

THE
WORLD'S
LEADING
DRUM
MAGAZINE

CDC00799

MODERN DRUMMER®



Drums And Percussion For The Amateur

APRIL '90
U.S. \$2.95
CANADA \$3.95
UK £1.95

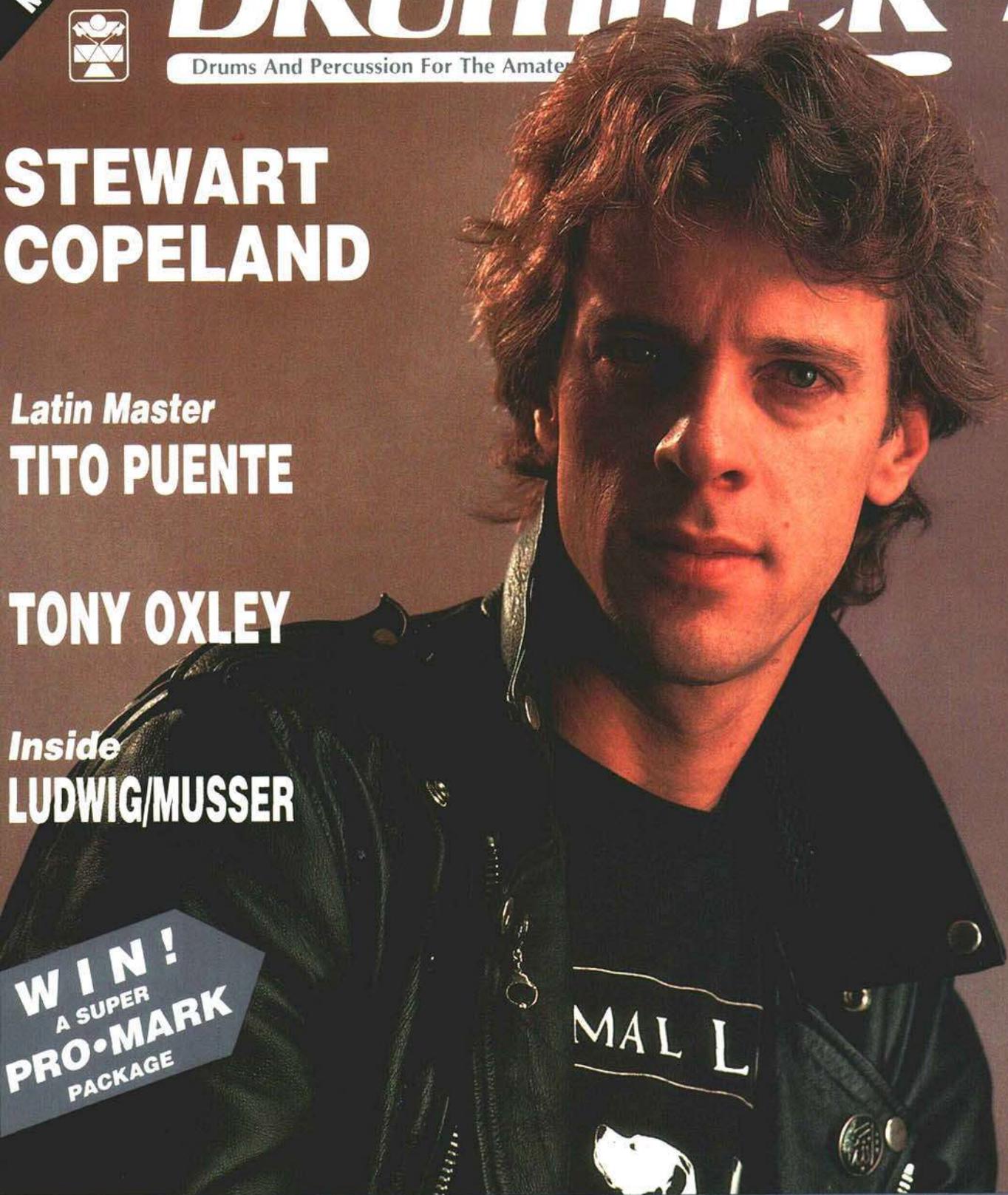
STEWART COPELAND

Latin Master
TITO PUENTE

TONY OXLEY

Inside
LUDWIG/MUSSER

WIN!
A SUPER
PRO-MARK
PACKAGE



Plus: ● CHAD WACKERMAN's Guide To Odd Times
● SONOR's Force 2000 Kit
● Easy Steps To Better Footwork
● COPELAND's "Roxanne"



ALL DRUMS MAKE MUSIC. THESE MADE HISTORY.

The Classic Series. Top-of-the-line Ludwig, and probably the most recorded and toured-with drums in rock history.

They didn't exactly invent rock and roll, but you can bet they were there when it happened. They were there the day Ringo took a left out of Liverpool and found himself on the Sullivan show. And when Bonham hammered home the fact that Led Zeppelin has a Whole Lotta' Love. And they're still here, in the hands of current history-makers like

Alan White, Alex Van Halen, Alan Gratzer and many more of today's most famous and respected drummers.

Of course, there have been changes over the years. Today's Modular hardware, for instance, is about 60 times tougher than '60s hardware. And if you look close, you'll see improvements and additions like the Modular mounting system and the new deep rock snare.

But the part that's a part of history—the sound—hasn't changed. It's still clean, cutting, powerful, and unmistakably Ludwig. You can hear that sound for yourself at a Ludwig dealer.

Or, just put on a record. If it's classic rock, there's a good chance it's Ludwig Classics.

LUDWIG[®]

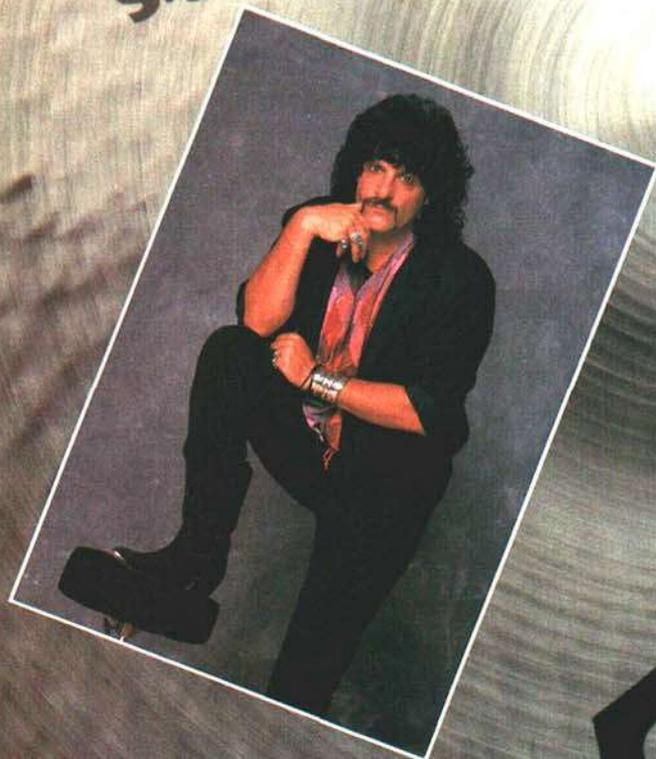
A SELMER COMPANY
P.O. Box 310 • Elkhart, IN 46515



Shown:
Model LC-3449-MM
in Red Fury.

CARMINE AND SABIAN. HEAR THE DIFFERENCE.

Carmine
Abbey
Signature Series Chinese
18"/45 cm



"This is the fastest, trashiest, most in your face, tear your head off, Chinese cymbal ever! It's murder!"

SABIAN



Cymbal Makers

**HEAR THE
DIFFERENCE**

Europe

Ghislelles
6322 Route DeLevens
06670 Roquette Sur Var
France
Telephone: 33-93-08-93-17
Fax: 33-93-08-46-30

North America

Meductic, New Brunswick
Canada E0H 1L0
Telephone: (506) 272-2019
Fax: (506) 328-9697
Telex: 014-27541

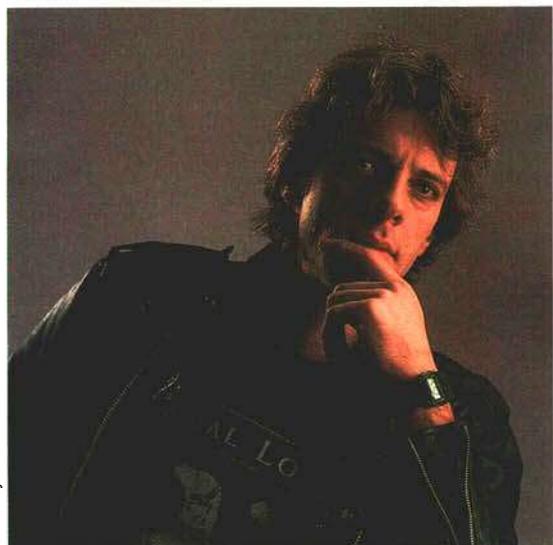


Photo by Ebet Roberts

18 STEWART COPELAND

After excursions into movie and TV soundtracks and opera, ex-Police drummer Stewart Copeland is back recording and performing in the drum saddle. Here Stewart discusses in depth his renewed interest in things drum-like, and talks about his new "pop" band with Stanley Clarke, Animal Logic.

by William F. Miller

24 TITO PUENTE

In the 1950s in New York City, beboppers like Dizzy Gillespie and Charlie Parker would do homework by checking out Tito Puente's Latin jazz bands. Here, The King of Latin Music discusses his career, which has influenced players from Dizzy to Carlos Santana for over 40 years, and which shows no signs of letting up. Plus, a Puente mambo sidebar.

by Diane Gordon

28 TONY OXLEY

Today Tony Oxley is known primarily for his work as a free jazz drummer with people like Anthony Braxton, Cecil Taylor, and with his own four-piece group. Yet Oxley has also played with ground-breaking artists of more melodic intentions, such as Sonny Rollins and Bill Evans. In this interview, Oxley explains the differences, and discusses his philosophy of creative freedom.

by Simon Goodwin

32 INSIDE LUDWIG/MUSSER

As one of the oldest and most respected drum companies in the country, Ludwig has seen some transitional times in recent years. Here *MD* looks into the reasons for these changes, and takes a peek behind the scenes at the Ludwig and Musser factories.

by Rick Van Horn

65 MD TRIVIA CONTEST

Win an assortment of Pro-Mark sticks and accessories



Photo by Aldo Mauro



EDUCATION

ROCK PERSPECTIVES
More Two-Handed Riding
by Howard Fields
50

CONCEPTS
Old Drummers And Young Drummers
by Roy Burns
54

ROCK 'N' JAZZ CLINIC
Playing In Odd Time Signatures
by Chad Wackerman
56

REVIEWS ON TRACK
90

PROFILES UP & COMING
David Tull
by Dave Black
58

ROCK CHARTS
Stewart Copeland: "Roxanne"
Transcribed by William F. Miller
66

TRACKING
Studio Mallet Parts
by Emil Richards
74

HEAD TALK
Letting Go
by Casey Scheuerell
76

STRICTLY TECHNIQUE
Mastering The Toe Pivot
by Mark Hurley
88

UPDATE
Sly Dunbar, Warrant's Steve Sweet, Mark Geary of Dangerous Toys, and Reba McEntire's Vic Mastrianni, plus News

EQUIPMENT

PRODUCT CLOSE-UP
Sonor Force 2000 Kit
by Rick Van Horn
38

Roc-N-Soc Motion Throne
by Rick Van Horn
40

ELECTRONIC REVIEW
Compact Drum Microphones
by Paul M. Van Patten
42

NEW AND NOTABLE
104

NEWS

INDUSTRY HAPPENINGS
PASIC '89 Highlights, Mel Lewis Tribute, and other Indy News
98

DEPARTMENTS

EDITOR'S OVERVIEW
4

READERS' PLATFORM
6

ASK A PRO
12

IT'S QUESTIONABLE
16

DRUM MARKET
108

PHOTO GALLERY
Ginger Baker
by Andre Csillag
112



EDITOR'S OVERVIEW

Your Best Shot

It was a cold and snowy Tuesday evening in mid-February—the kind of night most people would rather stay at home in front of the TV with a warm drink. Unfortunately, I had to be out that night for a business dinner, and afterwards I decided to venture into the lounge where a fairly popular local band was holding the fort five nights a week.

