass and other hard surfaces throw the sound out and make it easier on me. I prefer fiberglass. With a be-bop kind of trip like Joe Farrell, I prefer a 20" bass with two heads on it, everything tuned very high — and wood drums."

Drummers sometimes find difficulty with sound reproduction at concerts. To combat this problem, Guerin states, "I hire a sound man that I trust. There's no way on stage that I can tell what's getting out to the audience. They may hear what I think is a dynamite set, but they can't hear the same frequencies due to the different acoustics. You gotta get a sound man with great ears."

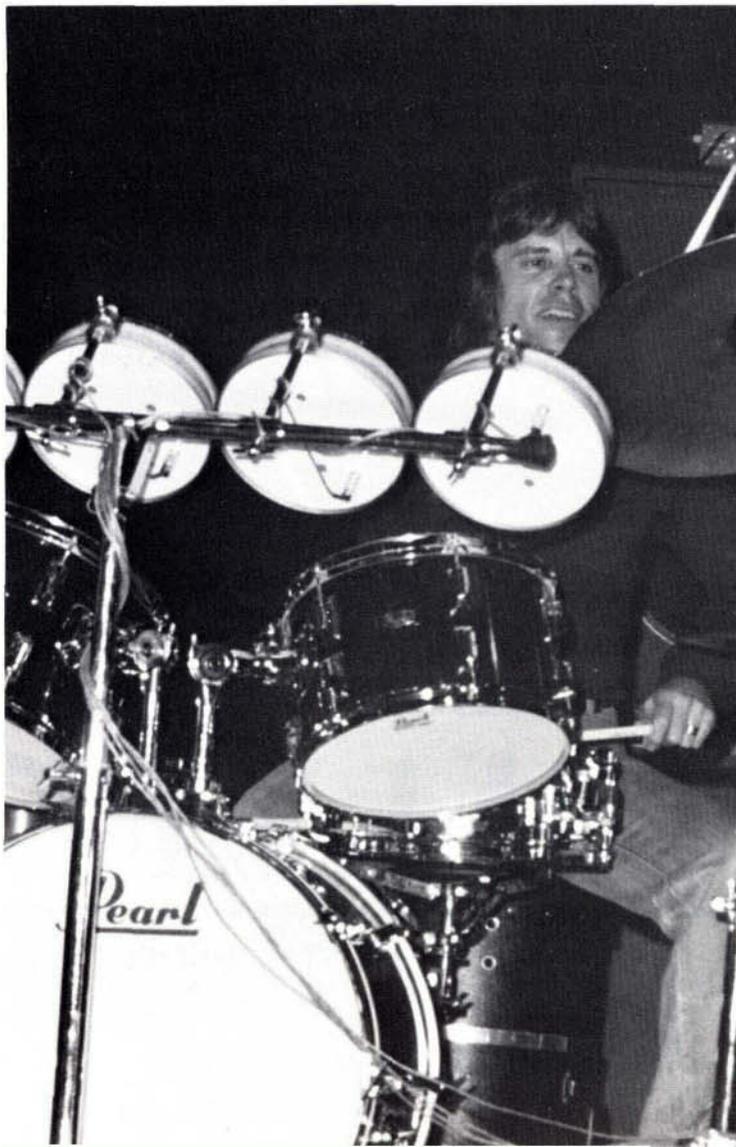
With many studio dates keeping him active, Guerin still finds time to work on his own projects. "I've been writing a lot lately with Joni Mitchell, Michael Franks and O.C. Smith. I'm working on a musical with Jay Gruska, who is a very musical pianist, writer and singer. At the same time, I'm developing a band that's going to stretch out a little more than the LA Express did — be a little more adventurous."

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***"I'M CONVINCED THAT YOUR MENTAL EDGE IS MOST IMPORTANT. WHEN YOU GET A GROUP AND GET A MAGIC ABOUT A GROOVE, IT HAPPENS WHEN YOU'RE NOT CONCENTRATING ON COUNTING. IT'S BETTER TO RELAX AND LET IT HAPPEN."***

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Having played such a wide variety of music, has Guerin's playing changed over the years? "It's changed because of compositions. It's constantly, subtly changing all the time, and it's only due to the way music is changing. It's changed with the advent of the marriage between rock and roll, and jazz. Rock has freed up a lot of my playing, and more and more I like interludes in given compositions to allow me to not play if I don't feel like it. I play to create effects and moods. I find in certain kinds of music, you're locked into playing it a certain way. I get very bored with the predictability of music at times. As long as it's my band I'm putting my talent on the line with, I don't want to be predictable. There's a balance there. With instrumental music, we should create a lot of moods, create climaxes and let them down. In order to be commercial, there has to be a show that has a certain amount of calculation in programming tunes, but if you do something all the time, you get bored with it."



# SHOP HOPPIN'

by Tracy Borst



Photos by Cory Borst

# HOLLYWOOD — USA

JULY 1978

"All drummers need inspiration to play better. We believe our clinics help to educate young drummers, to get them to think and talk about drums."

Those are the feelings of Bob Yeager, president of the Professional Drum Shop (PDS) in Hollywood, California. The shop opened in 1959, and has been a leader in percussion clinic presentation in the greater Los Angeles area ever since.

Recently, Yeager and his staff prepared a rock/jazz fiesta; perhaps the most ambitious clinic presentation of its type to be done in Hollywood.

"We had John Guerin and his jazz/rock combo, Jeff Porcaro and his rock/jazz group and Louie Bellson with his 19 piece "Big Band Explosion." Pollard Industries premiered the new electronic Syndrum, and Remo demonstrated Roto-toms. Ludwig Drum Company, Avedis Zildjian cymbals and Pearl Drums were also represented. We tried to stage a musical afternoon so drummers could see and hear the musical application of the drum set within various styles of music."

According to Yeager, the shop's involvement with clinics dates back to 1960, when they successfully presented a Ludwig spectacular. "Since then, we've had great clinicians, such as Ed Thigpen, Les De Merle and Max Roach. Joe Morello and Alan Dawson each did two clinics. Bob Tilles did a mallet clinic and the Paiste brothers did a cymbal demonstration. Of course, there has to be a commercial reason for clinics. We hope that drummers who do get inspired from seeing these fine musicians perform will come to the shop and talk drums, and maybe buy new merchandise."

Located across from the Musicians Union on Vine Street, the Professional Drum Shop rests in the heart of the musical and theatrical district of Hollywood. A specially constructed, colorful twin bass drum set is mounted above the shop entrance. Stars painted along the store front are each marked with the name of a well-known drummer. The store's slogan, "The Pro Shop Where the Pros Shop" was invented after the store had been in business several years.

"In the back of my mind, I think I always wanted to own a drum store. I knew what I liked to play in terms of equipment, but I didn't know how to buy from a manufacturer and sell to a customer."

Arriving in Hollywood with the Tex Beneke Band in 1953, Yeager decided it was time to get off the road and enjoy California living. Before deciding to open his own shop, Yeager worked in music stores to gain sales experience. He also went to Chicago to see William F. Ludwig, Jr.

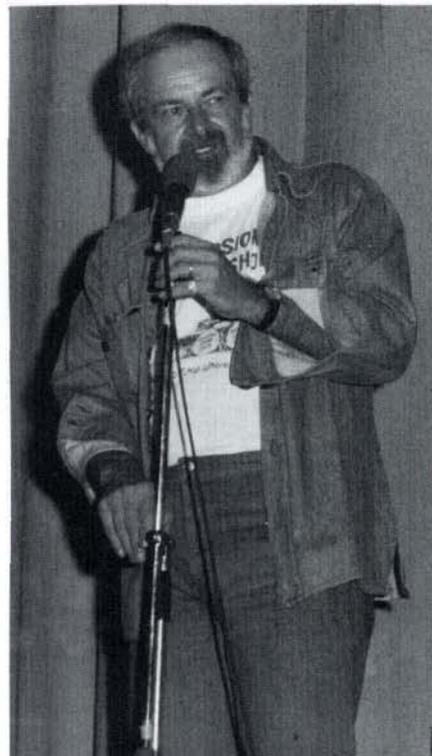
"Bill Ludwig introduced me to the late Frank Gault, then owner of Frank's Drum Shop in Chicago. They opened doors and helped me immensely."

Yeager also met Chuck Molinari, a local drummer, experienced in the purchasing and sale of musical instruments. According to Yeager, Molinari, "taught me the business."

In those early years, Art Blakey, Louie Bellson, Buddy Rich, Joe Morello, Shelly Manne, Elvin Jones, Gene Krupa, Ray Bauduc and Max Roach contributed to Yeager's success by promoting the shop on the road.

Even at the beginning, PDS was firmly committed to meeting the special needs of its customers.

"In 1960, a drummer from Baltimore came in and asked if we could mount three tom-toms on a bass drum. There weren't any commercial mountings at the time, so I made him a holder that would work. Louie Bellson called from a job he was working in Jersey one time, and asked if we could rig a stand that would hold two cymbals. We invented it for him. Requests and calls come in everyday for gadgets and holders that were unknown even a few years ago. We try to accommodate the



*PDS president Boh Yeager welcomes audience to a recent shop sponsored Rock-Jazz Fiesta.*



*The dynamic Louie Bellson performing with his hand was one of the outstanding highlights of the clinic.*



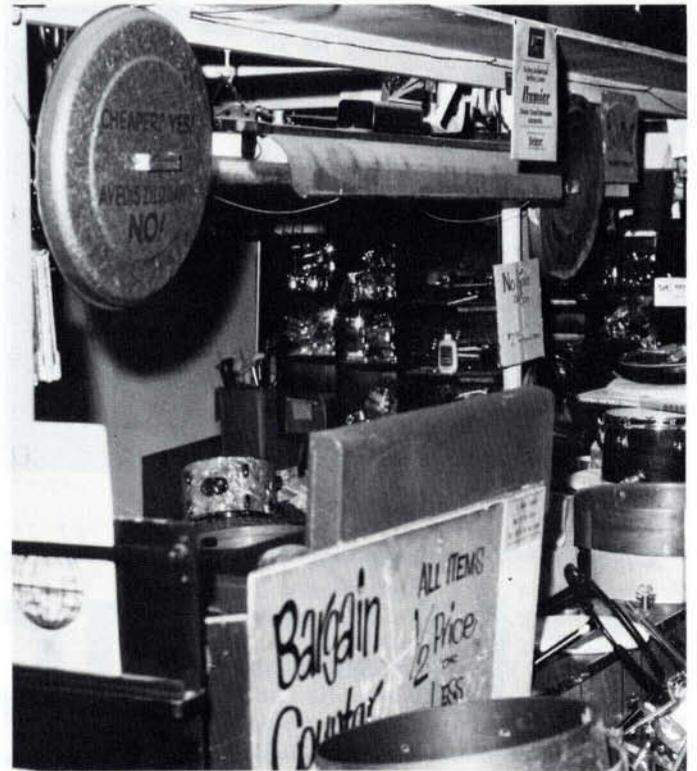
*A wide assortment of drum heads — always available at PDS.*



*Mountains of Gretsch and Ludwig drums serve as a backdrop for a barrel of drum sticks.*



*Rogers Drums, LP congas and Ms. Perc cymbal bags stacked in a corner of the shop.*



*The PDS bargain counter houses items of every type and description. The garbage can cover was a gift from Armand Zildjian.*



*Pearl, Sonor and North Drums fill display shelves. Huge selection of major lines makes this L.A. shop a virtual drummers' paradise.*

professional drummer. Whatever he wants, we'll do it for him," Yeager stated.

Yeager stressed the importance of cymbals to the working drummer and some years ago, constructed a special room in the shop where cymbals can be tested and matched. The vast array of gongs and cymbals displayed would fascinate any percussionist. Yeager has twice visited the Paiste cymbal factory in Switzerland and toured the Avedis Zildjian plant in Massachusetts.

Eye-catching items displayed in the shop include a large garbage can cover with the message "Cheaper yes—Zildjian no!" etched in red across the front. It was sent to Yeager from Armand Zildjian.

Another oddity is the square cymbal with the words "Don't be square—try Paiste."

"I asked Robert Paiste about making a square cymbal, and suggested that slogan

to him when he visited here in 1969. Early in 1977, he delivered one to the shop. We could have sold three the first day. I think there may be a market for the square cymbal. At least it won't roll away."

Percussionists from all over the world pass through Los Angeles and most of them find their way to the Professional Drum Shop. When the Bolshoi Ballet played in town recently, the Russian drummers accompanying the troupe stopped in for a visit.

"About 95% of our business comes from professional drummers, the other 5% from students who want to be professionals. Everyone gets treated alike here whether they're a top name drummer or a guy who only plays a job a month. We believe in service, integrity and quality. Our products are first rate and we have a price structure we adhere to. It's worked out successfully."

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# JOE PORCARO

## Like Father,

by Gary Farmer

*Surprisingly enough, much of the drumming heard in today's commercial media is aptly executed by a distinguished pair of performers, both of the same family, but of two different generations. The father, 48 year old Joe Porcaro, is responsible for a lot of the percussion recorded for such TV series' as, The Bionic Woman, Baretta, The Six Million Dollar Man and Wonder Woman, to name a few. He is also involved in starting a west coast school of percussion.*

*His son, 24 year old Jeff Porcaro, is also an active studio*

MD: Where are you originally from?