I entered the darkened club at the start of the second set and noted no more than six people in the entire room, an obvious result of the generally modest weeknight crowd and the bad weather. Nonetheless, the band was swinging, driven by a fine young drummer named Joe. Undaunted by the lack of a large audience, Joe was playing as if he were performing for thousands on a concert stage, with energy and *enthusiasm*, and giving 110% to the task at hand.

I introduced myself during the break, and admired the fact that he was putting out considerable effort, on a night when he probably could have chosen to coast through and no one would have ever noticed. "Oh, I never think like that," was his response. "I believe in giving it my best shot, whether I'm playing for two people or two hundred. You never know who may be out there listening." Joe obviously was convinced that even if this type of thinking didn't pay off that particular night or the next, *some* night it would! Quite a mature, professional attitude for such a young guy, I thought, and something we'd all do well to think about every time we set foot on that bandstand.

Well, I lost track of the band until around a year or so later, when I happened to stroll into another club to discover them performing there. But when I glanced up at the bandstand, I quickly noticed that Joe had been replaced. Later, when I asked the leader what had happened, he told me that Joe had left the band about four months back. Apparently, two people representing a talented new female singer with a potential recording contract and a tour in the works casually dropped in one night. Unbeknownst to Joe, they had been looking for a drummer to back their promising new artist. Evidently they liked what they heard that night and offered Joe an audition, and he was ultimately hired.

Was this Joe's big break? Maybe so, maybe not. The *point* is, it was most definitely an *upward* move in Joe's career, a move that may not have come to pass had he not established a philosophy that encouraged him to give it his best shot every night, no matter what. "We always knew Joe was headed for better things, and that someone would eventually hear him," was the leader's parting comment.

I've since lost track of Joe, though I'm sure we're apt to hear from him sooner or later. More importantly, I'd be willing to bet that wherever he is right now, he's still taking care of business and giving it his very best shot every time he sits down to play. According to Joe, "You never know who may be out there listening." Pretty sound advice, I'd say.

EDITOR/PUBLISHER

Ronald Spagnardi

ASSOCIATE PUBLISHER

Isabel Spagnardi

MANAGING EDITOR

Rick Van Horn

FEATURES EDITOR

William F. Miller

ASSOCIATE EDITOR

Adam Budofsky

CONTRIBUTING EDITOR

Rick Mattingly

EDITORIAL ASSISTANT

Cynthia Huang

ART DIRECTOR

Terry Kennedy

ASSISTANT ART DIRECTOR

Scott G. Bienstock

ADMINISTRATIVE MANAGER

Tracy A. Kearns

ADMINISTRATIVE ASSISTANT

Joan C. Stickel

ADVERTISING DIRECTOR

Bob Berenson

DEALER SERVICE MANAGER

Crystal W. Van Horn

MAIL ROOM SUPERVISOR

Leo Spagnardi

CONSULTANT TO THE PUBLISHER

Arnold E. Abramson

MODERN DRUMMER

ADVISORY BOARD

Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Danny Gottlieb, Sonny Igoe, Jim Keltner, Mel Lewis, Larrie Londin, Peter Magadini, George Marsh, Joe Morello, Andy Newmark, Neil Peart, Charlie Perry, Dave Samuels, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen.

CONTRIBUTING WRITERS

Susan Alexander, Robyn Flans, Simon Goodwin, Karen Ervin Pershing, Jeff Potter, Teri Saccone, Robert Santelli, Robin Tolleson, Lauren Vogel, T. Bruce Wittet.

MODERN DRUMMER Magazine

(ISSN 0194-4533) is published monthly with an additional issue in July by MODERN DRUMMER Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1990 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. Tel: 201-239-4140

EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES:

Modern Drummer Publications, 870 Pompton Avenue, Cedar Grove, NJ 07009.

MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, PO Box 389, Mt. Morris, IL 61054. Tel: 800-334-DRUM or 815-734-6013

SUBSCRIPTIONS: \$25.95 per year; \$46.95, two years. Single copies \$2.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61,054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Phone: 1-800-435-0715.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054.

A Member Of:

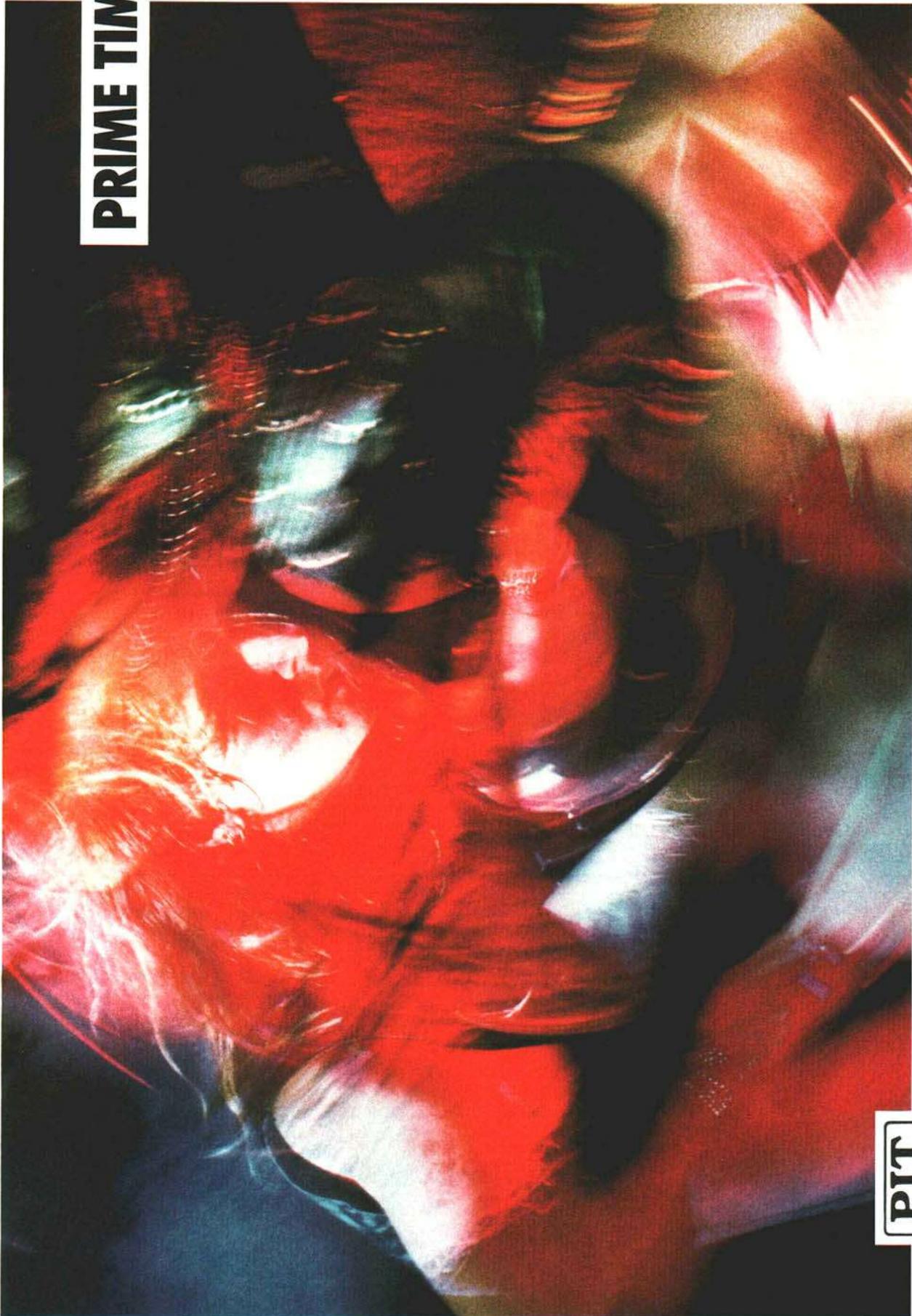


MagazinePublishersofAmerica

ISSUE DATE: April 1990

Audit Bureau Of Circulation
membership applied for.

PRIME TIME



PIT

Percussion Institute of Technology



SEND FOR FREE CATALOG • MUSICIANS INSTITUTE • 1655 McCADDEN PLACE BOX 141 • HOLLYWOOD, CA 90028 • (213) 462-1384

READERS' PLATFORM

ED MANN

It was refreshing to see a cover story on someone who isn't a major rock star or legendary jazz figure—or even a drummer, for that matter. I was beginning to think that *MD* had forgotten about us percussionists until I read your interview with one of the most innovative members of our admittedly small—but creative—fraternity: Ed Mann.

I've been following Ed's career with Frank Zappa and his activities with the Repercussion Unit for some time now. It was most enjoyable to share Ed's own thoughts and feelings about his playing with these acts. And the *Sound Supplement* only whetted my appetite for Ed's solo album. Thanks for the marvelous treat!

Billy van der Voer
Seattle WA

ALVIN STOLLER

My compliments and thanks to *MD* and Burt Korall for the timely and much-deserved article on Alvin Stoller [January '90 *MD*]. I have known and appreciated Alvin for many years. It was nice to see that at last he was given recognition. It seems that *Modern Drummer* continues to know what to do and when to do it.

Remo Belli
President - Remo, Inc.
North Hollywood CA

NOTE FROM BILLY

I have been reading and enjoying *Modern Drummer* since the first issue. Your magazine has been a great source of information and inspiration in my drumming career. It was a dream come true to be in the *Up & Coming* section of the January 1990 issue. I would like to thank the editors of *MD* for including me, and Michael Briggs for writ-

ing the article.

There is one error I would like to clear up. In the last paragraph it says, "With six Top-10 hits and four Number-1 hits on the Country Music charts in 1988, there would seem to be few hurdles left for Billy to clear." The fact is that the artist I play with, Ricky Van Shelton, had six Top-10 hits in 1988, and four of those went to Number 1. These were all from Ricky's first album. The drumming credit for these hits should go to Tommy Wells and Eddie Bayers, as they played on the album. Thanks for the opportunity to set the record straight.

Billy Goodness
Fairview TN

RESPONSE FROM SHURE

We would like to thank Paul Van Patten and *Modern Drummer* for the review of Shure's drumkit microphones in the December '89 issue. We appreciate the favorable comments Mr. Van Patten made about Shure's products. However, we would like to clarify the use of a Shure *SM91* as a kick drum microphone.

Optimum placement of the *SM91* for kick drum pickup is *inside* the drum. Best results are obtained with the microphone facing toward the beater head, centered 3" to 5" away, and resting on some sort of damping material to prevent it from rattling against the shell of the drum. Often, the kick drum will already have a pillow, foam pad, or other muffling device in place that will serve quite well.

The principal advantage of the *SM91*—a small-diaphragm condenser—over the typical large-diaphragm dynamic mic, is its greatly improved transient response. Most users have characterized the sound of the *SM91* as having tremendous "snap," while retaining a very balanced low end. It is not

usually necessary to add more damping material to alter the sound of the drum. In fact, many engineers have commented that the *SM91* requires very little EQ compared to the typical kick drum microphone.

One other clarification: The directional pattern of a microphone is not intrinsically related to its operating principle. That is, a cardioid dynamic microphone should have exactly the same polar pattern as a cardioid condenser microphone. The frequency response of a microphone is more directly related to the microphone type, as you have noted: Condensers usually have wider response ranges than do dynamics. However, since a condenser is often more sensitive to high frequencies than a dynamic of the same polar pattern, it will appear to pick up more off-axis (as well as on-axis) high frequencies. This may be perceived as a "wider" polar pattern for the condenser, but in fact it is due to the dynamic microphone having less overall high-frequency response.

We hope that this information will be of benefit to your readers.

Tim Vear
Product Applications Engineer
Shure Brothers, Inc.
Evanston IL

NOTE FROM DENNY

I recently read interviews in *Update* with Cozy Powell and Fred Coury in which they said that all three of us did tracks on Cinderella's *Long Cold Winter* album, but that they weren't sure who was on which track on the final mixes. I wanted to shed a little light on the subject by identifying the tracks I did: "Fallin' Apart At The Seams," "Gypsy Road," "Don't Know What You Got (Till It's Gone)," and "The Last Mile." I had a wonderful time with a great bunch of

continued on page 94

MATCHED GRIP.

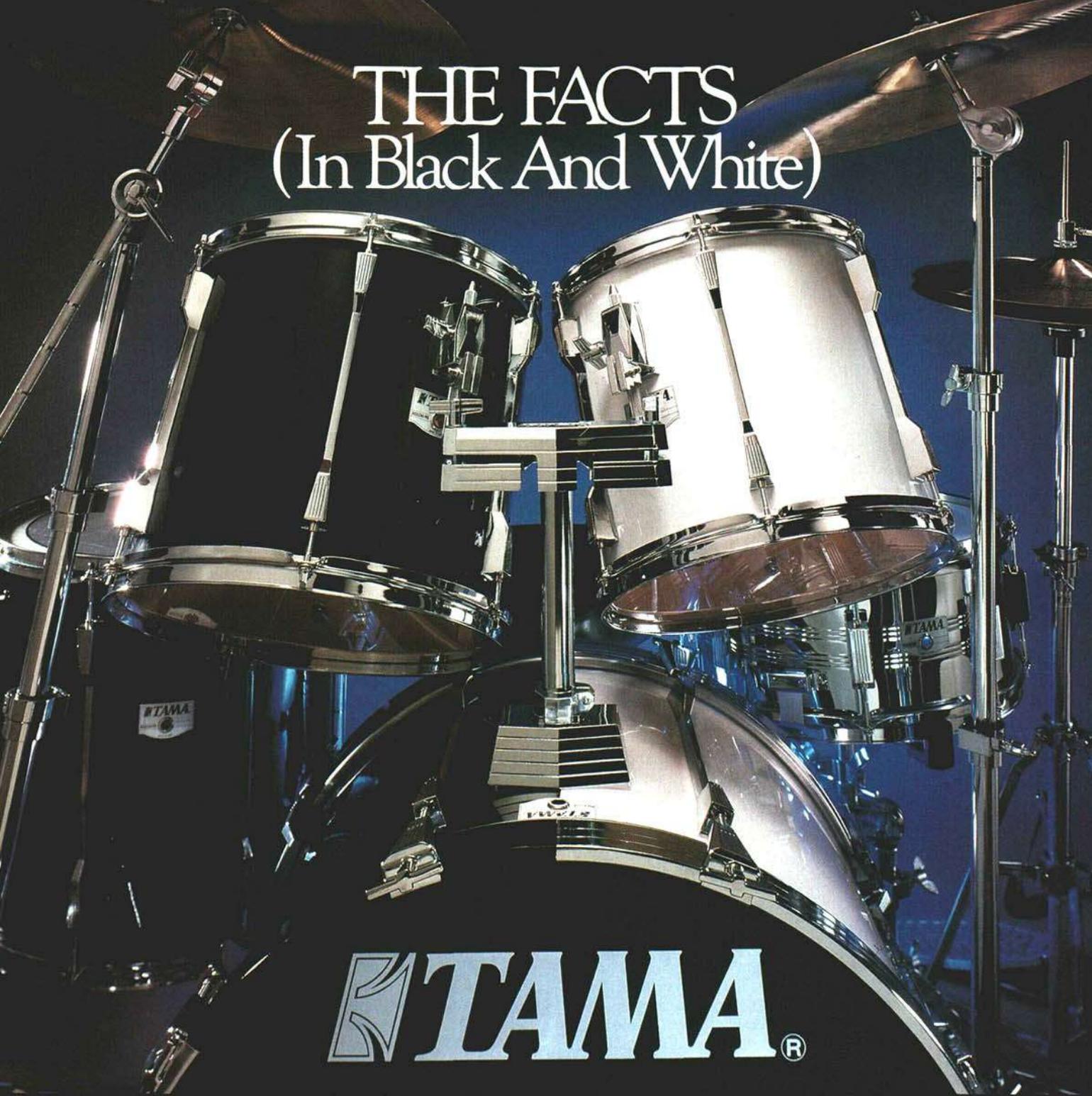


One good grip deserves another. So we designed The Stick as a perfect match to *your* grip. No matter what you play or how you play it, it's got the Yamaha difference. Absolutely consistent. Superior American hickory. Perfectly balanced. Smooth natural satin finish. The Yamaha difference. You've finally met your match.

YAMAHA® DRUMS

Copyright 1989 Yamaha Corporation of America, Synthesizer, Guitar and Drum Division, 6600 Orangethorpe Ave., Buena Park, CA 90620

THE FACTS (In Black And White)



TAMA®

ROCKSTAR PRO and ROCKSTAR DELUXE

Remo Pinstripe Heads
Omni-sphere tom holder
Basswood interior
3 lustrous lacquer finishes
Solid, one-piece, hi-tension lugs



Remo Pinstripe Heads
Omni-sphere tom holder
Basswood interior
8 hot, covered finishes
Solid, one-piece, hi-tension lugs

Both Rockstar PRO and Rockstar DX sets are available with multiple hardware options: Titan Stilt, Mercury Stilt, Stagmaster or Power Tower rack systems. See your authorized Tama dealer.

TAMA—The Strongest Name in Drums
For more information on TAMA Drums and Hardware, please send \$5.00 (\$1.00 in Canada) to: Tama, Dept. CD11, P.O. Box 886, Bensalem, PA 19020—P.O. Box 2009, Idaho Falls, ID 85405. In Canada, 2165 16th Ave., Lachine, Quebec, Canada H8T2P1.

Sly Dunbar



"Reggae music needs help in reaching people outside Jamaica, especially in places like the States," says Sly Dunbar, the dean of Jamaican reggae drummers. "That's why me and Robbie [Shakespeare, bass player extraordinaire and Dunbar's long-time partner] decided to make *Silent Assassin* a combination of reggae and rap. People who listen to the raps on this record will get a reggae message too."

According to Dunbar, the marriage of these two music forms isn't as odd as it might sound. For one thing, the rap and hip-hop styles can both be traced to Jamaican DJ-style reggae. In the early '80s, Kingston toasters such as Eek-A-Mouse and Yellowman built raps around macho shine, sexual prowess, and some potent political diatribes. For another, both reggae and rap use cleverly cut rhythms to carry the lyrics. Dunbar, who's worked with everyone from the late Peter Tosh to Grace Jones, Mick Jagger, Joe Cocker, Joan Armatrading, and Bob Dylan, knows how to fuel a song with what he calls "the right riddims." His sparse yet crisp beats practically defined the Jamaican brand of drumming in the '70s and '80s.

On *Silent Assassin*, Boogie Down Productions' KRS-One, plus special guests Willie D, Queen Latifah, Shah of Brooklyn, and Young M.C. provided the raps and hip-hop chants, while Dunbar and Shakespeare cut the grooves.

"You know," continues Sly, "the groove is everything in rap and reggae. It's the reason I searched for a big, powerful drum sound. I wanted the drums to explode every time I hit them."

Sly points to such tracks as "Adventure Of A Bullet," "Party Together,"

and "Man On A Mission" as having "that big kick drum and that 'James Brown' snare." Surprisingly, Dunbar drew a lot of his drum sound ideas from rock 'n' roll. "I admire the rock drummers who have a sound that is so strong you can hear it from the song's top to bottom. A lot of the songs on *Silent Assassin* needed that kind of strength."

Dunbar's flirtations with American rap extend at least back to 1985, when he invited Doug E. Fresh to contribute some vocal gyrations to *Language Barrier*, a solo LP produced by Bill Laswell. The follow-up 1987 album, *Rhythm Killers*, saw Sly experimenting further with Jamaican DJ and hip-hop.

On *Silent Assassin* Dunbar and Shakespeare make the full plunge into rap and hip-hop, resulting in the duo's most exciting record in years. "We're invading a territory that is full of great musicians and already has plenty of great rhythm ideas," continues Sly. "But me and Robbie, we feel we have something to add, y'know."

Dunbar laments the fact that Jamaican reggae has had a difficult time breaking into the American pop charts lately.

Only Ziggy Marley has had American chart success since the untimely death of his father, Bob. "But there is much happening in Jamaica," says Sly. "Maybe *Silent Assassin* can bring some attention back to reggae again. That is what we're hoping will happen: to bring reggae, modern reggae, back into people's ears."

—Robert Santelli

Steve Sweet

Warrant's Steve Sweet is riding high on the crest of success these days. Warrant's second single, "Heaven," off their smash debut LP, reached the #2 position on *Billboard's* Hot 100. But none of this has really sunk in, because they've been so busy on tour opening for 14 different bands, including Paul Stanley, Ratt, Great White, Eddie Money, Joan Jett, Tesla, and finally ending the year on a more extensive tour with Motley Crue, a match made in heaven according to Sweet.

The hit, however, was not completely representative of the rest of the material on the album. "Most of the stuff on the record is more Upbeat, straight-ahead rock 'n' roll. There were two ballads on the album, and 'Sometimes She Cries' is also being released as a single, a choice forced upon us by a combination of radio and the label. Our third single was 'Big Talk,' but it didn't really sail as well as they had hoped. We hope that the public won't label us as a ballad band before they check us out.

"I like '32 Pennies' a lot because it's a little off the wall," Sweet continues. "It's a song that has a chorus but doesn't really have a chorus. It's a little reminiscent of Cheap Trick. I like 'So Damn Pretty (Should Be Against The Law)' because it's total straight-ahead rock 'n' roll. And I do like the ballads a lot, too. It's really fun to have a hit and get the reaction of the crowd. We get the lighters up in the air and the classic waving of the arms, and it's the best feeling in the world."

His role in the band, Sweet says, is to lay down the beat

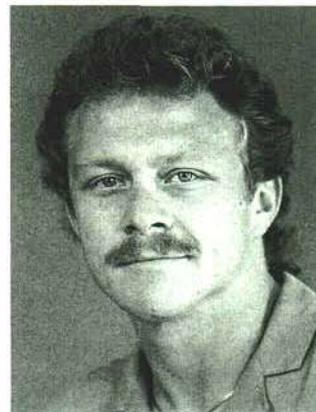
and keep things together for the rest of the band. "I like to not be boring in my playing, although I can't overplay. I think that comes out on some of the songs, especially on the stuff that's going to be on the next album. We're opening up a little more. I'm really into off-the-wall type playing—different meters and drummers like Rod Morgenstein and Simon Phillips—so here and there I like to put a little bit of that into the band."

Sweet says that he prefers to record acoustically—just as he plays live. "On the first record, [producer] Beau Hill was into sampling mostly the snare and kick drum sounds, but listening back to it now, I really wish we had done it differently, because we've been demoing songs that I feel have better sounds than on the record. Live, I don't trigger or sample.

"The next album will be a little bit on the heavier side, but just as commercial," he says of the album Warrant is currently in the studio making. "There's a song called 'Uncle Tom's Cabin' that has an acoustic guitar part that goes all the way through it. We've been playing that in our set, and it's been going over great even though it's a song nobody's heard. Hopefully this album will be one better than the first one, although I'm pretty proud of how things went on the first album."

—Robyn Flans

Vic Mastrianni



Last year, Reba McEntire's band began preparation for a tour that would culminate in a

Extrasensory Reception

The Mapex Saturn Series will take you to the limits of sensory stimulation . . .

Saturn shines like a shimmering star. Shaped by seven layers of the choicest maple and select hardwoods, then buffed to a brilliant luster, Mapex "Powershells" guarantee a professional performance with crystal-clear sound and no hint of overtones or background "noise."

On-stage, Saturn is a proven performer making its presence known with a crisp snare that cuts through the crowd and a booming bass you can feel down to your bones. Saturn is good on its feet, too!

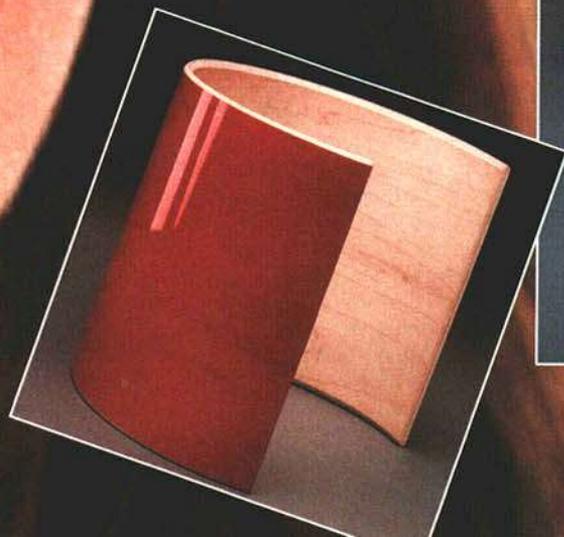
Adjustable leg spurs on floor toms and double-braced stands with rubber boots provide maximum stability and eliminate any chance of unexpected "hat-tipping." And a new Pro-Lok system with extended locking lever offers reliability in the heat of your performance.