JOE: I was born in New Britain, Connecticut, which is about fifteen miles from Hartford.

MD: How did you first get interested in drumming?

JOE: My father was a drummer in an Italian symphonic band, those bands that used to march in the street. My father played the snare drum. I used to go along with him, and learned to read music from a friend who played the clarinet. I hadn't studied at all at that point because I was playing and marching with my father, learning by ear. I was just playing snare drum, and when I moved to Hartford I joined the CYO (Catholic Youth Organization). We wanted to get a jazz group going, but I hadn't yet played on a drum set. The first time I played on a set was when a friend of my father's left his set at the house. I set them up one day when my father went to work and started wailing away, but I broke the head. I hid it under the bed, (laughter). I was about 9 years old. Finally, we got the band started and one of the priests played piano. Emil Richards, a well-known percussionist here in L.A. was there and played the xylophone.

MD: What kind of drum equipment were you using back then?

JOE: My first set consisted of a bass drum from the bugle corps, a field drum mounted on the bass drum acting as a tom-tom, and another field drum for a snare. We also used the cymbals from the drum corps. That was my first set of drums. In fact, Louis Bellson played on that set. Our church was next to the State Theatre in Hartford where all the bands came through. There was a playground next to the theatre where all the neighborhood kids would hang out, and when the name bands came in, they would see us playing softball. All the bands had softball teams back in those days and they'd play us on Saturday or Sunday afternoons. The singer in the CYO band went back stage in the theatre one time, and got Louie to go to the rehearsal hall. He was very young, and had just joined the Tommy Dorsey band. That was a wild experience for me, watching Louie play on that funky old drum set.

MD: Speaking of Tommy Dorsey, I see your name here on his album cover.

JOE: The Dorsey band was the very first band I went on the road with. I was only with him a couple of months. From there I joined Bobby Hackett's quartet. I was also the house drummer in a jazz club in Hartford, so I got a chance to play with a lot of great people. This club would bring in people like Zoot Simms, Freddie Hubbard, and Donald Byrd.



MD: What about formal instruction?

JOE: I was self-taught until I turned sixteen. Then I realized my real ambition was to make it as a drummer, so I took a few lessons. I studied with a guy named Bob Shields, who was the drummer at the State Theatre. We worked strictly on reading, and playing the snare drum. Later, I met Al Lepak, and it was a whole new ball game with him. He had a system of working on rudiments that was very complete. He's the head of the percussion department at the University of Hartford, and turned out a lot of great players. He's responsible for me being here, along with Emil Richards, Bob Zimmitti, Rich Lapore, and a lot of others. Al made musicians out of us. I was with the Hartford Symphony, and played almost every opera that had ever been written. But, my major ambition was drum set. Eventually, that CYO thing developed into a sixteen-piece big band. We'd play all of the big band charts. When I was sixteen and seventeen, I'd rehearse with a lot of the big bands around town, and jam every Sunday afternoon. There were a couple of black clubs where we'd go to jam and sit in during the week. That's where I first met Horace Silver.

*continued on page 18*

# Like Son

drummer with an astounding list of credits, considering his youthful age. Jeff has worked with pop-rock artists Boz Scaggs, Steely Dan, Seals and Crofts, Sonny and Cher, and Barbra Streisand. He is also currently co-leading a band with keyboard player David Paich. The group is called Toto, and it's projected to be one of the hottest recording groups ever.

Both interviews were conducted separately in the cozy garage-reformed studio of the Porcaro home in Sherman Oaks, California, just north of Hollywood.



Twenty-four year old Jeff Porcaro was born in Hartford, Connecticut and first got interested in drumming due to the influence of his father. He began playing seriously at age seven though he is sure "I was playing even earlier than that. Only my father would actually know when I got started." Formal lessons initially came from papa Joe, followed by further studies with Bob Zimmitti and Rich Lapore. Jeff clearly remembers his early drumming years.

"I was using my father's drums, and when I was thirteen I got into a rock band. I remember walking home from school one day and a friend came running down the street and told me I got a new drum set. Some kid had won a Slingerland champagne sparkle set in a poker game and he sold it to my father with cases and cymbals for something like \$250. It consisted of an 8" X 12" and 16" X 16" tom, 22" bass, a snare, and a couple of cymbals, 20" and 18". I was only aware of my father's work back then. I listened to other drummers, but I wasn't really aware of them. Eventually I left high school. I didn't actually graduate, but I did get a diploma. I got this gig with Sonny and Cher and I left a week or two before finals. I never took the finals, but they gave me a diploma anyway. I had to tell them how much I'd be making, and why I wanted to leave

and what it meant as far as my future was concerned. They were quite pleased. They let me go without any quarrel."

Though he left school early in return for a drumming career, he doesn't necessarily suggest that high school age drummers in search of musical fame and fortune follow the same path. "In general, I wouldn't recommend that an individual drop out of school at say his junior year for an opportunity like mine. I don't think my parents would have allowed me to leave if I was any younger. If it was totally up to me I probably would have, because I was a shlock in school. (From my personal experience, going on the road at eighteen did a lot more for me than becoming a school musical genius. They're schooled, and they're slick, but there's no soulful feeling from those guys. The school bit doesn't mean anything to me. It's good to look at, and you say, 'Oh yeah, beautiful, I like that, beautiful touch, you've got stick control' . . . but those guys would fall apart if they had to play with Chuck Raney, or someone like that. If they played anything, they would fall apart."

Jeff's early dates with the team of Sonny and Cher led to some road work and recording dates with Seals and Crofts, on three of their albums. In 1977, he joined Steely Dan and stayed on about four months. All of that was followed by his work with Boz Scaggs. In between, there were numerous recording sessions with Jackson Browne, Barbra Streisand, Helen Reddy, Leo Sayer and Diana Ross, among others. After several years of backing other people, Jeff's primary interest now has turned toward the success of his new group.

"David Paich and I started our own group and plan to make our own album. David is the keyboard player who wrote *Lowdown*, *Lido Shuffle*, and *What Can I Say* for Boz Scaggs' *Silk Degrees* album. The group also includes my brother Steve, Dave Hungate, bass, Steve Lukather, guitar, Bobby Kimball, keyboards and lead vocal. At this point we're calling ourselves *Toto*. What we're going after is triple-platinum albums. It looks like it might happen. We have a lot of offers right now, and we're in negotiation with several record companies. It'll be a real commercial thing. We have a manager who does Chicago, Rufus, and a couple of other groups.

When it comes to equipment, Jeff has a set for practically every musical situation. A real stickler for the precise sound for each situation he runs up against, his assortment of gear is astounding.

*continued on page 19*

## JOE PORCARO

MD: Of all your early musical experiences, where do you think you gained the most?

JOE: I really think I learned a lot as house drummer in that jazz club, working a whole summer with pianist Jaki Byard. He taught me an awful lot. He moved on to play with Maynard Ferguson, and did some teaching at Berklee.

MD: What brought you out to Los Angeles?

JOE: I wanted to go further musically. I knew Emil Richards was living and working out here. He had come back to Connecticut and rapped to me about L.A. Of course, when you're a musician and you keep working at it, you try to become the best you can and you want to be where it's happening musically. The way Emil talked, it just seemed like L.A. was the place to be especially with the demand for studio work. We came here in 1968. The guy upstairs must have really been taking care of me, because when I got here I had no trouble getting work. The first year I was in L.A. I made more money than I'd made in five years back in Connecticut. But it stemmed back to the experience I'd had back there; playing jazz, symphonic, operas, summer music theaters, everything. I wouldn't have had the chance to develop that much in the big city with all the competition.

MD: Do your current experiences require you to read a lot of music?

JOE: Sure. Having played all sorts of repertoire as a member of the Hartford Symphony for seventeen years I feel confident reading. When I came here I was ready for just about anything. But let's face it, you never learn everything. I still come across things that are mind boggling. I remember Emil showing me some figures that Frank Zappa layed on them for a record session. Figures I had never seen before. And I thought I had seen it all. We learn every day.

MD: Do you still manage to find time for practice?

JOE: Oh sure. It's hard to do it every day because of the studio demands, but certainly when I have a day off. I have some hand warm-up exercises that I do, and I try to listen a lot. I try to get to the clubs where my kids are playing, as well as others. I think it's very important to keep up with what's happening.

MD: Any preferences in drum equipment?

JOE: No, I just use whatever equipment comes through the house here. I use Ludwig drums in the studios. Of the new equipment I've seen, fiberglass is great for live playing. It really projects. I even like the sound it produces in the studios. But, I prefer wood drums. It's a warmer sound. I don't really make too much out of drums. I hear of companies making 4-ply shells and 6-ply shells. Truthfully, it doesn't make that much difference to me. Oh, I suppose the trend toward multiple drum set-ups is OK for the contemporary rock stuff, but for jazz playing, I don't think it makes any difference.

MD: You use the matched grip?

JOE: Yeah. I started out with the traditional grip, but changed over because I play mallets a lot. Since I hold the sticks matched for mallets, I decided to go all one way. I try to influence my students that way, but I don't force them. I can teach either way.

MD: Have you gotten into the electronic thing at all?

JOE: No, not at all. Jeff has, but I haven't. I'm not really that interested, plus it's much too complicated for me. But I'll tell you, the more I see it, the more I'm beginning to understand it. Who knows, someday I may give it a try.

MD: How do you view the drummer's role in any musical setting, solo or ensemble?

JOE: I'm not really wild about solos, but if a drum solo is musical, it can be beautiful. People say a particular solo was, "too technical", but I like to see the virtuosity of the player. At the same time, I like to hear solos that are musical. One of the best solos I ever heard was by Philly Jo Jones, who is one of my favorite drummers. He did a tune on his own album called *Salt Peanuts*, which I thought was a gem. Max Roach did a gorgeous solo on the

same tune recorded live in Canada with Charlie Parker. I've also heard some beautiful solos by Buddy and Louie too. In regards to ensemble playing, I like to feel I'm the backbone of the rhythm section but I don't want to be a drummer who just keeps time for everybody. It all depends on what the rest of the rhythm section is like. When everybody is playing time the same way, I like to get loose and stretch out a little bit.

MD: Are there any new young drummers you particularly enjoy listening to?

JOE: Harvey Mason, for what's going on today. And Steve Gadd is really way up there for me. I love what he does. John Guerin. And, my son Jeff. I really like to hear him live. He's very exciting to watch. He gets into a little show thing sometimes, but he's got a lot happening for him musically.

MD: Have you been doing any clinics?

JOE: I've done a few clinics, but I really don't like to do them. I try to get into basic things for the kids. So many guys are doing clinics nowadays. I try to show them the things they don't get from the others. Mostly basic stuff. We have an educational project that



might be happening here in correlation with the Guitar Institute of Technology run by Howard Roberts and Pat Hicks. They've approached Emil Richards to come up with a staff for a west coast percussion school with the same type of format they have with students going to college. Emil and I are trying to make it happen, and if it does, it will be one of the best schools anywhere. We're going to go all out. It will be a complete percussion school where a drummer will be able to get the best education possible. It's essential that young students study with a teacher who will show him the basics. It's important to be in an environment where you have to play everything.

MD: What else are you involved in musically at the present?

JOE: Mostly TV serials. *Six Million Dollar Man*, *Bionic Woman*, *Wonder Woman*, *Baretta*. There's a *Movie of the Week* with the Fonz coming out that I'm playing on. I also did *Hawaii Five-O*, and *Medical Center* last year. I'm very happy with the work in the studios out here. I think I've reached the plateau. As far as I'm concerned, I'm doing everything I've ever wanted to do in music.

## JEFF PORCARO

"I have three Ludwig drum sets. Two of them consist of 22" bass drums, 9 X 13, 10 X 14, 16 X 16, and 18 X 18 toms. One set is black and the other is blue. The third set is an older one. It's made of wood, with a 24" bass, 8 X 12, 9 X 13, and an 18" tom. I also carry another 26" bass drum. I have two Gretsch sets. One has 8 X 12, 9 X 13, and 16 X 16 toms, and the other an 18" bass drum, 7 X 10, 8 X 12 and 14 X 14 toms. I have a Camco set that they made for me with a 24" bass, 8 X 12, 9 X 13, 16 X 16, and 18 X 18 toms. I had Steinway Piano Company do the finish on them. They're wood and the shells are thick. Everything is brass plated, so it's all black and brass, with a solid brass 6 1/2" snare drum. And then there's my Slingerland with the 28" bass drum. That's my 'heavy metal' set with everything in chrome, 20 X 20 floor tom, and an 11 X 15. The Ludwig was basically my all-around studio set. I got into Gretsch for live performances. I use clear plastic heads on them, all wide open. Fiberglass drums, plexiglass drums and all that is bullshit. There's something about them I just don't like. There's something about the sound. You can blow them all away. I go for the wood sound.