Mapex drums carry a "5/2" limited warranty plan — five-years on drums; two years on hardware.

So remember . . . when you're looking for an extra special performance, look to the Mapex Saturn Series . . . where you'll get an "extrasensory reception" both on and off stage.

MAPEX[®]

P.O. Box 748
Effingham, IL 62401
(217) 342-9211



live album aptly titled *Reba Live*. After four months of playing the show, it was recorded at the McCallum Theater in Palm Desert.

"We did one show a night, and we didn't do any retakes on anything," drummer Vic Mastrianni recalls. "We listened to the playbacks each night and tried to make a few notes about what we were going to do the next night. We cut three nights, and the first night was a little more laid back, so some of the ballads seemed to feel better. But everything else seemed to come together on the second night.

"I used a click on a couple of the shuffles," Vic continues, "like 'Let The Music Lift You Up,' because I just like the way it feels with a click. In some songs it really helps you to play more freely because you're not concentrating so much on time. The first year with Reba, I used a click on a lot of the stuff, but then we got more away from it because everything seemed to lock together with this band."

According to Mastrianni, though McEntire wants solid time from her band, she also likes to have lots of dynamics. "She really wants some peaks in the tune, but there are sections of the songs where she may almost whisper the words, so I'll go down as much as possible. She is really dependent on somebody to hold the meter so she can sing around it, because she can really drag the band down because she likes to sing behind the beat. If we follow her, the tempo starts to slow down.

"Most of the stuff is pretty free, though," Vic stresses, "in the sense that it's not so laid down that I can't play something soft and syncopated on a hi-hat, for instance. I can add little spicy things with cymbals and stuff. Even though Reba's music is country, it lends itself to little progressive rhythmical things—not anything jazz-oriented—but I can throw a few cool little things in there. She has definite ideas when it comes to learning how she wants her songs structured,

but she likes everybody to feel free to add little nuances. So I put little parts in all the songs that are my own way of playing a tune. After we've been playing a song for a few nights, I'll go back to her and say, 'Is there anything bothering you about it, or does it seem like we're overdoing it? Does it seem too pop?' Sometimes I worry about that, although she seems to like the pop-oriented stuff, which makes the material a lot of fun for me. She's not as free as Chick Corea, but she really does want everybody to express themselves."

—Robyn Flans

Mark Geary



Mark Geary of Texas hard rock group Dangerous Toys is riding high due to his band's high visibility and big-selling debut release, *Dangerous Toys*. But how does he separate himself and the band from the abundance of new groups currently making it big? "I'd have to say we're real," states 26-year-old Geary, who hails from Killeen, Texas, a small town outside of Austin. "We're real about everything," he continues, "about who we are, where we come from, and our music. We're about attitude and fun. Our whole approach is to have a great time every time we hit the stage."

Geary has been in the band since it began two years ago back in Austin, and unlike many groups who, like the Toys, have gotten signed to major label record deals, they have chosen not to relocate to L.A. to be closer to the industry. Geary says that this is

just another part of the band's realness. "We're all from Texas, and we plan to stay there as our home base. We recorded in L.A. and it was great; we really enjoyed the nightlife. But where we're from, people are a bit more cordial and friendly."

Mark is your basic dyed-in-the-wool heavy rock drummer, and he capitalizes on the simplicity and power of his playing in this Southern-tinted, straight-ahead rock outfit. "I'm heavily influenced by Phil Rudd and Joey Kramer: lots of 2 and 4, very straight stuff. As a band, we approach the tunes the same way. And our live show is as straightforward as what you hear on the album: We pull off everything we do on the album ourselves. There's no dubbing or electronics. I mean, electronics are great, but it doesn't fit with what we do."

Despite Dangerous Toys' out-of-the-gate runaway success, Geary isn't fazed, offering that luck has played a big part in it. "That's the magic part of it. We are the first to say that we are very lucky to have gotten signed after being together for only six months. The crazy thing is that we weren't out there searching for this—the big record deal. We were really surprised when we landed this massive record deal; we had to pinch ourselves. But because we weren't trying to score this kind of a situation, it keeps it in perspective, because if it hadn't happened, we know we'd still be playing anyway. This is what we do, and we're real true to it."

—Teri Saccone

News...

Bill Berg on new Flim & the BB's record (on Warner Bros.).

Michael Blair on tour with Gavin Friday and recording in Stockholm with the Creeps.

Tommy Wells in the studio with Jo-EI Sonnier, Ricky Van Shelton, Don McLean, Ronna Reeves, and Suzi McEntire. He can also be heard on Jay Patten's CBS Masterworks LP, as well as on the theme music for TBS and jingles for *Spic & Span*, Taco Bell, McDonalds,

Chevy, and *Mounds* and *Almond Joy*.

Chad Smith on the road with the Red Hot Chili Peppers.

Dave Weckl on the just-released Chick Corea Elektric Band LP *Inside Out*. The Akoustic Band recorded a live album in December as well, which is pending release. Weckl can also be heard on Steve Kahn's recent release as well as an upcoming release by Special EFX. He is currently working on a solo album.

Michael Barsimanto splitting the *Wishful Thinking* album with **Vinnie Colaiuta**. He has also been working with Keith Emerson and Ivan Neville.

George Grantham on the road with Poco.

Anton Fig and Sandy Slavin on Ace Frehley's *Trouble Walkin'*.

Ben Gramm on Lou Gramm's *Long Hard Look*.

Congratulations to Lori and **Denny Carmassi** on the birth of their second daughter, Amanda.

Tommy Campbell on new releases by Robin Eubanks and Steve Turre.

Bill Bruford touring the East Coast with Earthworks. Bill and the band recently finished shooting a video for the "Stromboli Kicks" track from their new album, *Dig?*.

Steve Ferrera recently in the studio with Jane Wiedlin. He has also been on recent albums by Shakespeare's Sister, Nick Kershaw, Ruby Blue, His Latest Flame, Heartland, and Wax.

Colin Bailey was recently in Japan touring with jazz singer Ernestine Anderson.

Pete Magadini recently appeared at the Ottawa and Montreal jazz festivals, as well as playing concerts with Joe Pass, Don Menza, and his own quartet. Pete recently released a new album called *Live In Montreal* with his quartet.

Billy Amendola recently recorded a new album with Dunn Pearson called *The Color Tapestry*, featuring Grover Washington, Jr.

Vince Dee has taken over the drum chair in country superstar Mel Tillis's touring band.



Armand Zildjian

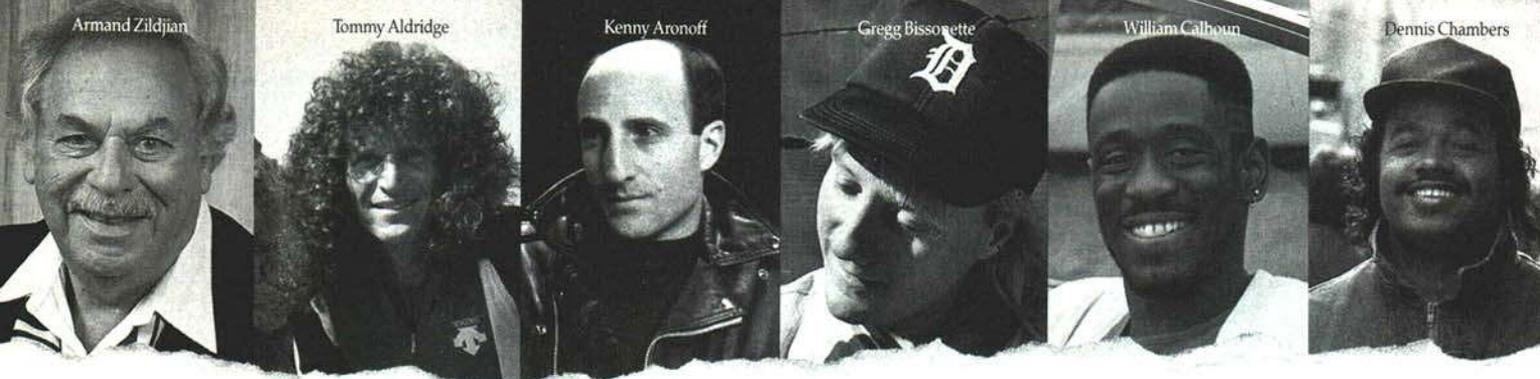
Tommy Aldridge

Kenny Aronoff

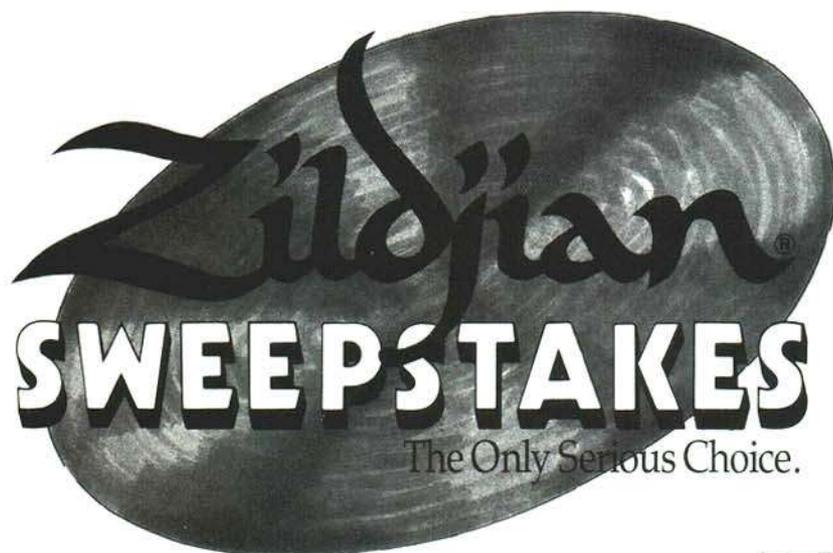
Gregg Bissonette

William Calhoun

Dennis Chambers



MEET YOUR CHOICE OF ONE OF THESE WORLD RENOWNED DRUMMERS!



You and two other grand prize winners will receive an all expense paid round trip to **Zildjian World Headquarters** to meet your choice of one of these great drummers. Together with the legendary Armand Zildjian, you will select your own **Zildjian cymbal set up** (\$1,000 retail value). Let one of these leading drummers assist you in creating your unique and definitive sound.

Visit your participating **Zildjian dealer** for sweepstakes entry forms and see for yourself why **more of the world's greatest drummers play Zildjians than all other cymbals combined.**

All entries must be postmarked no later than May 11th, 1990. One sweepstakes entry per person; no purchase required. Contest void where prohibited by law. The Avedis Zildjian Company is not responsible for lost or delayed mail. All contestants under 18 years of age must be accompanied by an adult.

Gift with purchase.

Get this new black supplex **Zildjian Hip Pack** (\$14.95 retail value)! Yours **FREE** with proof of purchase of any Zildjian products totaling \$90.00 or more. At participating **Zildjian Retailers** while supplies last.



MORE OF THE WORLD'S GREAT DRUMMERS PLAY ZILDJIAN THAN ANY OTHER CYMBALS COMBINED.

© 1990 The Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061

Vinnie Colaiuta

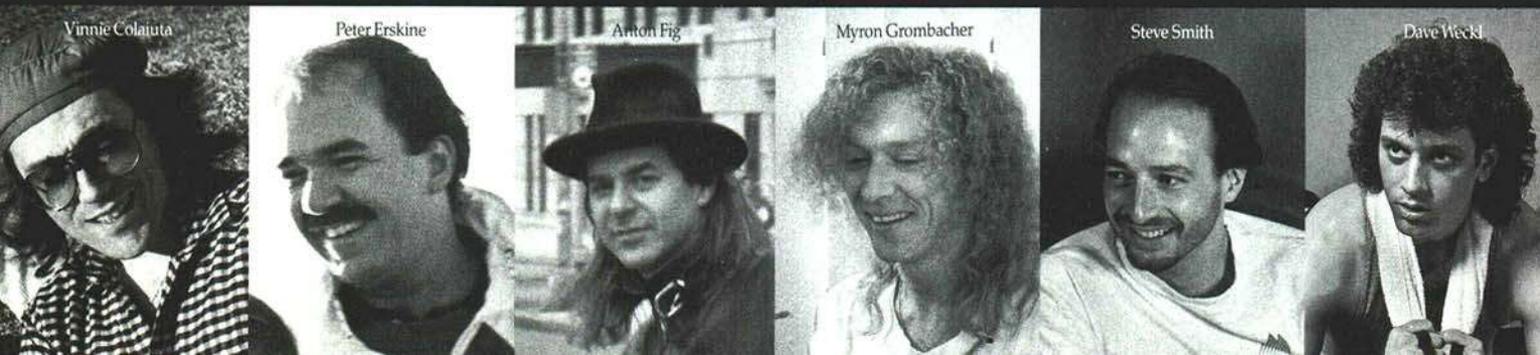
Peter Erskine

Anton Fig

Myron Grombacher

Steve Smith

Dave Weckl



DAVE WECKL

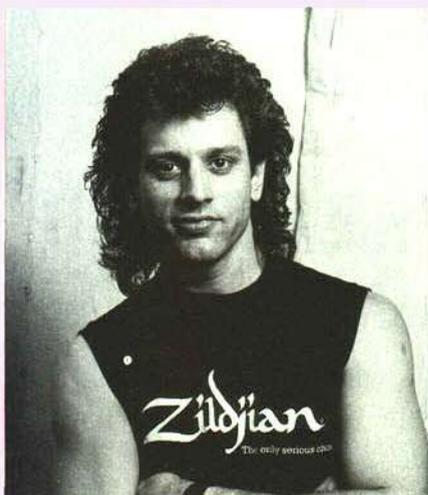


Photo by Rick Malkin

Q. I recently purchased your excellent instructional video, *Back To Basics*. In the section devoted to hand exercises, you demonstrate the finger-control technique that allows a player to play single-stroke rolls in a very fast and comfortable manner. Is this technique used exclusively on the snare drum, or can it be applied to the tom-toms as well? I find it difficult to achieve the bouncing effect of using finger control on the tom-toms, and the angle of the toms makes proper execution awkward. Is this something I just need to practice more, or should I switch back to wrists and arms when I play single-stroke rolls on the toms?

Chris G.
Rockville MD

A. Thanks for writing, and for purchasing the video. As I stated in the video, finger control should be learned and then used in conjunction with wrists and arms. The particular technique used in the single-stroke roll you're referring to can be used on other voices besides the snare, but on the toms, I agree, there's not as much bounce. What I do to practice this (and also just to strengthen the fingers) is (1) practice finger control on a pillow or other non-bouncing surface, and (2) practice finger control with brushes.

Try these practice methods, and don't think so much in terms of "switching back" to wrists and arms, but more of using everything together as one. Also, consider your tom-tom positioning: The higher and flatter they are, the more you'll be able to use the fingers. Good luck!

TERRI LYNE CARRINGTON

Q. I enjoyed your interview in the September '89 *MD*; it was very interesting and informative. I also enjoyed seeing you play on the *Arsenio Hall Show*, and I'm now enjoying your solo album.

In your interview, you mentioned Ted Reed's *Syncopation* and the studying you did with Alan Dawson. You said Alan had a method for developing independence on all four limbs with the use of Reed's book. I

am very interested in this method, since I would like to study with the same book. Could you please explain and possibly give an example of this method?

Stefanie Schumacher
Cincinnati OH

A. I can't really give you an example because the theory is Alan's, and it would be up to him to give the clearest version. I wouldn't feel right about trying to paraphrase his instruction too much, but basically it involves several pages toward the end of the book. You read the exercises, which are basically quarter and 8th notes,

varying the application of the limbs. You might play all the 8th notes with your left hand and all the quarter notes on the bass drum—while keeping time with your right hand. You could read it with your two feet, or with one foot and one hand, while keeping a constant pulse going with your free hand or foot. You could keep a samba pattern going with the foot while reading the exercises. You can do the same thing with rudiments. Alan had many different ways to put this together. The idea was to develop independence with all the limbs just by reading the lines in different ways.

BORIS WILLIAMS



Photo by Edward Aljaj

Q. I love your work on the *Disintegration* album. Your very tasteful and exciting playing blends great with the songs! My ques-

tion is: What kind of drums, cymbals, heads, and electronics (if any) were used in the recording of that album?

Jason Williams
Kansas City MO

A. The drumset I used on the *Disintegration* album was comprised of 10", 12", 13", and 15" rack toms (with the 15" in the floor tom position) and a 22" bass drum—all from the Yamaha Recording Custom series. The snare drum was a 7" Noble & Cooley.

All the heads on the toms were Remo Ambassador clears (top and bottom). On the snare I used an Ambassador reverse Black Dot; the bass drum had a Pinstripe.

All my cymbals are Zildjians, and on the album I used (variously): a 20" K Dark Crash, a 20" K crash, a 20" Brilliant medium crash, an 18" thin crash, and various splashes. I use two 14" hi-hats (one worked by a remote pedal), which have Quick Beat bottoms and K's on top. I also use an 18" China Boy Low. Some of the percussion sounds and effects were sampled and stored in a Simmons SDS7 brain and triggered by two Simmons pads.



Stick with Vic



Dave Weckl Signature Stick

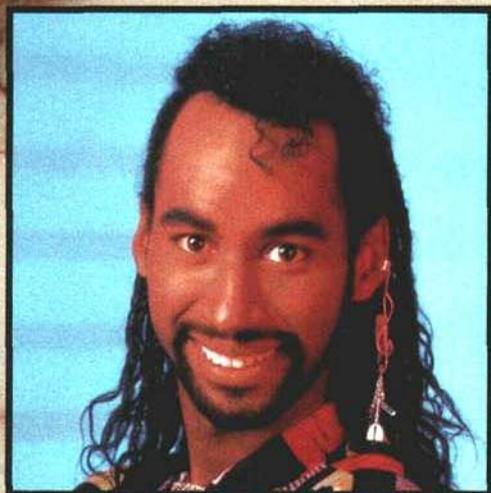
Awesome: that's the way to describe Dave - and his new stick. Burgundy color, oval tip, weight between a 5A and a 5B. Fast and powerful, just like Dave himself.

and
Dave & Omar



Omar Hakim Signature Stick

Omar - one of today's most sophisticated set artists. His new stick features a round nylon tip which gives a "live" cymbal sound as bright and true as the recorded sound. In honey hickory with maroon signature - dashing, just like Omar.

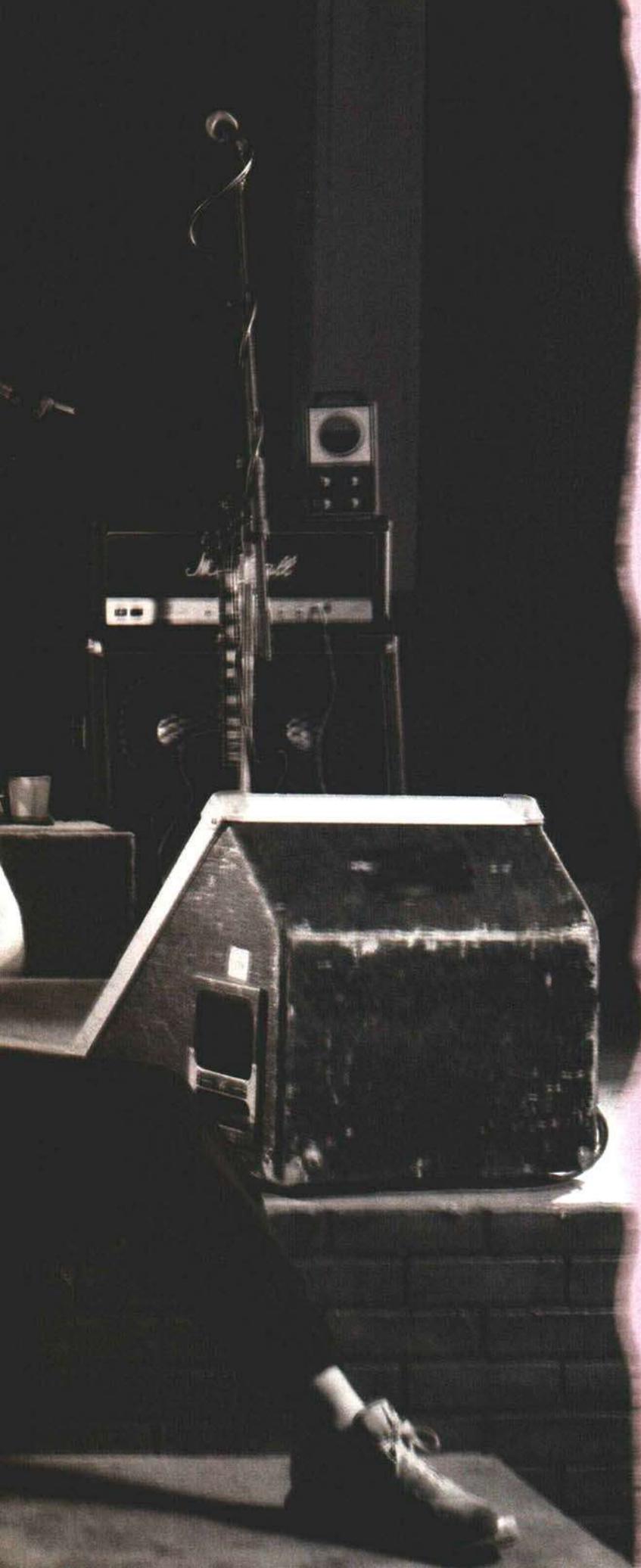


Send for free brochure and newsletter.

Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026 USA
(617) 326-3455

**VIC
FIRTH**[®]





"Man, what a night. I think it's the best we've ever played. The show was great, the sound was great, and everybody was talking about the new kit. I mean everybody. Even Matt, and nothing impresses Matt. I knew they sounded great when I bought 'em, but I never expected this. Ya' know, that slogan is starting to make a lot of sense. The best reason to play drums huh... I guess that's what I'm feeling right now, and feeling like this makes it all worth it."

Pearl[®]

The best reason to play drums.

IT'S QUESTIONABLE

Q. After reading John Clarke's "Simple Remedies For Tired Drums" in the November '89 issue, I was inspired to give my drums a "going over." I very enthusiastically went in search of the "clear boat lacquer" described in the article. I got in touch with every paint and hardware store in my area, as well as every boat supply store. No one has heard of "clear boat lacquer." The closest thing anyone had was marine varnish. Could you please help me out by giving me the specific product and brand that John described as "clear boat lacquer"?

J.F.

Bellaire OH

A. We forwarded your question to John Clarke, who responded with the following comments: "It was good to hear that you found 'Simple Remedies' an inspiration to get you working on your drums. By doing what I advised in that article they will certainly benefit, in terms of a longer life, and you will most likely notice a marked improvement in the overall sound. The 'clear boat lacquer' I referred to is in fact marine varnish. (I live in England, and some products are identified by different terminology over here.) This material withstands vibration and moisture, and is more durable and flexible than some others you might buy. Go for the best quality available, applying three or four thin coats rather than two thick ones. By building up thin coats (allowing 24 hours drying time between each one), you should not need to do any sanding, and the result will be a better job. Patience is the greatest skill you will need. Good luck!"

Q. I am very much interested in corps activities, but the only event I can attend takes place just once a year. Spectators are not allowed to record the event in any way. Do you know of any company that makes video tapes of different U.S. or foreign drum corps in field performance, practice, etc.?

B.B.

Stratford CT

A. You can obtain professionally produced tapes of the top U.S. corps in their performances at the Drum Corps International World Championships (held annually) from a company called Video Express. For price and ordering information, call them at 1-800-848-8433.

Q. As a subscriber to your magazine, I've found it to be a godsend for new ideas. As I was buzzing through the December '89 interview with Neil Peart, I stumbled on another such idea. Neil mentioned a device he uses to muffle his bass drums for live work. He wasn't specific as far as what this device is actually called or who makes it, but he described it as being a crescent-shaped muffling device that just sits inside the drum and rests against both heads. He himself read about this product in your very pages. Unfortunately, I have no clue as to what issue he read it in, or even what year. I am very interested in purchasing this product, and would appreciate any information you can provide as to what this product is called and how I can obtain it.