"As of late the recording engineers are getting into putting the drums live out into the open room. The west coast recording techniques were pretty much standardized in the late 60's and early 70's to the point where everybody's snare drum sounded the same. And you had to have them that way because that's the way the engineers wanted it. But now, peoples' heads are stretching out. Guys are getting back into putting drums out into the open room with just two overhead mikes, and getting an unbelievable sound. I basically have different set-ups for different recording projects. With Jackson Browne I'd have a more mellow sounding set with huge toms for his kind of music. When I'm doing Boz Scaggs it may be a little crisper, maybe wide open. But if Boz happens to do *Lido Shuffle*, which is kind of Led Zeppelinish, then out comes the big giant set. The Camco was made especially for live performances. It looks good, and sounds good too. I also have a slew of snare drums, all different sizes, ages and materials. I own four cymbals and one pair of hi-hats. Out of all those sets, just one set of cymbals, and only one of those cymbals is solid, my 22" ride. All of my cymbals were once my father's. That's a standing joke between us. 'Hey dad, can I borrow one of your cymbals?,' and he never sees it again."

Following along the lines of 'a set for all occasions', Jeff has distinctive opinions and preferences in head choices and tuning. He puts forth a total effort to achieve the proper balance of sound to complement the styles of different artists.

"For recording, I mainly use Ludwig DB-750 drum heads on all my Ludwig toms. I use bottom heads. It's a thin head, and the best sounding. I change the heads on all the drums of my recording sets every three days. I tune them low and fat as hell and they sound perfect for recording. They're thin, but they're tuned so loose, they get wrinkles. After a few hard takes they get dents and they're no good anymore. I use Remo Ambassador on the snare drum, and some of the Remo clear plastic on the other sets. No black dots. I don't like any of that. One set has the Evans heads, tuned real tight.

"As far as snare drums go, I recently hit upon something that's a little hard to talk about, but you have to hear it on records. A lot of them like that big, fat, meaty snare drum like you hear on Fleetwood Mac. That real thick sound. I use a 6 1/2 metal snare with the bottom head pretty tight and the snares going all the way across. I put the top head on and use a splicing block, like those used for splicing tape, or something about that size. I put it together with some foam, and I wrap a piece of leather around and lay it so the foam is resting against the head. I don't like any internal muffling, or cloth with tape. A wallet sounds good on top of the snare. The top head is tuned loose, to where each lug is about to fall off. Start hitting it with the snares real loose and raise the pitch of the head from that position, tightening the snares slightly. Within about three rotations, you've got yourself a nice sounding snare drum. I keep the top heads loose and the bottom heads tight

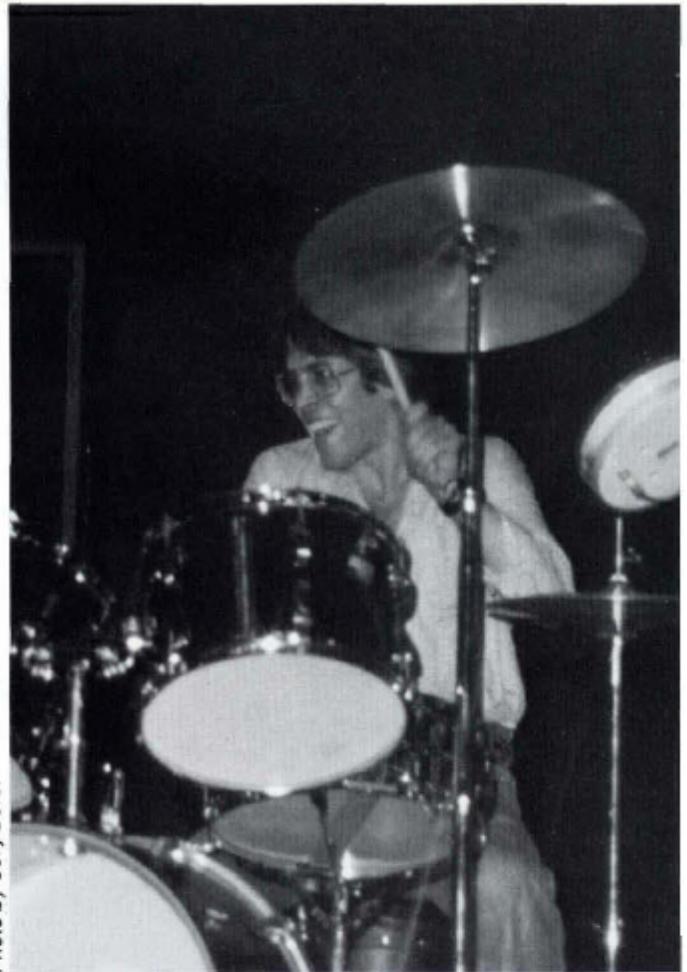


Photo by Cory Borst

on my toms to get the pitch to bend a little."

Coinciding with many of the "new" players, Jeff's preference in stick grip leans toward the matched. With the standard grip he found blisters developing on the middle finger of his left hand simply because of the power with which he plays.

"I don't have any of the chops I use to have with my left hand, but I feel a lot better using the new grip. It's the only way there is. My father was a professor of the traditional grip and even he switched to the matched grip.

Jeff also has some strong feelings on matters ranging from drum sticks to drum electronics.

"I hate sticks. They're not like they used to be. I remember when you could buy a pair of sticks and they would last awhile. They'd feel good. The wood was nice, and you knew it just by the feel of the stick. When you hit the tip on a cymbal, you could feel it in your hand. Now sticks are warped and the wood doesn't feel right. They don't last as long. I usually use a stick similar to a 5A in weight, but not as thick, and maybe a little shorter.

As far as electronics go, I just did a bunch of records using the Syndrum. I was one of the first guys to see the prototype of that. Jim Keltner, Hal Blaine and myself were using those in recording when the prototypes came out. Now, everybody is using them. That Carly Simon tune, *Nobody Does it Better*, was one of the things I did using the Syndrum. The new Hall and Gates, Boz Scaggs and Leo Sayer albums have it all over the place. They're the best electronic drums I've heard or played. You can get them to sound just like a drum."

Recently a new homeowner, Jeff hopes to fix up his garage for use as a studio, and with the new group, have more time for practice and study.

*continued on page 29*



Photo by M. Marks

# RUSS KUNKEL: ON CALL

by Susan Alexander

*Russ Kunkel is a familiar name on the Los Angeles session scene. He has played drums for some of the most well-known artists in the music business. As pulse maker of the rock-jazz quartet, The Section, Kunkel's breezy jazz-flavored playing is a pleasurable experience to watch. His graceful, animated movements, illustrate the rhythm of the music; one can almost see it flowing through his arms down to his sticks.*

*The Section came together while backing James Taylor on his first national tour. As a backing unit, they have also worked with Carole King, Jackson Browne and Crosby, Stills & Nash. The Section recently issued their third album on Capitol called Fork It Over.*

*Kunkel started playing drums when he was in high school, and began his professional career playing demo sessions for publishing companies in Los Angeles. Although he still plays on many recording projects, he is far from the average session player.*

MD How do you handle the demand for your services'?

RK The session work that I do I'm pleased with, because I just do projects for people. I have to get into a person's music and feel a part of it. I never got into letting a service call and say, "We have a date for you at such and such," that's so impersonal. I could do back-to-back sessions every day, but I don't think it would be good for my musical head to do that much playing. I've got to think that eventually it would get old — too much like a job. I'm into recording basically for the pleasure of putting something together and hearing it all start to mesh and work.

MD Do you dampen your drums differently for a live show than for the studio?

RK I try not to if I can get away with it. I use clear plastic heads with no dot. The dots change sound. They are for people who want a muffled sound. For me, they kill the tonality of the head.

MD Have you tried hydraulic heads?

RK Joe Vitale uses them a lot in the studio and likes the sound. But I don't want a set of hydraulic heads. Live, they would sound awful to me. They don't sound loud enough to my ear right where I'm sitting. I'd rather have them sound great for me and even better out in the hall. It's all in miking. That's the secret between drums that sound flat and ones where you can hear the tone. People say it's too much ring. Too much compared to what? They mean they're not used to hearing the tone of the drum. I think internal muffling is phasing out. For one thing, it's the wrong approach. If you really want to dampen a

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**"I THINK INTERNAL MUFFLING IS PHASING OUT. FOR ONE THING, IT'S THE WRONG APPROACH. IF YOU REALLY WANT TO DAMPEN A DRUM, IT'S WRONG TO DO IT FROM THE INSIDE."**

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drum, it's wrong to do it from the inside.  
MD Have you ever had lessons, or are you self taught?

RK Self taught. The only thing worth studying from a percussionist's point of view is how to read, which is easy for percussion anyway. That's worth the cost of lessons because it's something you can always use whether you're reading or writing. But, I think that if you study with someone, what you're going to learn is what they have to offer. One teacher can't give you everything there is. They can teach you some technique and rudiments, but it's never as useful as watching somebody play. Sit down and watch Jim Keltner play on a session. You're going to learn a lot; something that you can actually apply.

MD Which drummers do you admire and why?

RK One of my favorites is Jim Keltner. He's the magician. He's able to put his spell on stuff. It's so light and so heavy at the same time. He has a little leather toiletry case, and he has paper and things that look like junk, but he plays all of it. I like Jeff Porcaro, he's probably one of the best drummers playing all kinds of music.

whatever feels best. That's exactly it! Don't limit yourself to playing one way. A drummer uses everything. I try to lead with my left hand. If you're not used to doing it, it's hard to do it a lot. As far as I'm concerned, Billy has it all wrapped up. He has the power and the stamina. I've never seen a drummer with the incredible amount of pacing that he has.

MD With such stiff competition in the music business, most session players read music. Do you read?

RK Not enough to hurt my playing.

MD There seems to be a controversy raging over whether practicing with big sticks is truly beneficial. How do you feel about this?

RK What I used to do and still do from time to time, is warm up on a pillow or some surface that doesn't give any response. Sit down and do a single-stroke roll for five minutes and time it. You'll warm up your wrists fast. Then, change to smaller sticks and do it on a pad. Whether you practice with big sticks or the sticks you always use, that's generally up to you. Going from big sticks to smaller ones tends to throw me because I get used to a weight. I tend to feel there's not enough there. Then, I'd rather play with the big sticks.

MD You have a very impressive drum set up. What equipment do you use?

RK I have two Pearl sets. I'm using an eleven-piece set with five cymbals and some of Joe Pollard's Syndrums. I also use a lot of MXR equipment, and I have my own Yamaha mixer and sound system. Basically, I have the sound system that Yamaha built for their acoustic piano. It was designed to amplify the full range of the keyboard, and that's the closest thing to amplifying the full range of a drum set. It works very well. I have two Paiste 602's,

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**"THE BOTTOM LINE FOR ME IS, IF THE PERSON I'M SUPPORTING IS HAPPY, THEN I'M HAPPY. WITHIN THAT FRAMEWORK, I CAN MAKE IT INTERESTING FOR MYSELF."**

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Within that framework, I can make it interesting for myself.

MD Do you practice a lot?

RK Yes. I have a studio in my house, and I'm constantly working down there writing things. I have a set of drums down there, so I play every day whether I'm in the studio or out on the road.

MD Many drummers who write use another instrument to help their writing. Does this apply to you?

RK Yes, I play piano and bass guitar. I play a little bit of everything. I surrounded myself with all the instruments, and eventually started playing them. It's also good for my children. All the instruments are around and they can play anything they want.

MD How has your playing changed over the years?

RK If my playing has changed at all, it's gotten better. I feel that the best quality that any musician can ever acquire is not necessarily any kind of virtuosity, but being able to play great with other people. In doing so, you play great by yourself. That's always been the approach I've taken. You can make music all day by yourself, but it doesn't get you as high as when you play with other people.

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**"AS FAR AS I'M CONCERNED, BILLY [COBHAM] HAS IT ALL WRAPPED UP. HE HAS THE POWER AND THE STAMINA. I'VE NEVER SEEN A DRUMMER WITH THE INCREDIBLE AMOUNT OF PACING THAT HE HAS."**

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Everything that I've heard him do on record has been impeccable. Steve Green is the same way. People like Rick Marotta and Steve Gadd; what can you say about these people, they're great. How could you not like Jack DeJohnette. I've learned how much I don't know by listening to those guys. They play from the heart.

About three or four years ago, *The Section* did a tour with the original Mahavishnu Orchestra, and I got real tight with Billy Cobham. There's nothing anybody could say bad about Billy's playing to me that I won't argue to the end. To me, there's no one more in touch with what a human body can do as a drummer. Billy uses every part of his body to the fullest while playing. There's no right side or left side to his playing. It's whatever is easiest,

both 18" medium, and they both sound very different. I'd kill anybody if they stole them. I also have two Zildjians, one 20" and another 18".