PR.

N. Attleboro MA

A. MD carried ads for two products that fit your description several years ago. The item you (and Neil) are probably referring to was called a Drum-Muff, and was a sculpted piece of polyfoam with a crescent-shaped bottom and a scalloped upper surface. Another such device was the Murray Bass Drum Muffler; it was a similar piece of polyfoam with a flat upper surface, and was completely covered in fabric.

Neither of these two products has been on the market for some years now. However, it would not be difficult for you to make such a muffling device yourself. Check your Yellow Pages for suppliers of foam rubber in your area. (These might be listed under "foam rubber," or under such headings as "upholstery supplies," "furniture refinishing supplies," etc.) Just obtain a piece of foam thick enough to fit inside your bass drum from head to head, and then cut it into the shape you desire. Some drummers use the crescent-

shaped design that sits on the bottom of the shell; others prefer a thinner, longer strip of foam that goes around the entire circumference. Foam isn't terribly expensive, so you might want to experiment with both methods.

Q. I have been playing drums/percussion for six years now, and I am noticing a certain weakness in my playing. I have developed a type of style somewhat like that of Mickey Hart and Billy Kreutzman of the Grateful Dead. That is not a complaint; I'm glad I can play some beats and fills just like them. My concern is that since I don't listen to any other type of music my playing might be hindered by my love of Mickey's and Billy's playing styles. A friend of mine plays a lot of Rush and old Genesis music, and he volunteered to make me a tape of the songs he and his band practice with. But I don't know if that will help me see some light to other drumming styles. Do you have any suggestions to break me out of this Mickey/Billy mania?

L.F.

Penn Valley PA

A. You should definitely listen to as many other drummers in as many other styles of music as possible. When you limit your exposure to musical influences, you cannot help but limit the development of your own style accordingly. The more varied the music you listen to and practice with, the more versatile you become as a musician.

Of course, there's nothing wrong with having a preference in your own musical tastes. But unless you plan to take over Mickey's or Billy's drum chair in the Dead (and I wouldn't hold my breath if I were you; they've been going strong for 20 years with no sign of stopping), you should try to broaden your musical horizons.

Q. I am a drummer who lives on the second floor of a three-story condominium. Could you please give me any information you can on soundproofing a room or building a drum booth that could be made portable? Also, if there are any companies that build such booths, I would appreciate their addresses.

D.I.

Centerville OH

A. This is one of the questions we receive most frequently—along with requests for instructional articles along these lines. The fact is that there simply is no practical, economical way to totally "sound-proof" an apartment, condominium, or other living space within a building shared with other residents. We have heard of special "sound-proof booths" built by certain drummers, but these involved literally creating totally isolated rooms-within-rooms, using independent framing, acoustic insulation, special structural devices—and a lot of time and money. And even then they were not totally soundproof; the drummers in question found that they still had to muffle their kits significantly to allow them to play without disturbing their neighbors.

The problem with preventing the transmittal of drum sounds from apartment to apartment is not so much sound waves traveling through the air as it is vibrations picked up and carried by floors and walls. In essence, the floor of your apartment or condo becomes a vibrating membrane beneath your bass drum, effectively projecting its bass frequencies to the adjoining living spaces. (Low frequencies travel this route better than high ones, which is why you may not hear the vocals from your neighbor's stereo but you can always hear the bass thumping away.) The sounds of your other drums carry in this same way, although to lesser degrees.

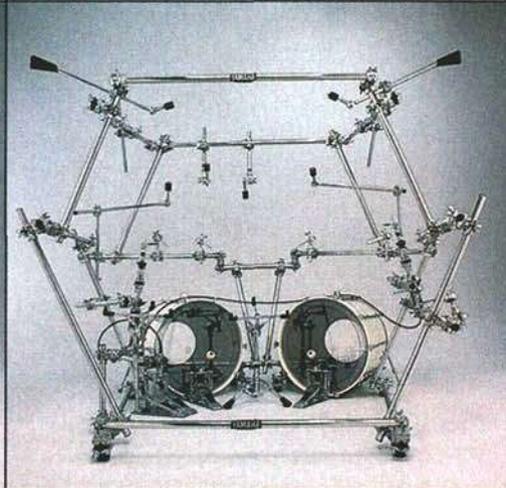
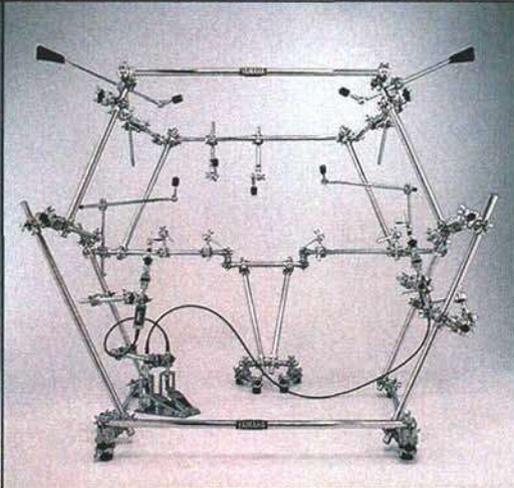
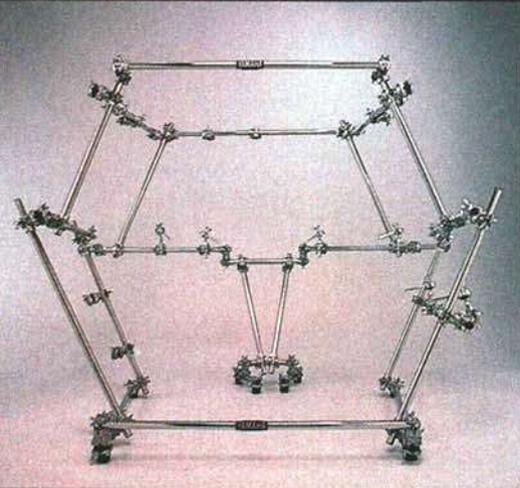
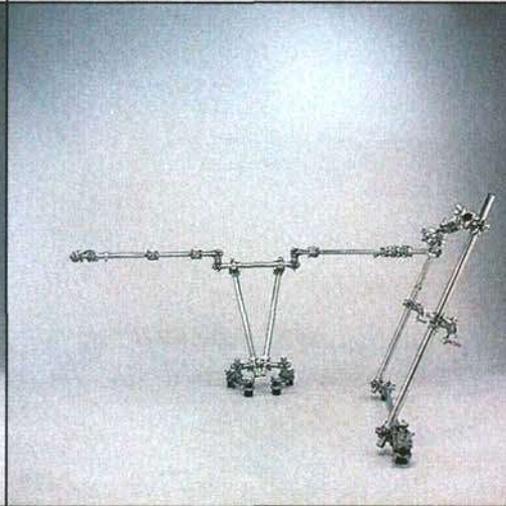
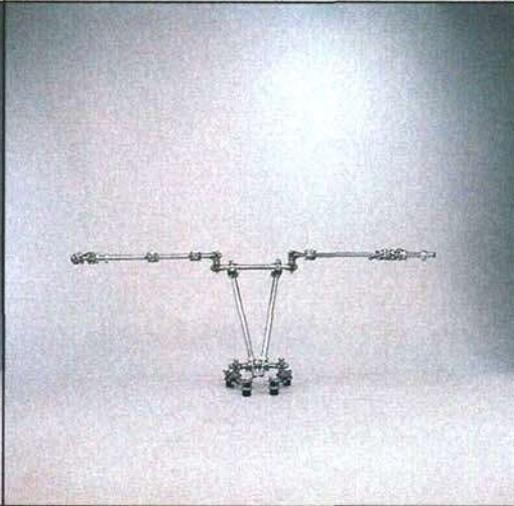
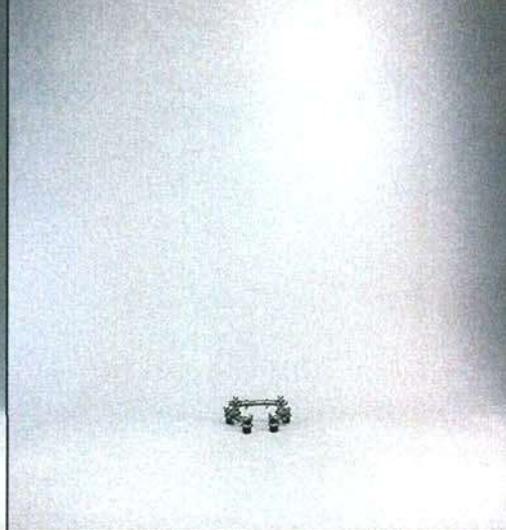
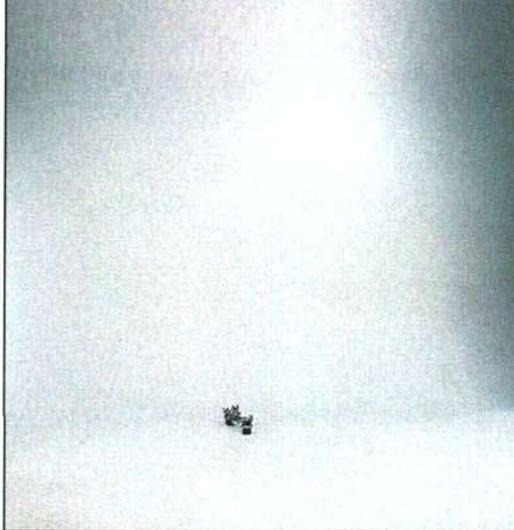
The best way to avoid this problem is to practice in an isolated space—a rental studio, a private storage space, or at least a separate house or garage. Even these must generally be treated in some way if you plan to practice your drums with a live sound. (We've seen articles written on this subject recently, but they all involved lengthy construction processes and heavy expenditure. This was not soundproofing a room; this was major home remodeling.)

When a really effective method of soundproofing small apart-

continued on page 96

HEAVY METAL

The heaviest metal on stage
should be around your drums.
The Super Rack System
from Yamaha.



YAMAHA®
SYSTEM DRUMS

© 1990 YAMAHA CORPORATION OF AMERICA,
Synthesizer, Guitar and Drum Division,
6600 Orangethorpe Ave., Buena Park, CA 90620

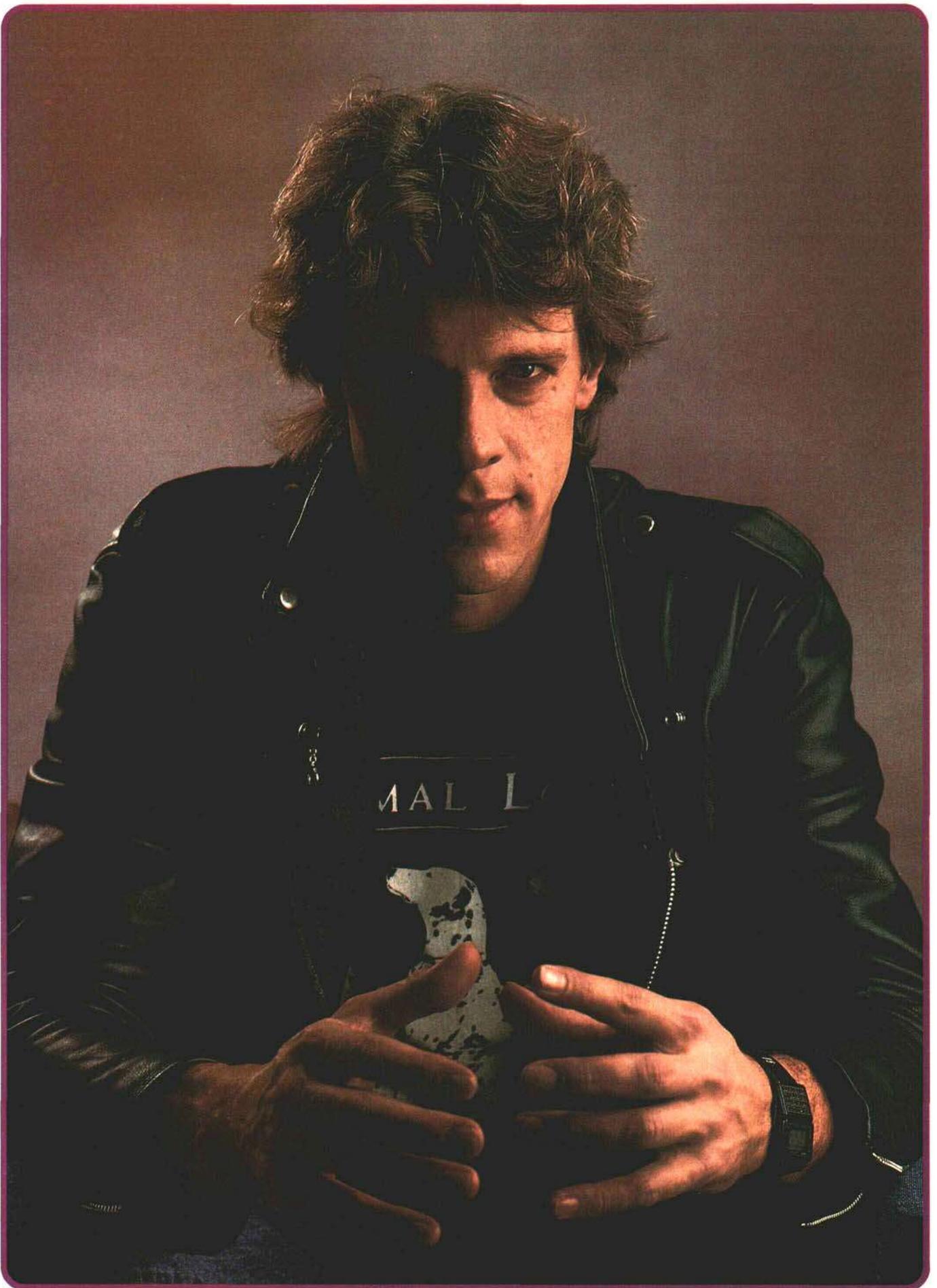


Photo by Ebet Roberts

Stewart Copeland

Lately it seems you can find a lot of articles on Stewart Copeland.

While preparing for this interview, I was able to find five different published stories on him. If you're interested in opera, there's plenty of information out there. However, if you want to find out about what one of the most influential drummers of the '80s has to say about drumming, forget it—it's not available.

Obviously Stewart's been up to quite a bit besides drumming since his landmark work with the Police. He wrote and performed several movie soundtracks, including those for *Rumble Fish*, *Wall Street*, and *Talk Radio*. He wrote music for *The Equalizer* television program, as well as the score for the *San Francisco Ballet* production of *King Lear*. That first attempt at high art led Stewart to his monumental work, his opera *Holy Blood And Crescent Moon*, which was premiered to sold-out audiences last October by the prestigious *Cleveland Opera*. (In fact, during my first interview with Stewart, he enthusiastically demonstrated the part he wrote for himself where he did battle on stage!)

Even with all of these tremendous accomplishments, to feature him in MD again meant that Stewart had to want to talk about drumming. Well, now with his new band, *Animal Logic*, Stewart has begun to rethink his first love, and with that reflection has come a new interest and excitement in his playing. And having premiere bassist Stanley Clarke in the band also has Stewart pretty fired up about playing drums again. With *Animal Logic*, Stewart has entered into another phase of his brilliant career, and his drumming has never sounded better.

WFM: I once read a quote of Buddy Rich's, and I've heard other notable performers say, that great musicians have their own unique sound. You can identify them immediately by the way they play.

SC: I'd go along with that.

WFM: I'd say that you have a very identifiable sound. If one compares your drumming from your Police days with your current band, *Animal Logic*, it's very clear that that's you at the kit. What do you think are the key ingredients that make up your sound and style?

SC: That's the toughest question of all, because everything else about drumming you can learn. Everything else you can sit down

and teach your muscles

to do, and everything else about my drumming really anyone can do. But what you're talking about is the "x" factor, which I think all comes from an individual's personality. That's what gives a player a real identity. But the question is, how do you make yourself more interesting as a person. Perhaps traveling to Zambezi, or studying the music of Transylvania...to come up with your own sound, you have to immerse yourself in sources that not everyone else has access to or interest in.

WFM: You're talking about developing an individual style, but I'd like to know about the specific things that you want to hear in your own playing—things that you feel make up your sound.

SC: Oh, I don't approach it anything like that. There's no cognizant approach to any of that as far as I'm concerned. The only conscious approach I make is to get my muscles moving, using rudiments or whatever. The identity side, or I should say the character side to it is there without my having to think about it. That's something for other people to notice or not notice. I can't change the character of my playing, because that's my character.

This is a question that not only drummers, but all musicians ask: "How do I stand out from the crowd?" It's particularly a problem for drummers because they don't get to play solos and because they have a very subservient role in the music, or I should say they are sometimes placed in a position of having a subservient role in the music. The only practical suggestion I can make to come up with a unique sound and approach is to go out and find different and obscure influences. Check out sources that few others have been exposed to. Otherwise, if you do nothing but study Steve Gadd, you'll sound like Steve Gadd. The thing to do is take some of Gadd, combine it with a little Serbo-Croatian stuff. That's how to make yourself and your playing more interesting.

WFM: How would you describe your sound?

SC: Well, describing the sound itself is simple. I just have my drums tuned high—not so high that they don't ring though. The sounds of drums are much different when the band is playing and when the band is not playing. Here's a useful tip for all your

young, student readers: When you tune drums at a soundcheck without the band playing, for instance, they sound great when they're low-pitched, big, and fat sounding. I've seen guys even tuning their kits further down at that point because they think, "Yeah, that's happening." The minute the guitarist plugs in, the tom-toms disappear.

The way to get drums to sound good with the band playing is to leave some of that ring on there—let the drums ring. That's crucial in giving the drums the type of things they need to cut through and have impact. Tensioning the skins up a bit also helps with the cut.

WFM: I'm beating this point into the ground, but I'm trying to get at what you think is your sound. When someone is listening to you, what do you want them to notice about your playing?

SC: This is a cliché, but it's really true: The effectiveness of a drummer is really measured in the effectiveness of the group, more so than any other instrument. A guitarist can sound great even if he or she is not focusing on the time. Most guitarists go outside of the groove when they solo—they can shine in other ways, while the rhythm section holds down a riff until the guitarist comes back. In the Police, Andy would get an MXR pedal in the back of his head if he turned his back on the groove too much; you could never turn your back in that band! [laughs]

To my ears drums are an accompanying instrument. I know that I'm speaking in a drumming magazine, which is in existence to glorify drummers and drums, but really, it has to be recognized that drums are to accompany other instruments. Solos are of limited importance to the repertory. In fact, I've gotten where I've gotten without ever playing drum solos; I refuse to play them. That's how important drum solos are to having a career in music! I've got my own style, and you just told me how identifiable I am, and I've been able to make my mark without playing a drum solo.

All of my work has been as an accompanist, and that's how I've been effective. I don't think drummers realize that the total concentration and knowledge needed to be a good accompanist is far greater than being a great soloist. For example, when playing reggae, even more so than rock 'n'

by William F. Miller

roll, the actual rhythm that the drums play isn't all there is to it. A singer can sing rock 'n' roll with just drums—you'd kind of like to hear a guitar—but the rock 'n' roll rhythm would still be there without it. In reggae, it isn't there until you've got that Upbeat on the guitar. So in that style the drums are only a part of the rhythm. The point is, you have to know that sort of thing; there's a lot to it.

WFM: Besides not soloing—and I guess this goes along with that thinking—you don't even get involved with longer fills. You seem to just play short little flourishes on the set.

SC: I think you can make a little go a long way when it comes to fills. I think what this

If you can make it feel good, really good, you don't have to worry about how long the fills are or how fast your hands are. Something else to keep in mind is when you narrow a drum pattern, where you don't vary it for long stretches of time, when you do play a simple fill, it sounds great—better than if you're filling all over the place. To my ears, lots of fills water down the impact you can have on the music. The little flourishes end up speaking louder than a lot of notes played all the time.

I'm sounding like a lead singer or guitarist lecturing to a drummer. I've got an ego as big as anyone else's, and I'm just as determined to get my name in

mainly because that record was recorded before Stanley and I had gotten a chance to really get to know each other musically onstage with these songs. It's a pity that some of the excitement we have live didn't actually get onto the record. The record is a bit more tame than we are on stage.

The drumming on the new record is really shaped around the compositions. It's very effective, I think. I'm fond of saying that my best drumming is on "Every Breath You Take," just because it's solid. That's what I was going for on the new record. So in answer to your question, I think my playing has changed in some ways more in the studio than on stage.

WFM: What would you say are the new types of things you were doing drum-wise in the studio?

SC: I would say that the things that are new are my organization of the instruments. That's where I made the most progress in my playing. By the way, I haven't played much since my Police days. My drums have been gathering dust.

WFM: Oh, really. I was going to ask you if you kept up with your playing. I don't think of you as the type of drummer who practices all that much. You seem to have a more natural approach, not practiced—not full of worked-out licks.

SC: Well, early on I did a lot of practicing. From the age of 12 I started on the rudiments. I had a very orthodox drumming upbringing. I didn't have that with harmony and music theory training—I'm getting into all of that now—but as far as drumming goes, I had teachers all the way along the line. I learned the correct, or I should say the "orthodox" approach to the instrument.

I think that background has stood me in good stead, because those techniques, which have been arrived at over generations of drummers, have shown me easier ways of getting to the drums, easier ways of manipulating the sticks to get to the tomtoms, to get to the cymbals, and so on. That's just technique. And that has made it possible for me to follow my instincts, since my hands work correctly and efficiently. I don't have to think about it when I'm playing. I can just let it flow out of me.

WFM: Are these the types of things that stay with you, even over a long break in your playing?

SC: No, I need to work them back up after a break. It takes a certain amount of work to get the muscles in shape again, but since I had that training I know what to do to make it happen.

As far as preparing for a tour, let's say starting cold, it takes about two weeks in rehearsal and then about four or five gigs before all of the stiffness goes away. After that things happen with a lot more ease.

WFM: I read a quote of yours where you said that during a long tour you start to get very strong, and your playing gets better and better, which can be the opposite for some players out on the road.

SC: It's a great feeling. During a tour I feel

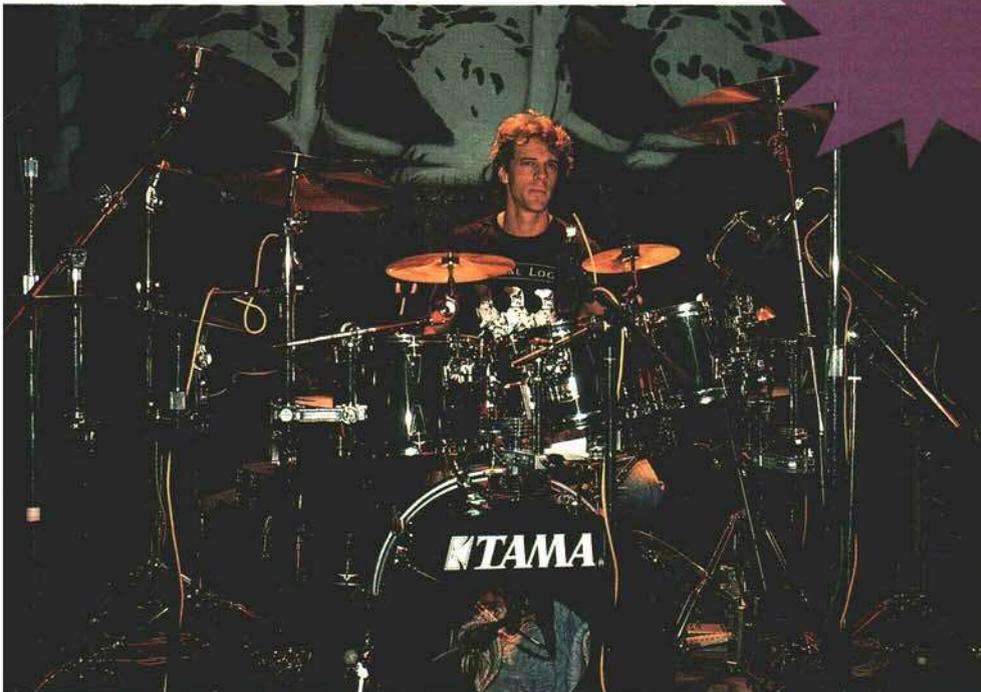


Photo by Ebet Roberts

all gets back to is making the music happen. As a drummer you shouldn't be thinking in terms of "How am I going to get the attention away from that singer standing in front of me?" That type of attitude isn't going to get you anywhere, except frustrated. It's an attitude I've seen a lot of sidemen have, which frankly is just jealousy. If you enjoy playing drums, just enjoy the sensation of playing drums. Don't expect to be the frontman of a group; it looks ridiculous. Take it for what it is and not for the star quality that it will bestow upon you.