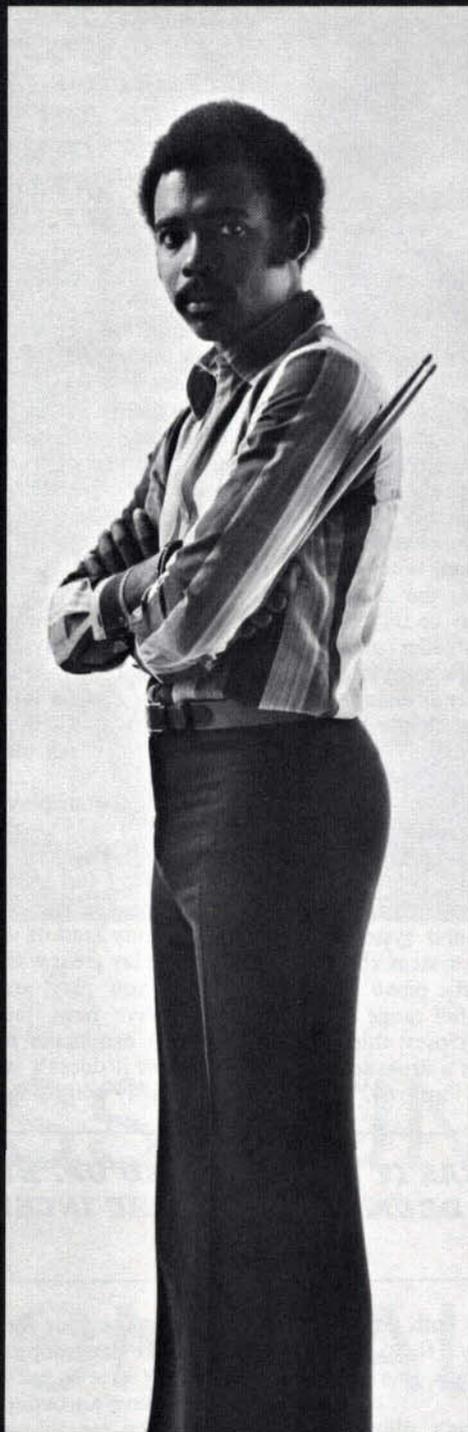
MD How do you approach playing drums?

RK Approaching it as a very musical and a very rhythmic instrument, puts it in the right light for me. I always approach it differently. In the studio, I approach playing in reference to what's needed and wanted from me and my instrument. I'm not playing for myself, I'm playing a supporting position to other instruments. If it's a tracking date, then I'm part of a unit. I will find out what's required of me because I want to make them comfortable. The bottom line for me is, if the person I'm supporting is happy, then I'm happy.

MD What are your future plans?

RK I'd like the group to be successful so we wouldn't have to back up people. Then we would have an outlet for our writing. It's easy for me to write instrumental music, and it's the same for the rest of the guys. It doesn't make sense if there's no outlet for it. We've been together for six years, and the bond is tight. I'd like to see that go on.

Right now, *The Section* has a dedicated underground; people who were our fans five years ago still are. We're going to make another record for Capitol. We've realized it's going to take a few records and being on the road continuously for about two or three years. Eventually we will be able to play the Santa Monica Civic Auditorium by ourselves.



## HARVEY MASON TALKS ABOUT STUDIO DRUMMING AND ROGERS.

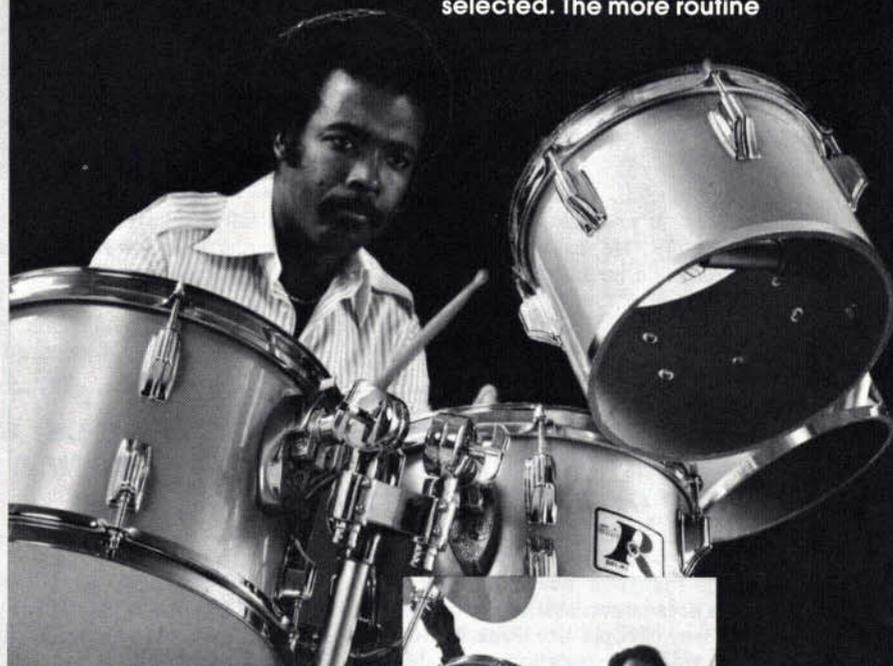
"As a musician, playing in the studio gives you a very special kind of challenge. When you walk in for a studio date, you just never know what you might have to play. It might be rock, jazz, latin or a score for a movie. When the tape is rolling, the Studio Producer wants a person who can handle anything that comes up.

That's why you have to be well prepared technically for a studio job. You've got to be able to sight read, learn how to work with click tracks (without sounding like a robot) and play all different kinds of music. If you're afraid of what's coming up technically,

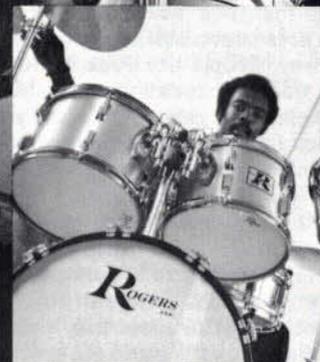


you just won't be free to do the even harder job of creative interpretation.

There is another kind of pressure, too. Sometimes the orchestra will do the same music over and over, with slight variations in music requested by the Producer. You must be perfect every time, because you never know which take will be selected. The more routine

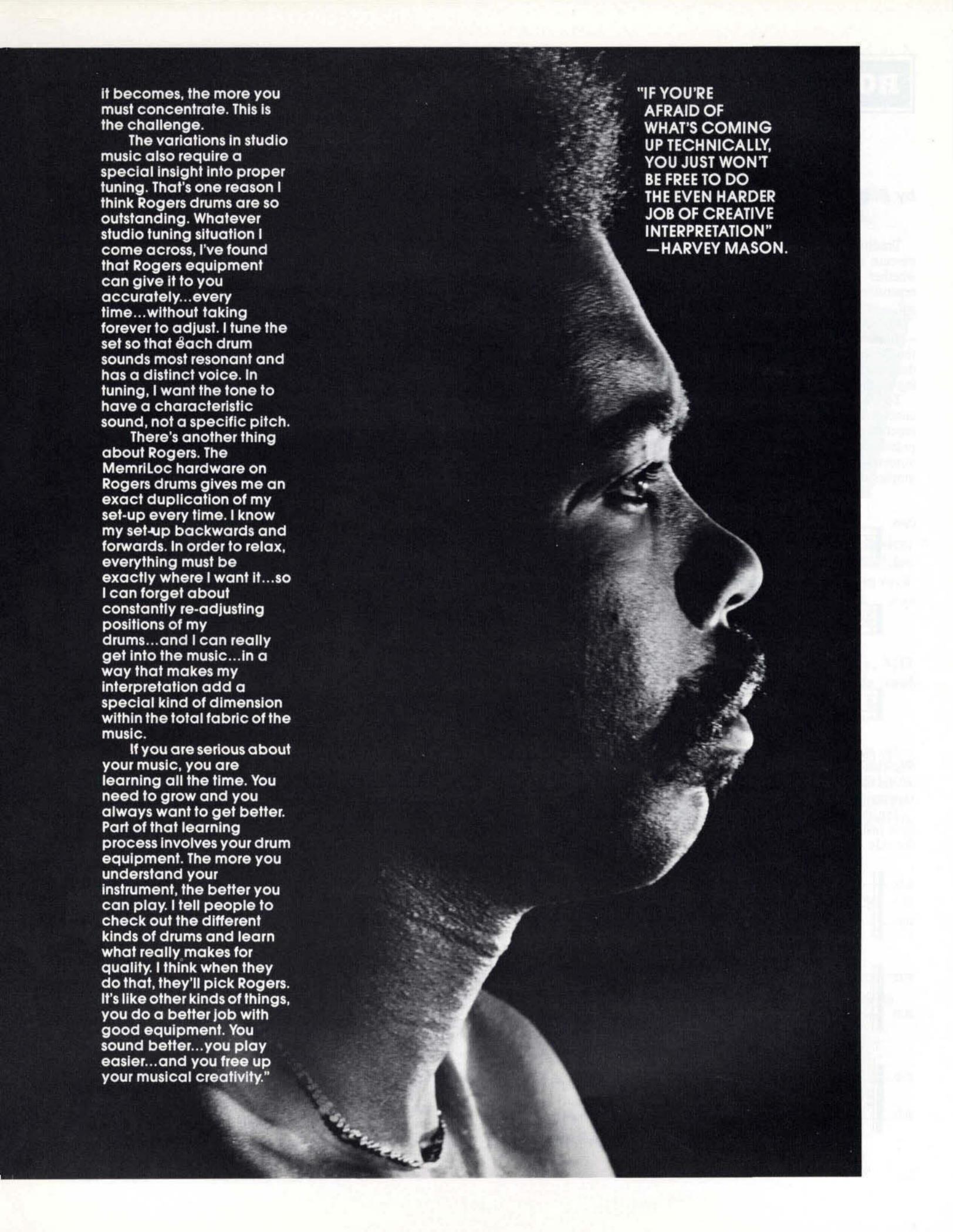


Harvey Mason. World renowned studio drummer has appeared on over 30 gold and platinum records. He has three of his own albums on the Arista label, including his most recent release, "Funk in a Mason Jar".



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it becomes, the more you must concentrate. This is the challenge.

The variations in studio music also require a special insight into proper tuning. That's one reason I think Rogers drums are so outstanding. Whatever studio tuning situation I come across, I've found that Rogers equipment can give it to you accurately...every time...without taking forever to adjust. I tune the set so that each drum sounds most resonant and has a distinct voice. In tuning, I want the tone to have a characteristic sound, not a specific pitch.

There's another thing about Rogers. The MemriLoc hardware on Rogers drums gives me an exact duplication of my set-up every time. I know my set-up backwards and forwards. In order to relax, everything must be exactly where I want it...so I can forget about constantly re-adjusting positions of my drums...and I can really get into the music...in a way that makes my interpretation add a special kind of dimension within the total fabric of the music.

If you are serious about your music, you are learning all the time. You need to grow and you always want to get better. Part of that learning process involves your drum equipment. The more you understand your instrument, the better you can play. I tell people to check out the different kinds of drums and learn what really makes for quality. I think when they do that, they'll pick Rogers. It's like other kinds of things, you do a better job with good equipment. You sound better...you play easier...and you free up your musical creativity."

"IF YOU'RE  
AFRAID OF  
WHAT'S COMING  
UP TECHNICALLY,  
YOU JUST WON'T  
BE FREE TO DO  
THE EVEN HARDER  
JOB OF CREATIVE  
INTERPRETATION"  
— HARVEY MASON.

## RIDE RHYTHM INDEPENDENCE

by Bill Charmelo

Traditionally, drummers have used the bass and snare drum to execute independent yet interacting rhythms. The ride rhythm, whether played on the ride cymbal or hi-hat, usually was a repetitive steady rhythm, filling in holes and making everything jell.

However, jazz drummers — and more recently rock drummers — have become proficient in developing an independent feeling in the cymbal ride rhythms. These cymbal patterns are improvised independent rhythms, intermeshing with the bass and snare and adding to the complex counter-rhythmical quality.

To develop an independent ride rhythm hand, you must first concentrate on breaking the habit of playing only one or two repetitive rhythms continually. A good way to accomplish this is to practice playing as many different ride rhythms as possible with numerous and varied snare and bass patterns. Here are some examples of a variety of rhythms:

Try playing all of the bass and snare patterns you can with the first ride rhythm, moving on to the second, third, etc., as each is mastered. Remember to start simply, and slowly, gradually advancing to the more complex patterns.

The bass and snare rhythms below are graduated in the manner I have just described. Try working these rhythms out with each of the ride cymbal patterns above.

Now try varying the ride rhythms so it works well with, or against, the bass and snare patterns.

Here are a few exercises showing how the ride rhythm can be changed from count to count and measure to measure, just as the bass and snare patterns change. The examples below are somewhat complex, and should be worked out both carefully and slowly.

When you have gained some degree of facility with these exercises, experiment writing and playing your own individual patterns. Soon you will develop the ability to fully improvise your cymbal patterns while coordinating complex bass and snare drum rhythmic figures.

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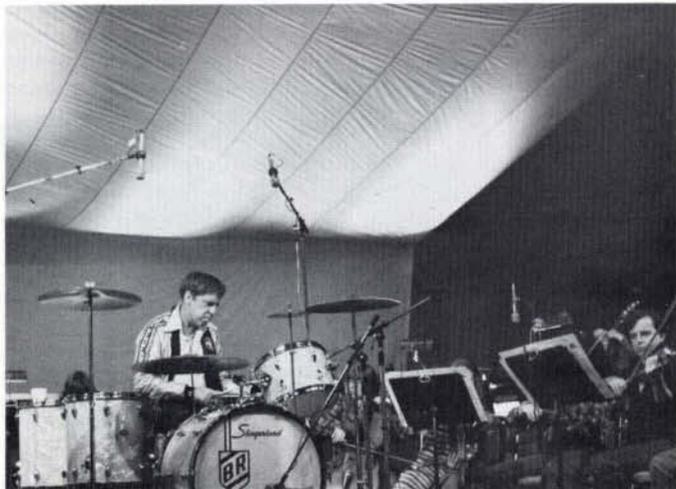
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## DRUMS: ON STAGE

### BUDDY RICH

#### WITH THE LOUISVILLE SYMPHONY

by Rick Mattingly



Has Buddy Rich embarked on a new career in symphonic music? Not really. But he is giving it a try, playing with local symphony orchestras throughout the country.

Recently, Rich appeared with the Louisville Orchestra as part of their "Super Pops" series. Those familiar with Rich through his talk-show appearances might have expected him to tell a few jokes. Instead, with a quick wave and a bow to the audience, Rich sat down and went to work.

The first number was a Tommy Newsom arrangement of "Strike Up The Band." Rich was in control as the orchestra responded to his driving rhythm and probably came as close to "swinging" as could be expected of a symphony orchestra.

The second part of the program was devoted to the Buddy Rich Trio. Rich was joined by Tom Warrington on electric bass and Bob Kaye on acoustic grand piano. This was not a drummer with a couple of musicians playing background for him, this was a *Trio*. Though Rich is an acknowledged star, he always gives his fellow musicians plenty of solo space while he functions, in his own words, as "just the drummer with the band." Warrington played a couple of bass solos and, at one point, Rich and Warrington dropped out

### THIGPEN RETURNS

by Eloise Fink



while Kaye played a beautiful piano solo. Rich did not solo during this part of the program, but demonstrated his technique with brushes. My personal favorite from this set was a swinging rendition of "Someday My Prince Will Come."

The orchestra returned for the finale, "West Side Story." The arrangement, also by Tommy Newsom, was closer to Bernstein's original than it was to Rich's big-band version. Rich became a member of the orchestra, adding delicate cymbal colors with sensitivity and exquisite taste. As the piece progressed, Rich gradually began taking over, constantly building in intensity, until the orchestra dropped out, leaving Rich to do the solo everyone knew was coming.

Symphony orchestras are used to having famous virtuosos in their midst, performing great classical works. But this was different. Rich was not playing something that was written years before. He was creating his own solo right there on the spot. When it was over, members of the orchestra joined the audience in shouts of "more!" But Rich had given of himself fully and after taking several bows, left the stage.

Before the performance, Rich said there has been talk of recording one of these concerts, but no definite plans have been made. For the present, if you hear of Rich playing with your local symphony, plan to attend. You won't be disappointed. ♣

That Saturday morning was iced-in; even O'Hare Field in Chicago was closed. But the kids kept coming to De Paul's stone auditorium — lots of them — aging anywhere from five to fifty five. They came for jazz drummer Ed Thigpen's ten o'clock drum clinic. Thigpen had come a long distance, too — from Copenhagen, after a long time away — six years, and they weren't about to miss him. This free drum clinic was sponsored by Drums, Ltd., 218 South Wabash in Chicago, and De Paul University.

Standing there looking around, expectant, trim in his green leather jacket, he could have been almost any one of *them* — magic, but no pomp, no you've-gotta-do-it-wi-way. When they asked about how to hold the sticks, he said, "Whatever is comfortable," explaining that drums which used to be played on the slant in marching bands don't need a specific grip anymore. About the bass drum, he said, "I do a dance-action," but he described a student of his: "*He* uses his heel — a double clutch!" That worked too.

Thigpen got everyone sitting up a little straighter. "Posture's the same as dance. Keep that spinal cord in line." Then everyone counted out loud: "One and two and three and four," and "playing the air," on pretend drums. The whole audience was motion. "Keep that foot going four," he reminded them. As a member of the clinic staff for Ludwig Drums since 1958, he has developed an easy way with the audience.

It's got to be total involvement, "Eyes, ears, hands, both feet, and the voice to ac-

tivate co-ordination." The rhythm felt great. "You're like a jockey," he said. "The horse is gonna run, and you've gotta hold it."

In a combo the drummer doesn't let the meter fluctuate, "or it sounds like a guy walking around with a bad heart."

"Any other points? This is your clinic," he said. Hands up; someone asking about the bass drum again.

"They've moved the time from the bass drum up onto the cymbals so that the bass drum can punctuate now . . . Horns need the bass drum to hold it together . . . You should feel it instead of hear it . . . The boom can get in the way . . ."

Someone mentioned the bossa nova. "It was discovered by mistake — like most things."

He was into the demonstration by then, squinting like a surgeon, looking for the right stick. On to the tambourine — a shake, then a sound like the hiss of wind through tall dune grasses, and his fingers raining all over the tambourine.

"Then we have another little toy — the quica." He rubs a squeaky laugh from it, "squeaking" the audience to make them laugh too.

Practicing? "I always thought, give me a gig. As long as I stay behind a drum set, I'm gonna get better."

Reading music? "If you can read your name, you can read music. Can you count to four? You can read music."

Difficulty with rhythm sections? "You have to sit down and decide where you want that beat to be: layin' back on the time, or right on it like a metronome. The combo's like a good marriage — you each have a function." He had been with jazz long enough to be part of the music of Johnny Mathis, Pat Boone, Andy Williams, Peggy Lee, Carmen McCrea, and Ella Fitzgerald.

Any changes since he was with Oscar Peterson? "I looked up one day and I was thirty-three years old and I was gonna be a has-been. I couldn't play rock. The Beatles had gotten hot, and a new kind of thing was happening." He didn't need to tell them something was going on with his music, too — much of it the last few years as instructor in Malmo, Sweden's Jazz Institute and the Music Collage Vid Lunds Universitet.

The drums began again, almost as if by themselves. Of cliché rhythms he said, "I'm rather tired of them." He leaned in over the rhythm, cradling it in close. The cymbal was like an oriental sun, and he spun it 'round with his finger. Then the drums took over the universe — very sure — telling everyone who Thigpen was, where he'd been, and what he had to say.

And the audience was glad to be there. He smiled. It was his "audition day" and he had wanted to please them — "the way we all want to make things that have some validity, some meaning."

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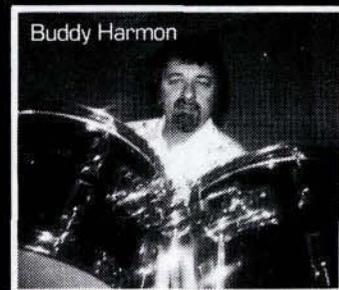
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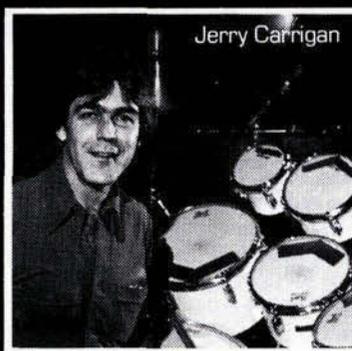
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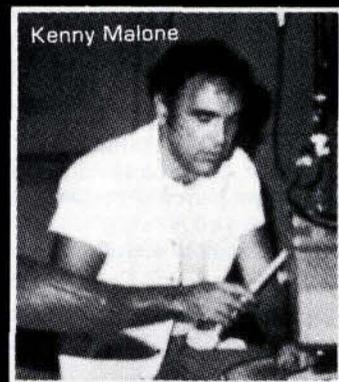
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## UNDERSTANDING PHRASING

by John Pickering

Because of the limitations of his instrument, the drummer need be concerned only with notes of two basic durational values. **LONG AND SHORT.** Generally, and unless otherwise indicated, quarter notes and all notes of a lesser durational value are considered to be relatively short in duration. Short notes can be played on any of the drums, but are usually most effective when played on the snare or bass drum.

Written as Section Accent:

The choice of which drum to use when playing section figures is entirely up to the musical judgement of the individual drummer. However, the following suggestions may prove helpful: If the above accent were played by the trumpet section, it would be wisest to use the snare drum because its sharper attack is most similar to the natural crispness of the trumpet tone. (Example A) On the other hand, if the same accent were played by the trombones or the baritone sax, it may be more effective to use bass drum because the natural timber (tone color) of a trombone or baritone sax is a thicker, broader sound than the trumpet, and the tone of the bass drum most closely parallels it. (Example B)

Quarter notes can be interpreted as long or short notes, depending on the context in which they are used. They may be played on the snare drum or on the bass drum and cymbal. Generally, quarter notes are not played staccato unless a dot appears over the note.

Written as an ensemble accent:

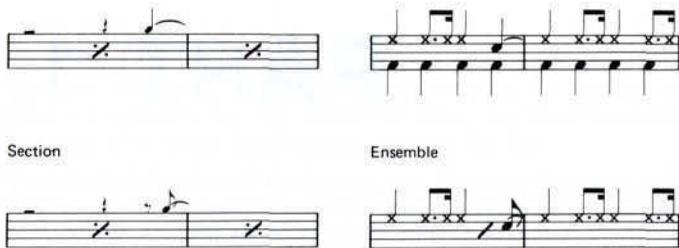
Both B and C above are two sample solutions to the ensemble accent given in example A. They are both basically the same except that C makes use of a simple fill-in to increase interest and build excitement. Note that in both examples, the short note (2&) is played with an accent on the snare drum. In most cases, the snare drum is the best choice for playing short or staccato ensemble accents.

Theoretically, the bass drum could be used to play the accent, but because the accent is an ensemble accent, (being played by a majority of the band, if not all of it) considerable volume and definition are needed for maximum dynamic effect, and the capabilities of the bass drum are limited in this respect. That is not to say it can't be done, only that the snare drum accent is the safer alternative.

### LONG NOTES

From a drummer's viewpoint, long notes are generally considered to be any note longer in duration than a quarter note. Long notes are most effectively played by hitting the cymbal and the bass drum together. The cymbal adds the sustaining quality that makes it a long note and the bass drum adds the bottom and the strength and power to the accent figure. To sharpen the attack, the snare drum is often added. When playing ensemble accents and figures, a cymbal crash without the added bass drum is usually considered too thin a sound to be effective.

Note that in both the above examples the accent (2&) was played by the bass drum and cymbal. Occasionally, when an accent occurs on 4 or 4& and is tied into the next bar, the arranger simply writes the first note with the tie sign and omits the second note of the tie. These notes should still be considered long notes and played as such.



Reprinted from Stage Band Drummers Guide, by John Pickering. Published by Mel Bay Publications, Inc., Pacific, Mo. Used by permission.

**JEFF PORCARO** *continued from page 19*

"I haven't had much of a chance to do any practicing. It's really weird because when you start doing lots of sessions and working every day, you have to start meeting up to what people imagine of you as a player. I'm really not into that. I don't care what people think of me, as opposed to being a really good all-around player. I just enjoy what I'm doing."

At the ripe age of 24, Jeff has also developed a fine ear for the work of a wide variety of drummers, along with some astute feelings on the importance of a drummer's concern for musicality, first and foremost.

"One guy that has really impressed me is Steve Gadd. The finest drummer out right now. He's unbelievably straight and well schooled. He's getting to be known as one of the most schooled drummers in history. He's amazing. He can read anything you put in front of him. He blows peoples' minds. Then there are people like Jim Gordon and Harvey Mason. I wouldn't put myself up with any of those guys. They're the guys that are doing it today. Ed Green, Rick Mirada, Bernard Purdie, and Jim Keltner. In the pop-rock field, Keltner has to be the master. The shame is that he's done a lot of sessions and is not someone everybody is aware of. He's done a lot of big records with John Lennon, Joe Cocker, and all the George Harrison things. Those aren't the real Keltner though. The real Keltner is stuff like the original Delaney and Bonnie album, and the old Leon Russell, and his own group called *Attitudes*. He's incredible. Among jazz players, there really aren't many guys who are playing like Elvin, or Philly, or Art Blakey or any of those guys. When those guys do a solo in the jazz context of soloing, it's cool because they play a chorus and still play musically. I'm not interested in a guy showing me what he can do rudimentally when it's not musical. When you don't hear any nice notes, or phrases, and when there's no soul to it whatsoever, it's like saying, 'Hey, dig what I can do'. No thank you. That's not for me."

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# THE BEGINNING TIMPANIST:

## PART 1

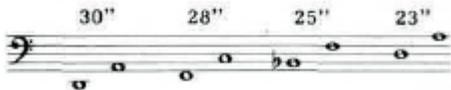
by George Frock

Because the timpani are among the "musical" percussion instruments they present special problems for both the beginner and his teacher. The intent of this article is to offer some practical suggestions which will render the teaching of this instrument less formidable.

**REPLACING AND TUNING HEADS:** The first, both in time and importance, is to start the student on drums that have been properly set up. It may seem odd to begin an article on teaching with a note on maintenance, but a carelessly aligned head can make it almost impossible for a student to learn tuning. Timpani heads go through frequent and various tension changes through tunings. If a head is more than two years old, it has probably lost its elasticity, and hence its tone, because the constant change of tension has worn it out. I think it is better to replace the heads each year than wait for this to happen.

To change a head the following steps may prove helpful: 1) Remove the old head and wipe clean the counter hoop, bowl and tension rods. 2) Lightly sand the lip of the bowl with a piece of emery cloth. Again wipe clean with a towel or cloth. 3) Spread a thin layer of wax or paraffin across the rim. 4) Carefully seat the head on the bowl, being careful to see that the head is centered and is even around the drum. 5) Put the counter hoop over the head, being careful to center the tension rings directly over their receptacles. Dip each tension screw in Vaseline and screw down until it starts to put pressure on the counter hoop. 6) Turning each tension screw no more than 1/4 turn, slowly put pressure on the counter hoop. A caliper to measure each tension screw will help you see that each has the same degree of tension.

A second method is to place a yardstick across the head and observe that the counter hoop is pulled the same distance around the drum. Since the counter hoop will be below the surface of the rim, it is easy to sight the distance between the yardstick and the counter hoop. Place the pedal in the middle of its arc. 7) If you are fortunate enough to own timpani with master tuners, you may now pull the head to its proper range. If your timpani lacks this feature, it is necessary to continue pulling the head into its range by using the tension screws. The notes and range of the drums are as follows:



8) The final step is to carefully fine tune each post, being sure that each one is ringing true and holding the overtones. If a series of beats occurs, more fine tuning is needed.

**SELECTING THE PROPER MALLETS:** Timpani mallets come in many sizes and in varying degrees of hardness. Each is designed for playing a specific style of music. The quality (and price) of mallets varies with the type of felt which covers the ball.

For a beginning student, a set of mallets from the manufacturer is sufficient. However, as the student advances, he or she should move to a higher quality mallet such as the custom-designed mallets of a professional timpanist. These are usually available at percussion specialty shops, or possibly from a symphony orchestra timpanist who makes his own.

A student timpanist should have at least three pairs of mallets (hard, medium, soft). The more advanced player's set usually includes the following assortment: 1) General Purpose — most playing 2) Custom general — for loud tutti playing 3) Staccato — for more rhythmic definition 4) Ultra Staccato — for very articulate or rapid notes 5) Wood — for specially indicated parts.

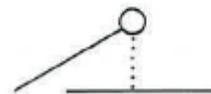
**DEVELOPING THE STROKE:** It is most important for the teacher to be familiar with the two most common grips used to hold the mallets. For the beginning student, I suggest the mallets be held with the back of the hands up, since this grip has the most carry-over from the other percussion instruments. More advanced timpanists usually use a thumbs-up grip. This probably facilitates lateral movement across the drums, and also gives the touch and stroke more finesse and control.

There are several philosophies on playing techniques, varying from use of the fingers to the wrist or the arm. I recommend a wrist and finger combination for most playing. To avoid a heavy or pounding sound, much practice must be directed toward pulling the sound out of the drum. Careful attention should be given to avoid lifting the sticks too high. The mallets should never be allowed to rise above 12 to 15 inches off the head surface. Students who lift their mallets higher than the suggested limits usually produce a pounding, non-musical sound. This is especially true on loud rolls. The following exercise can be employed to teach the basic stroke:

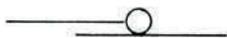
1) Hold the mallet about three inches off the head surface.



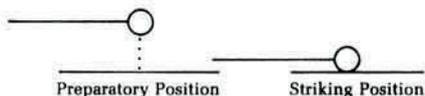
2) With the wrist, lift the mallet to the stroke preparation height. The height will vary depending on the volume desired.



3) With a relaxed motion, drop the stick to the head surface and in one motion return the stick to the starting position. Note that the shaft of the mallet is parallel to the head surface.



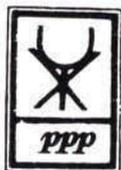
4) A second exercise designed for developing articulation is to practice alternating 16th notes and 32nd notes. To execute articulated passages, grip the mallet very firmly and keep the mallet shaft parallel to the head surface, even on the lift.



Perfection of this technique is extremely valuable because it avoids the temptation common to beginning timpanists to use mallets harder than necessary in order to produce rhythmic precision. This results in a poorer tone quality, thus a lack of musicality.

The second part of this article will deal with the techniques of timpani rolls, tuning, muffling and sticking.

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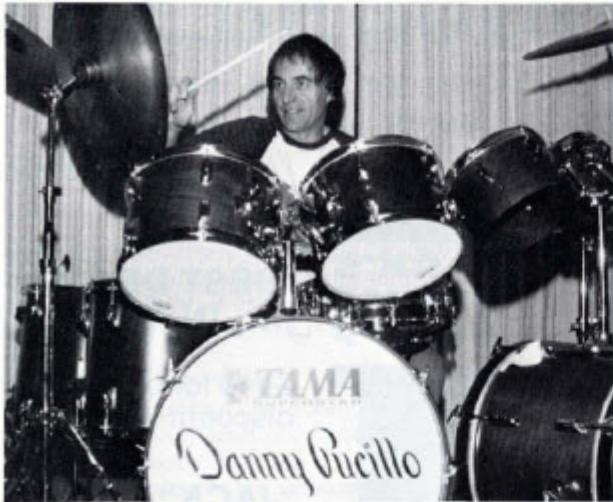
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*Danny Pucillo is a west coast based drummer with a wealth of performing experience. He has hacked numerous leading vocalists including Peggy Lee, Sammy Davis, Jr., Robert Goulet, Joe Williams and Tony Bennett, and has played the TV shows of Andy Williams, Sonny and Cher, and Pearl Bailey. A most versatile performer, Danny presently divides his time between L.A. studio work, and his own jazz-rock group.*

Singers (particularly those with long-standing reputations) are very important to every practical musician in that they have the power to provide jobs for us. And the jobs can be plentiful and pleasant if we take the time to understand our role as instrumentalists and the unwritten rules defining the relationship between voice and drums.

The first thing we must all concede is that most professional singers know precisely what they want from the boys in the band, so let us respect them for it and do our best to satisfy them. It is true they are unable to suggest Debussy-like harmonies as likely substitutes for an already effective piano part — as many arrangers love to do; or to hash out a problem in accent distribution with an obedient drummer; or point an accusing finger at the third fiddle player who may have goofed a cue; or in the midst of a full tutti passage single out the villain who forgot to make a change of notation in his part. But, they have an idea of what the chart is supposed to sound like, and when something isn't right, they know it.

They also know that a sure sense of time is indispensable to an effective perfor-

mance of those expensive arrangements they proudly pass among the boys at first rehearsal. For this reason, they've come to appreciate the value of a solid, harmonious rhythm section. And the sometimes elaborate, sometimes insipid tempo changes and dynamic effects that highlight their performance have taught them to cherish the presence of a well-seasoned drummer who is tactful enough to play for them and not for prosperity. In short, a drummer who acquires the skill of playing for singers is a drummer much in demand. It seems that most drummers acquire this skill over many long years of trial and error and at the expense of many disappointed singers. This unfortunate fact is justification enough for the space devoted to this article.

Although no two singers are exactly alike with regard to their particular talents, they are alike in that they share common problems with us. They too must know their instrument, understand the accompaniment provided for them by their arranger, and struggle to achieve a good performance. Their success or failure depends largely on our success or failure to meet the requirements of the musical

# BACKING

# SINGERS

*by Danny Pucillo*

problems involved. My experience (and I think most drummers actively working with singers will testify to this) tends to focus attention on a few rules of thumb which, if observed, will greatly simplify the problems facing the young drummer wishing to acquire this skill. I'd like to touch lightly upon the most obvious of these principles in the next few paragraphs.

The first point is so universally true that it is hardly worth mentioning. But it must not be taken for granted, so just for the record, here it is: **YOU MUST HAVE A COMPLETE MASTERY OF BASIC PERCUSSION TECHNIQUE.** There is no substitute for this fundamental requirement.

The second point is this: **YOU MUST ACQUIRE SKILL IN THE ART OF MEMORIZING MUSIC.** This is basically a problem of grasping and retaining what you read. For a drummer with no faculty for memory, every reading is a first reading. Obviously, you can't watch the singer or conductor for direction if your eyes are glued to the page any more than an ostrich can count the stars with his head buried underground. In addition, you can only put the life element into a piece of

music you understand. And you can't get familiar with a piece you're sight-reading for the tenth time. Familiarization is a product of memory. Read, grasp, and retain! That's the secret. Work at it daily! That's the method.

You'll probably think I'm being facetious when I call your attention to point number three: A CONDUCTOR IS NOT A TRAFFIC COP. Frequently the piano player will serve in the capacity of conductor as well. Because of his familiarity with the music and the artist, (he's usually a steady man) the question of tempos and interpretation are made easier. If you work with him on these matters, you'll satisfy the singer. Unlike the stand-up conductor, the pianist-conductor can usually employ but one hand at a time. Frequently, when he is involved at the piano, he will resort to head movements to emphasize downbeats. At this point the tempo is set by you more often than not. Have a clear mental picture of the tempo and once you lay it down, keep it there. Facial expressions are also a part of the pianist-conductor's technique.

Point number four: DYNAMIC MARKS ARE FOR THE AUDIENCE TOO. Most stages will permit you to set up in the back with the brass section. This occasionally isolates you from the singer and might create a problem of com-

munication. If there are any monitors on stage, try to get as close to one as the situation allows. Another constant problem is the room itself. Try to adjust to the acoustical climate if you don't want the performance to sound like a drum solo with vocal accompaniment. Tact coupled with a sensitive ear is most needed in this war against acoustical conditions.

The human element is the reason for point number five. SINGERS ARE NOT METRONOMES. From night to night, or from date to date they may vary their tempos. You must listen closely for such discrepancies and acknowledge them with a display of good musicianship, keeping a free feeling and a good pulse. Singers — like any soloist — can perform at their best when the background is good, time-wise. Certainly, you can add color through the use of fill-ins, dynamic shading, etc., when called for, but the real element is time.

Point number six: YOU MUST BECOME AN OLD RELIABLE. Most established singers carry a steady rhythm section with them on the road. These one-nighters are an experience apart from all others. The rest of the band will consist of local boys. The house band will usually contain a nucleus of good musicians although you should be prepared for unfortunate exceptions. This is where you really play for the singer even if it should require

a healthy disregard for your fellow bandmen. Insist upon the proper tempos, listen for the tempo-changes. Keep the time against all odds. Be like the Rock of Gibraltar on this point. You must play with a strong will but never over play in volume. Time and dynamics are not the same thing. This requires great control but you can do it if you have observed rule number one. Mentally, it's like shutting off the sound of the band, keeping your ears open only for the sound of the singer braving it up front. He (or she) will not let this display of reliability go unnoticed. This is your security.

Point number seven: SINGERS HAVE CONFIDENCE IN CONFIDENCE. When the chart calls for solos or important fill-ins, sound it out. When rehearsing the band, any help you can give them will give them confidence in you. The ever-present problem of tempo changes, dynamics etc., will be greatly minimized if the boys respect you enough to listen and look to you at show time. The music will come off better, the singer will do top quality work and you'll be rewarded with repeated job offers. Word of mouth is the best advertisement. One more point about confidence; there's only one way to get it, and that comes from competence! Anything short of this is vanity. 🍀

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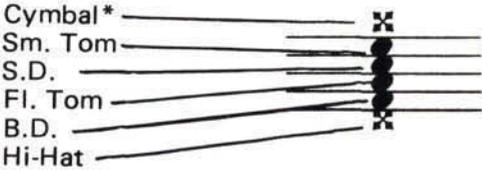
# DRUM SOLOIST

## STEVE GADD:

### AJA-STEELY DAN

by Chuck Kerrigan

Chuck Kerrigan is a highly respected teacher and performer residing in the Johnstown, Pennsylvania area. During his 12 years of experience he has transcribed the drum parts for more than 230 songs. A former student of Alan Dawson, Chuck is currently working on a soon to be released book entitled, The Art of Rock Drumming.



*Note:	Hi-Hat	Open Hi-Hat	Crash Cym.	Bell of Cym.

The main body of the page contains eight staves of drum notation in bass clef, 4/4 time. The notation includes various rhythmic patterns, rests, and symbols for different drum parts as defined in the legend. The notation is dense and complex, typical of a rock drum solo transcription.

fade out

## CHOOSING DRUMS, HEADS AND CYMBALS

by Jon Terry

Choosing a set of drums was once a relatively simple procedure. Today, the options are so varied in terms of construction materials, sizes, styles and hardware choices, that one could easily become extremely confused in his search for that new set.

My first suggestion would be to obtain as many manufacturer's catalogs as possible. Make your basic decisions from the literature which is readily available. Your local music store or favorite drum shop is an excellent place to obtain a catalog which you can read and compare before making any serious choices. Most of the leading drum companies will also gladly furnish a catalog free, or for a small charge.

Assuming you've narrowed your choices down to 2 or 3 leading manufacturer's, you'll soon realize that further choices must still be made even after you have decided on the brand name. Along with the standard wood shells, we now have to contend with the likes of fiberglass, fiberglass and wood combinations, plastics, chrome, stainless steel, etc. Basically, it is wise to remember that fiberglass, stainless steel and plastics offer a louder, harsher tone quality — good for volume and sheer projection. Wood drums are by nature, warmer and mellower. In regards to sizes — after all is said and done — larger drums very simply can be tuned deeper and are capable of greater volume than smaller drums. With this basic understanding, all that really remains to be done is to get out to see and hopefully try the equipment you are seriously considering, and to choose the sizes that best meet your musical requirements, combined with sensible common sense choices in construction and hardware.

When making a decision to buy a particular brand of drum, be critical of the sound. Ask yourself a few simple questions. Does it have the sound I'm looking for? Is it the best possible choice in fulfilling my particular musical requirements? Is there anything in the design or construction of the drums or hardware that is not conducive to the kind of music I play? Could I improve the sound by replacing the heads? Does the hardware offer the customizing options I may want to incorporate a year from now? Check out all hardware with moving parts (hi-hat stand, bass drum pedal). Do all internal muffling devices work effectively and properly? Am

I getting the most efficiency for my money in this area? Does it look fairly certain the equipment will hold up under hundreds of set-ups and break-downs and under all kinds of playing and hauling conditions?

If you're considering the purchase of a used set, be sure the set has been properly cared for. Are the shells free of knicks, cracks or scratches? Are chrome parts free of corrosion and in good working order? Does the equipment look as though it has been subject to extraordinary or undue punishment or neglect? If so, stay away.

Assuming you've made your basic purchasing decision, you now have the massive options of customizing to consider and the first place to start is with the heads. There are several excellent companies manufacturing an astounding array of head sizes, types and styles. The two most highly recognized names are the *Silver Dot* series by Ludwig, and the entire line of Remo, Inc., the specialized leader in the field. Remo makes the widest assortment ranging from frosted and clear styles, to the more recent CS (Controlled Sound) series with a reinforced black dot affixed dead center for reduced overtones. Another new entry is the *FiberSkyn* head, also by Remo, for an even darker, warmer and more mellow tone with very little ring. Ludwig heads are somewhat more elastic than Remo, however they do offer a lively, and deep tom-tom tone. For volume and depth, with low tension tuning, Ludwig heads are excellent. For more control, with a dead sound and tight tuning, Remo leads the way. They're easy to keep in tune, and rarely dent or go dead.

Of course there are also the options of what heads to use and what heads to leave off. The bottom tom-heads and the outside bass drum head can be removed which results in increased volume and projection, however resonance is most certainly compromised. Elimination of bass or tom heads will give the drum an added punch, and heavy muffling cuts back on overtones. This, in essence, is the basis of the rock drum sound. For other types of playing such as light rock, jazz, or country, bottom heads are on with tighter, higher-pitched, crisper tuning, the key words. Experimentation in this area is the best way to decide on the most appropriate setup and tuning in accordance with your individual taste and musical situation.

*continued on page 36*

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Charlie Watts  
Kenwood Dennard  
Freddie Waits  
Joe Labarbera

Mark Overstreet  
Greg Field  
Steve Jordan  
Chico Hamilton  
Harold Jones  
John Von Ollen  
Clyde Lucas



When choosing cymbals, keep in mind the two basic factors which determine tonal quality in the top line cymbals. They are size and weight. A light, small cymbal will have a higher pitch with a shorter overtone and will react faster than a larger cymbal. The larger sizes are deeper pitched with more sustained overtones, yet reaction time is considerably longer. It is therefore easy to understand the necessity of two or more cymbals of different sizes and weights to achieve the many varied musical nuances a drummer must produce. There are also further distinctions in tone if one considers the possibilities of riveted "sizzle-cymbals", "swish-cymbals", and the paper thin "splash". Needless to say the possibilities and combinations of sizes, weights and styles are staggering. You can narrow down the confusion in this area if you remember, that as with heads and drums themselves, the wisest choices in cymbals are made when they are kept in accordance with your individual musical needs. This must remain the primary consideration, at all times.

If you're buying new cymbals, find a shop with a good variety to choose from. Be sure to set them on stands, and try them out with your regular drumstick. Tap the cymbal at the bell, the center, and the edge. Listen for consistency in pitch. Spin the cymbal on its stand being sure it rotates evenly. When buying "crash cymbals," used to cut through and reinforce rhythmic figures, don't be afraid to try them out as crash cymbals. Listen for how fast (or slow) it reacts and reaches its peak power. A good crash cymbal will respond quickly and consistently. Listen for high and low pitch. Will the cymbal blend in with the majority of musical situations you encounter? It's also wise to try out hi-hats on your own hi-hat stand. Listen for blend and balance, and a good "chick" sound. (See MD-January 78, Shop Talk, for further suggestions when selecting cymbals)

Take your time. Remember, cymbals are generally a long term investment, and you must be critical of what you're buying.

*continued on page 39*

**bill crowden says...**  
**"in Chicago**  
THE PRO'S  
DRUM SHOP IS  
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# STRICTLY TECHNIQUE

## A MUSICAL APPROACH TO THE SINGLE STROKE ROLL

by Tom Lonardo

The single stroke roll has always presented some interesting points for discussion. The most common method for teaching and practicing this rudiment has basically been alternating sticking, starting slowly and gradually accelerating to top speed, with no inherent regard for tempo. This is a poor method for a number of reasons: First, it encourages the player to rush, or at least feel the sensation of rushing. Second, it does not teach a value for meter concepts, and thirdly, our notational system does not have a true means of presenting the way in which most drummers practice the

rudiment.

The method presented below incorporates the elements of 1) a constant tempo throughout 2) notational interpretation 3) a polymetrical concept 4) The rudiment retains its character as an excellent exercise for the development of speed and endurance.

The following rules are suggested: 1) Set your metronome at a comfortable setting 2) Practice each exercise in series (one into another) 3) Gradually increase the metronome speed by a beat or two, per week.

1. L R L R L R L R 2

2. L R L R L R L R 2

3. L R L R L R L R 2

4. L R L R L R L R L R 2

5. L R L R L R L R etc. 2

6. L R L R L R L R L R etc. 2

7. L R L R L R L R L R etc. 2

8. L R L R L R L R L R L R etc. 2

9. L R L R L R L R L R L R etc. 2

10. L R L R L R L R L R L R etc. 2

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October '78 issue — September 1st. Mail your ad with remittance to MD,  
c/o Drum Market, 47 Harrison Street, Nutley, NJ 07110.

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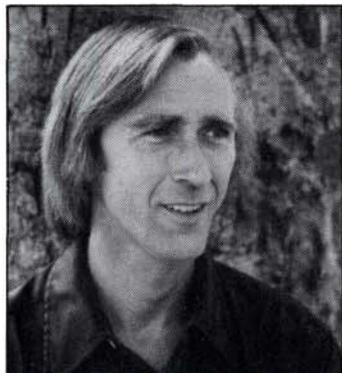
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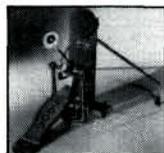


**"Nothing compares to the  
action of the dw 5000." Colin Bailey**

Colin Bailey is a master of Bass Drum technique, and has  
authored the very popular book, "Bass Drum Control". He  
knows and appreciates the mechanical perfection of the DW  
5000.

"I've had occasion to use many pedals over the years and  
nothing compares to the action of the DW 5000. If you are going  
to develop your foot you've got to have a pedal that works, and  
in my opinion this is the one."

Shown with the DW 5000 is the model 755 Practice Pad,  
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Write Dept. X for Free Catalog and Bass Drum Control Tips Sheet

One thing is for certain. You get what you pay for in the cymbal market, and I would strongly suggest staying with the top lines in cymbals for the best possible quality and long term satisfaction. It is certainly no secret that the Avedis Zildjian Cymbal Company, and the Paiste Cymbal Company are the undisputed leaders in the cymbal world. Both get top dollar for their product, but certainly worth the investment in terms of long term satisfaction and quality.

If your pocket book dictates staying in the used cymbal department, keep a few basic pointers in mind. First, try to stay within the top brand names, if possible. Check the cymbal out with the same critical awareness you would when choosing a new cymbal. Keep an open eye out for any deep scratches or abrasions. Most important, be wary of hairline cracks which could be the start of a much bigger problem after a few months of playing. A good second hand cymbal, if properly cared for, can often be a fine bargain. Many times a used cymbal has already undergone its break-in period and could prove to be a real gem in terms of tone and clarity.

With a little preliminary knowledge, planning, a good understanding of the market, and some common sense, anyone should be able to make a sound investment among the mind-boggling array of choices available. An investment which he can be comfortable with for years to come. Stay alert, read, learn and compare. Drum equipment is progressing faster then ever before, and it's your responsibility to stay on top of it all.



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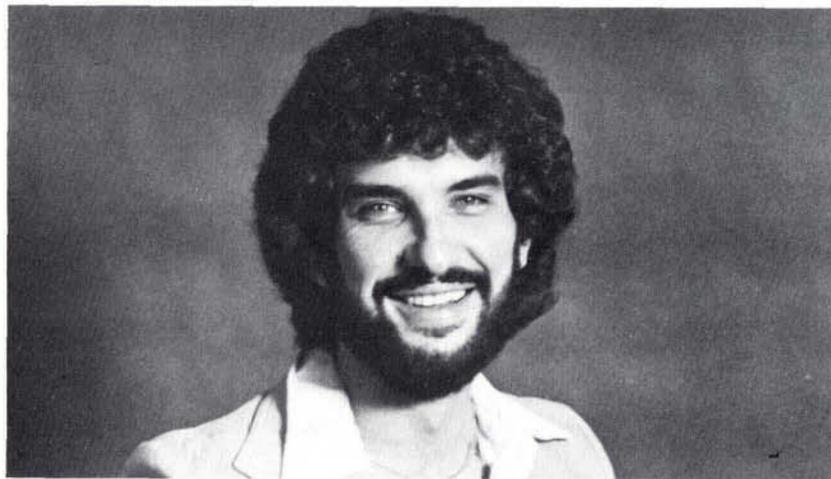
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# INDUSTRY HAPPENINGS

## PERCUSSION SOCIETY

A group of percussionists from Adelaide, Australia have recently formed the Percussion Society of Australia, dedicated to "promoting all aspects of percussion and encouraging the cross-fertilization of ideas from the various fields of jazz, orchestral, rock and 'ethnic' traditions," according to Brenton Holmes, secretary of the society.

The society plans to establish a percussion library, workshops and percussion classes. Holmes would like to share information with MD readers. Contact him at this address — 1 Rokewood Avenue, Belair, South Australia 5052.

## ROGERS NAMES NEW MARKETING REP

The Rogers Drum Division of CBS Musical Instruments has recently named Gregory Perry marketing representative for the company. Perry will coordinate new product releases and function as a liaison between Rogers and its advertising agency. His duties will include research, development, and field testing of Rogers and Paiste's new products and handling dealer and consumer training sessions. He will also be in charge of artist relations and scheduling of Rogers drum clinics.

## CONTINENTAL CONFERENCE '78

Jimmy Tagford (right) Secretary of the Contemporary Drummers Society of England recently dropped by at MD's offices for a tour and day long conference with Editor Ron Spagnardi. MD and CDS plan to work closely to attain a more thorough exchange of information between American and English drummers.



## SOPH JOINS PREMIER

Drummer Ed Soph has joined the staff of Premier percussion clinicians, adding his outstanding talent to the rapidly growing number of top-flight performers and consultants now available through the firm.

Soph, who has been playing professionally for 18 of his 32 years, is a well-known freelance artist in the New York area. He has conducted many clinics, both independently and in conjunction with the National Stage Band and Combo Camps with which he has been associated since 1971. Ed also serves as a clinician for the Creative Jazz Composers and the Percussive Arts Society.



## NEW ZILDJIAN REP

Robert Avedis Zildjian has recently been named the Western States marketing representative for the Avedis Zildjian Company. He will be based in San Francisco and will direct sales and marketing for the firm's cymbal products throughout the 14 western states. He will also coordinate all sales promotional activities for the company including trade show participation, special appearances, clinics, and related activities involving dealers and distributors within the territory.

A graduate of the University of New Hampshire, Robert is the son of Armand

Zildjian and the grandson of Avedis, who brought the 355 year old family secret for making cymbals from Istanbul to the U.S. in 1929. The secret formula has been closely held within the Zildjian family since 1623 when the process was discovered.

## BELLSON AND RICH

Louie Bellson and Buddy Rich delighted an audience at the University of Redlands, California, recently. The two virtuosos were featured, with their bands, in one segment of the University's Jazz-Concert Series. The series is presented in conjunction with Buddy Clements, the Commissioner of Cultural Affairs at Redlands.



*Our photographers were on hand to capture this moment of mutual regard between the two masters, Louie Bellson and Buddy Rich.*

## RELOCATION

Peter Magadini of Briko Ltd., Los Angeles, California, announced that the "Power Rod" manufacturing plant will relocate its headquarters in Toronto, Ontario, Canada.

The "Power Rod" Bass Drum Pedal will not be available for purchase until the transfer is complete and manufacturing can begin once again.

## LONDON CLINIC

The Contemporary Drummers Society of England recently sponsored a drum clinic at the Kenilworth Hotel, London.

The presentation, "Drums on a Sunday Afternoon," featured clinicians from Sonor, Pearl, Premier and Ludwig Industries.



*Percussionists enjoy viewing and trying out new drum products. All the major industries were represented with a vast array of products on exhibition.*



*Bob Henrit of Henrit's Drum Shop, London.*



*Martin Drew — Sonor Clinician*



*John Shearer — Ludwig Clinician*



*Jim Kilpatrick — Premier Clinician*

## BUDDY JOINS LUDWIG

Ludwig Industries has announced that Buddy Rich will now play Ludwig Drums and accessories, exclusively. In 1966, Buddy, regarded by many as the drum master, began his famous big band which has since traveled and performed all over the world. Ludwig is proud to join forces with one of the greatest drummers of our times.



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## JUST DRUMS

### REFILLABLE BRUSH

The firm of L.A. Elkington, 2664 Park Avenue, Bronx, New York has been awarded a patent for the new *Elton* refillable wire brush. A new set of wire refills can be inserted in a few moments by screwing the second knob in the handle. The unit comes in two models, one with a plastic-covered handle and the other with a polished aluminum handle.

The loop and ball model refill brush has a special spreading and locking knob. The user can open and lock the brush wires to any desired length or spread position simply by loosening or tightening the first knob in the wire. The brushes also hold almost double the amount of brush wire commonly used for long lasting and clear playing. Packaged in an attractive see-through container, and available at your local dealer.

### BASS PRACTICE PAD

The Drum Workshop has brought back and improved the Practice Bass Drum Pad, once part of the "Camco" hardware line which they recently purchased. This product fills the needs of both beginners and professionals who know the ever increasing importance of developing "Foot Work" for today's drumming, and is "the only self contained pad on the market," says Drum Workshop spokespersons Don Lombardi and Paul Real. "Along with our Cymbal Muffler the Practice Bass Drum Pad will add to the Drum Workshop line of practice aids for the drummer."

For more details, write: The Drum Workshop, Inc., 16816 So. Broadway, Gardena, Calif. 90248.



### ROGERS DEALERS FEATURE ACUNA FACTSHEETS

An informative new factsheet entitled, *Creativity in Drum Set-Ups* is now being provided to Rogers Drum dealers for consumer distribution. Authored by famed drummer Alex Acuna, the Percussion Factsheet provides tips for instrumentation in Latin, Jazz, Rock and Electronic types of musical formats. In addition, a detailed diagram of Acuna's concert set-up is provided.

According to Don Canedy, Rogers Marketing Director, "The use of these factsheets helps provide the drummer with new insights on creative set-ups and reflects the new trends in contemporary instrumentation."

Alex Acuna is the drummer/percussionist in the world-famous *Weather Report* group and has played with noted musicians representing nearly every part of the musical spectrum . . . from Pablo Casals, Perez Prado and Sergio Mendes to Elvis Presley and Diana Ross.



### CAMBER INTRODUCES T-TOP

A unique new product has recently been introduced by Camber, distributors of the Camber Cymbals. This new product, called the T-Top (patented), eliminates the need of a wing nut on the top of the cymbal stand. The T-Top is screwed onto the cymbal stand; then by tilting the cymbal over the T-Top, the cymbal can be easily put on or taken off. No more time consuming steps. The T-Top remains on the stand permanently, thereby eliminating loss of the wing nuts. It is made of one piece, chrome plated metal and threaded to accept all stands on the market without additional adapters.

The retail price of the T-Top is \$4.95 per set of 2, attractively packaged in a new 12 pr. display. Available through most music outlets.

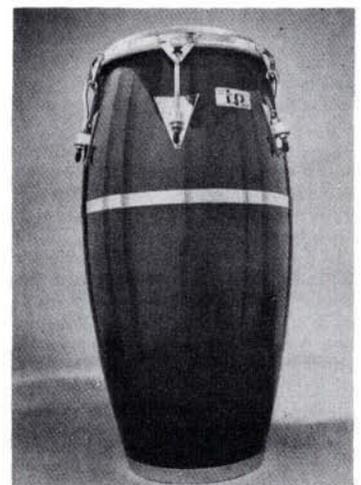


### SELMER PERCUSSION BROCHURE

The Selmer Company has released its Premier Marching Percussion brochure. The handsome, 12 page catalog features the complete line of Premier marching percussion products, including marching duos and timp-tom trio, timbales and bongos, rudimental bass drums, regulation parade drums, the Projector 15, a lightweight Speedex glockenspiel, and the much coveted Super Royal Scot and Royal Scot drums originally designed for pipe bands. A special section is also devoted to Remo Roto-Toms, Latin special effects instruments, and sticks, mallets and beaters, which round out the line. Available from the Selmer Company, PO Box 310, Elkhart, Indiana 46514, for 25 cents.

### IMPROVED CONGA

Latin Percussion's Conga Drum has a surface finish "much superior to what it had been," owing to the complete rebuilding of the tooling used to manufacture the shell. New molding techniques have "vastly improved the structural integrity of the product," a spokesman reported.

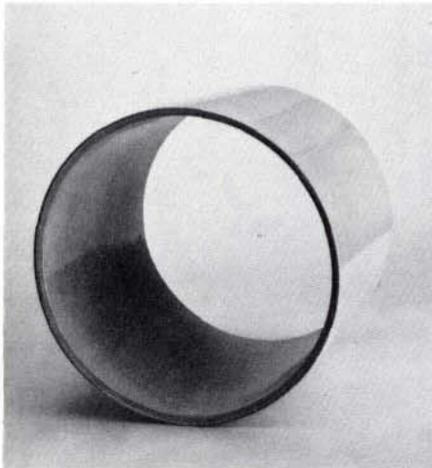


## LUDWIG INTRODUCES A 6-PLY WOOD SHELL

Ludwig is introducing a 6-ply die-mold wood drum shell.

With the rebirth in popularity of wood drums, Ludwig is making a wood drum shell claimed to be the strongest in the industry. The 6-ply die-mold shell consists of select wood veneer panels carefully butt-jointed to avoid any overlaps and create a nearly seamless configuration. Additionally, all plies of wood are cross-grained to further maximize strength. The first ply is horizontal, the second is vertical, the third is horizontal.

Ludwig's 6-ply wood shell is crafted from the finest wood, both inside and out, and is available in a choice of finishes including Natural Maple and Mahogany Wood.



## HERCULES™ STANDS FROM LUDWIG

Ludwig is introducing a new line of heavy-duty drum stands, aptly named Hercules. These stands are Ludwig's finest and include features that should make it the standard of the industry.

Each stand has an adjustable wide-track tubular base with a lower center of gravity that prevents the stand from tipping under stress. And heavy sure-grip rubber feet keep the stand in place.

Big hand-size tension adjustment knobs are easy to grip and turn. These tension adjustment knobs are attached to heavy die-cast tube clamps that hold the stand tightly in place at any height.

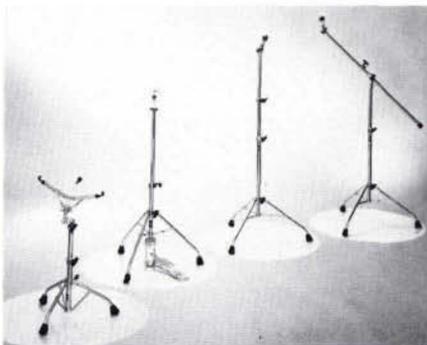
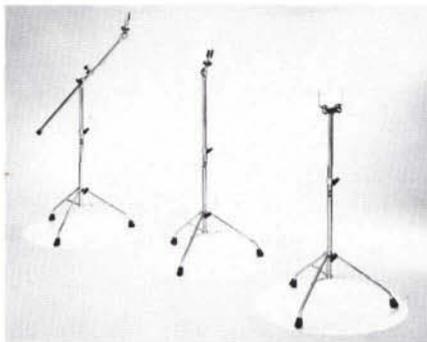
Hercules also features heavy-duty ratchets that won't break or come loose even under the toughest abuse on a tom-tom or cymbal boom stand.

Hercules stands are easier to take down, set up, and to carry. Large bore steel tubes telescope neatly inside each other, and the base folds down to a neat parcel.

The Hercules stand line includes: Snare drum stand, Hi-Hat stand, Cymbal stand, Cymbal boom stand, Tom-Tom boom stand, and two types of Double Tom-Tom floor stands. The Tom-Tom boom stand is

brand new from Ludwig. It acts like a cymbal boom, and can project 6" to 12" toms up and over the other tom-toms.

The complete new line of Hercules stands is available at your Ludwig dealer.



## PRO-MARK DEVELOPS NEW WOOD TREATMENT PROCESS

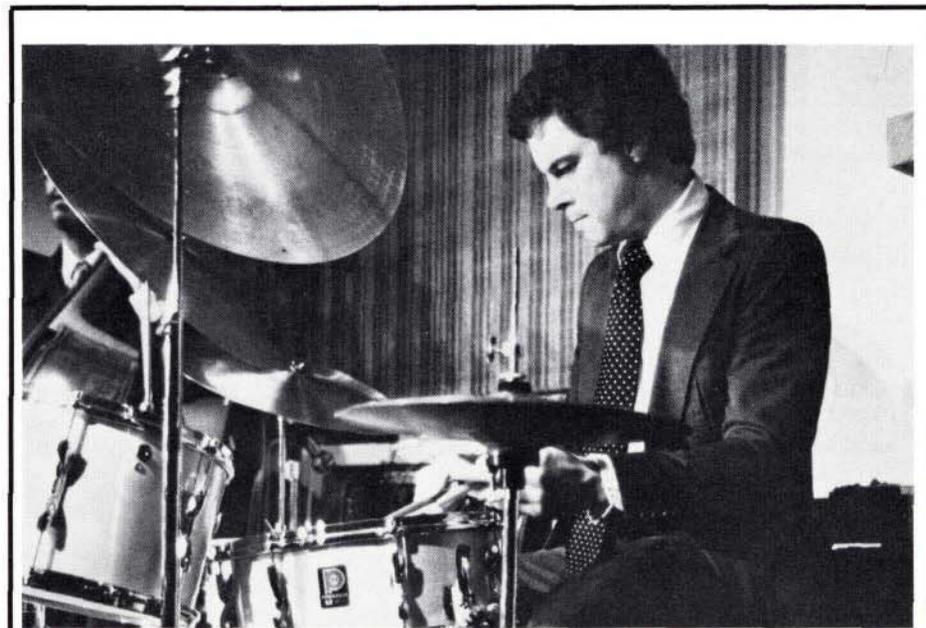
Pro-Mark, after two years of research and development, claims to be the only drumstick maker to successfully reduce warpage of natural wood drumsticks.

According to Pro-Mark president, Herb Brochstein, "we are not 100% on this yet, but very close to it . . . you might say Pro-Mark has Mother Nature under control, though not completely conquered regarding warpage of natural wood drumsticks."

Brochstein called the wood treatment process a "unique secret." The technique involves moisture control of the wood used to make Pro-Mark's drumsticks. Refinement of new sanding and finishing equipment and development of a new formula of lacquer are part of Pro-Mark's "quality control improvements."

The current line of Pro-Mark sticks will each have a code number on them, signifying when the drumstick was manufactured and the formula used in treating the wood. This will enable Pro-Mark to monitor their quality control system.

Current Pro-Mark drumsticks consist of the new wood treatment process. For free literature write: Pro-Mark Corporation, 10710 Craighead Drive, Houston, Texas 77025.



# Ed Soph

## on Premier.

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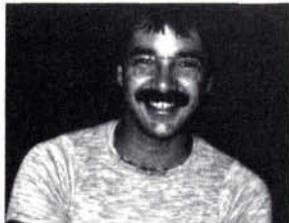


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The Editors are proud and honored to announce the addition of **LES DeMERLE** and **CHARLEY PERRY** to the Modern Drummer Magazine Advisory Board. Our thanks to the new members.

EDITORS

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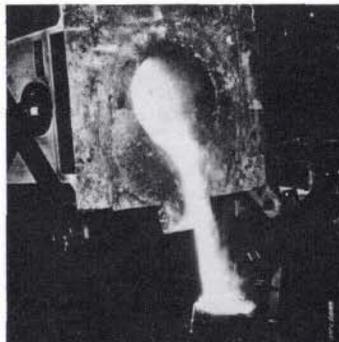
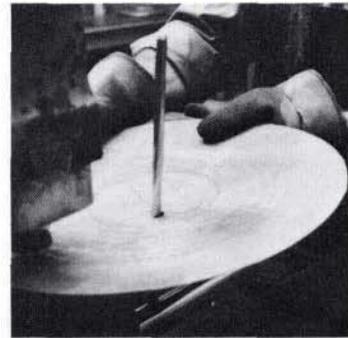
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You will also notice that while the mass-produced cymbals exhibit rigorous uniformity, the Zildjian cymbals forego the industrialist's standards in favor of the artist's. Each Zildjian cymbal speaks with an individual voice. This means you are able to choose a sound that is suitable to your personal taste and style of playing.

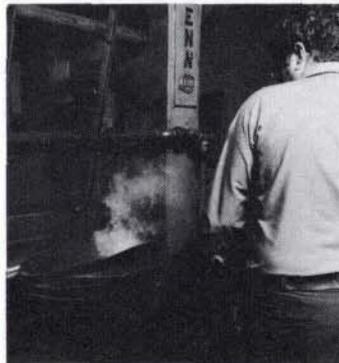
You will not be the first



age of 20 years' experience.

You don't have to be a cymbal maker to hear the greatness that is the end product of this process. Your musician's ear will easily perceive it.

To begin with, you will notice that the Zildjian cymbal has extraordinary cutting power, while all other cymbals fall off prematurely. The difference is in the alloy formula and special metal-forging techniques we use.



musician to play your Zildjian cymbal. All Zildjians are played and evaluated by our staff of seven drummers before they are allowed to leave our aging vaults.

So when you select a cymbal, take your time, and choose carefully.

When you buy a Zildjian, you're not just getting an instrument. You're buying art.



# Zildjian