WFM: I saw you give a drum clinic at the P.A.S. show in Los Angeles a few years ago. You came out and announced that you were going to sit down and play the most difficult and challenging thing you knew how to do on the drums, something that requires all of your concentration. Then you sat down and played a powerful, straight rock groove for a couple of minutes without varying it much. I think that made a strong point.

SC: Well, grooving, for lack of a better term, is really at the essence of my playing.

headlines and in lights, but the things I'm talking about are central to drumming. I'm a wise old dog now. I used to be a punk rocker, but now I'm an opera composer, [laughs] No, wait a minute. I take it all back. What you should really do is step on that singer any time he even comes into the rehearsal room! That's the first thing. Lead guitarists respond best to the boot—kick 'em! Singers are usually little wimps that all you have to do is yell at to keep them in line. [laughs]

WFM: Well, now that you've alienated guitarists and singers, let's talk about your new band. Animal Logic is the first chance a lot of people have had to hear you playing in quite a long time. Do you think there have been any changes in your drumming over the years?

SC: Yes, there have been. On record, the work that I've done as a composer has had a profound effect on my playing in the studio. On the new record I've probably gone a little bit too far into the producer's role. Looking back on it, I had the opportunity to really let it rip with Stanley [Clarke], but we held back a little bit. I say that

like I can leap tall buildings, [laughs]

WFM: Since there have been long breaks in your playing schedule, is it tough for you to stay in shape, and is it that much tougher getting it back?

SC: I do like to keep active. and if I don't, with my quick metabolism, my muscles lose their tone very quickly. The polo season ended a month ago, and I've noticed a change in my musculature.

WFM: How did Animal Logic come together?

SC: Stanley and I have known each other for a while now. We've jammed onstage with each other over the years, and we always tinkered with the idea of creating an amazing band with us as the rhythm section. Since both of us have made so many experimental, exploratory albums, we felt that we should face the challenge of the marketplace, which is actually a more serious challenge for musicians like us than making experimental music. It's actually very easy, and it takes no discipline, to go in the studio and just follow your instincts and be creative. I love doing that and I will continue to do that type of work in the future. But trying to get something together that will actually make it onto the airwaves is a much bigger challenge for me. We said to ourselves, "Okay, these are the parameters: two-and-a-half-minute songs, they have to have a hook, they have to have a certain form, etc." That, to me, is a much tougher challenge than just going into the studio and letting it all hang out. So that's the format of the group. It's a pop group. We figure we're so talented, and so groovy, that we can still shine as musicians within the context of these rather tight parameters. So to do all of this we needed a singer/songwriter. We searched high and low, listening to hundreds of cassettes, listening to groups, listening to word of mouth, and eventually we found Deborah Holland.

WFM: What's her background?

SC: She has no background. She's a piano teacher. However, her songs are very effective. Deborah is exactly what Stanley and I needed, in that she is very mainstream; thinking in terms of pop tunes and arrangements is very natural for her, unlike for Stanley and myself. It's a challenge for Stanley and me to say, "Right, we're going to go straight and narrow—none of this weird shit." Deborah thinks in terms of simpler, pop progressions and hooks, and that's tough to do. What's perfect about this situation is that Deborah can bring in something that is very straight, and we can pull it a bit into the "weird zone," rather than us weirdos trying to force ourselves into the mainstream.

WFM: Was that something that you did before in the Police—taking Sting's pop songs and making them unique, making them different?

SC: Actually, no. It was an entirely different approach back then. We had a much different objective. We just wanted to piss

people off. We didn't try to be weird or unique, we just played the way we played, and came up with ideas that just happened to be different from everybody else. We didn't set out to write pop music, like Animal Logic has.

WFM: It sounds as though a lot of thought and planning went into this new band. How long has Animal Logic been together?

SC: A couple of years, as a matter of fact. We've taken a very long time to get to the marketplace because of, among other things, our extracurricular activities. For me, I've been busy with things like film scoring and writing an opera. By the way, I think this opera has taken about two-thirds of my creative energy, and I've had to make a

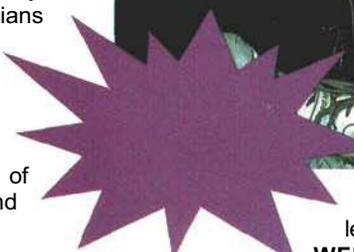
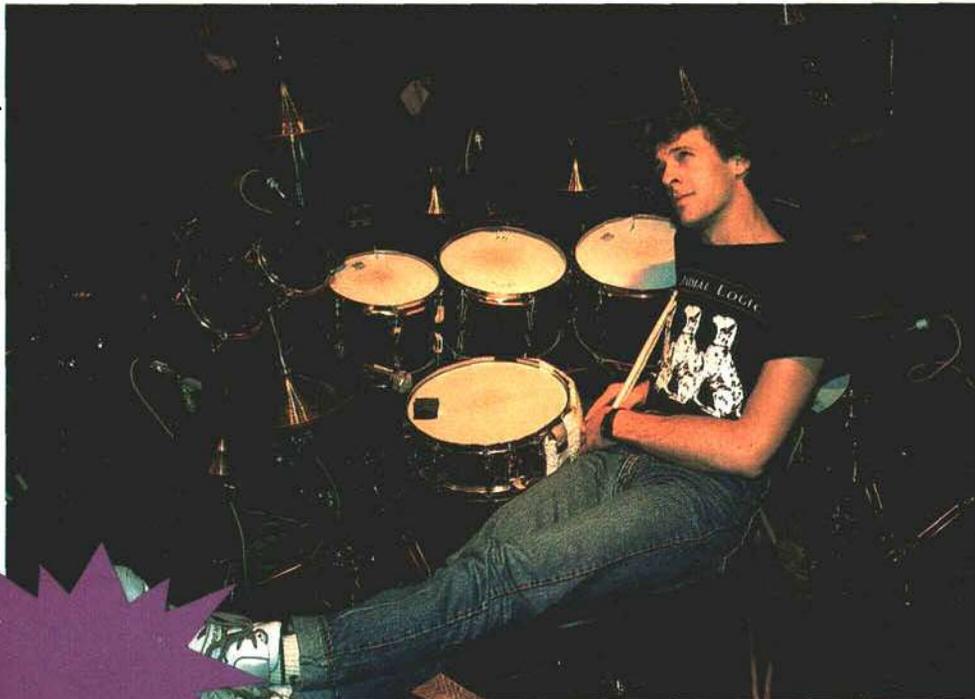
SC: Andy just did that tour. It really wouldn't have made sense for Andy and I to continue working together outside of the Police. It just wouldn't have looked right. I have a lot of respect for Andy. It's just that, as far as doing anything serious with him, it should really be Sting, Andy, and I, as far as that musical concept goes.

WFM: Talking about the Police, that was an all-male band that played, in general, aggressive pop music. Have you found that playing in Animal Logic, with a female front person in the band, has changed your approach to how you play?

SC: It should, but it hasn't.

WFM: I know my question sounds very sexist...

Photo by Ebet Roberts



living with what's left.

WFM: Has Animal Logic had a chance to really see what it can do on stage?

SC: Well, we have done a bit of live playing now. In fact, our audition for Debby was a tour in Brazil. We found the tape with Deborah's songs on it about the same time Stanley was putting together his annual tour of Brazil. He said to me, "Why don't we go down there and check out this girl?" We decided to do it, but we needed a guitarist. I happened to have had lunch with Andy [Summers] that day, and he was wanting to get onstage and just do some playing. So the first time we all performed together was down in Brazil—Stanley, Andy, Debby, and me. We played down there for a couple of weeks and had a blast, so when we came back we decided to carry on with this project.

WFM: I heard about that tour with Andy, and I was wondering if he was going to be in the band, but I never heard his name mentioned in conjunction with Animal Logic again.

SC: I know what you're saying, though. She's a delicate female and I'm known for the "big—macho" Police image that the band had. I would think that playing behind a female singer would affect the way I play, but I'm afraid it hasn't. I still pound away at the drums.

WFM: How was recording an album with a new band, and when was it completed?

SC: Well, I know when we finished it, which was way back in August of '88.

WFM: Why did it take so long to get the album released?

SC: That's a good question. It was very difficult for us to get a record deal. One reason why it was difficult was because Stanley and I didn't want to sign a record contract. It had to be a contract that wouldn't sign us up for a five-album, six-year deal, which is the type of deal that labels were interested in having us sign. But I can't be signed to a label; I have to be a free agent so I can do a film score for Columbia, a record date with somebody else, and so on. I just can't be signed to a record company as an individual. So that made it very difficult for a record company

to, as they say, bite the bullet and pay the bill.

Stanley was in the same position. He's actually signed to CBS, but obviously we can't just give the group to CBS or A&M, my previous label, just because they're the label we've dealt with in the past. It's very important for the right label to work with us. So basically, what made it so difficult to get signed was that we demanded a big commitment from the record company, but we were unable to make a big commitment ourselves. This is a very difficult equation.

WFM: I can imagine. The way you're talking, it doesn't sound as if the band members are completely behind the group. Is the band going to be around for a while?

SC: I think so. We certainly haven't gotten bored with the creative resources of the group. It was difficult last year, actually, to keep it going without being in the marketplace with a product out there. It's been tough for band morale. We all know why it's taken so long, but it's still very tough.

When we do play out, the band morale rises dramatically. For instance, we went on tour in Europe, and it was great. Then we did some dates in California. However, in between those gigs there were long lapses of time, while I scored two films and finished staging my opera. I could foresee the band continuing like that for a very long time, because that would give each of us the freedom we need to pursue other things.

In the Police, it got to the point where it was very difficult to do anything outside of the group; that's why we broke up. Anything that we wanted to do outside the group distracted from the corporation that had built up around the band. With Animal Logic, there is no such corporation. When we come together we'll play, and we won't have to meet a certain production schedule.

WFM: Even though it was a while back now, how did you go about recording the Animal Logic album? Was it a very difficult process with new musicians coming together?

SC: The way we put it together was interesting. Debby came over to England, and we fed all of the chords and melodies to her songs into a Fairlight. I started screwing around with them, making up arrangements and so on. We took those songs into the studio, and the Fairlight became our click track and reference guide. We then ended up replacing most of the Fairlight sounds with live sounds.

Even though there's not a guitarist in the

band, per se, we used a guitarist in the studio. The poor guy came in with this big rack of stuff, and I didn't let him play guitar until I got about five or six hours of banjo out of him. He hated it. [laughs] I really liked the sound of the banjo on a few of the tracks, so we incorporated it into the songs. A lot of it ended up lost in the mix, but it added a nice touch to the record.

WFM: When recording the new album, did you find that you had any particularly challenging moments from a drumming point of view?

SC: Actually, the drums were very easy to do for this album. The first thing we did

than just playing by myself or with a bass player. Also, if I screwed up my part, the Fairlight would play exactly what it had before with the same effervescent enthusiasm that it had on the very first take. So, that kept me inspired and took a lot of the pressure off, as opposed to when you are recording with an entire band and they don't want to hear any mistakes from you. They want to get it right and get out of there! However, that pressure is not always a bad thing to have, and the advantage to working that way is that you get a genuine dialogue between the instruments. I mean, there was not a dialogue between Stanley and me in the studio the way there is on stage.

In a way, we made the record too early. The dialogue that we as a band have established on stage is far superior to the one-way dialogue on the record. By the time Stanley recorded his bass parts, he was playing to my drum parts, and I had recorded the drums to my own bass lines that I had written into the Fairlight. So in essence, he was playing to a drummer who had played to a different bass player, namely me! And that's not ideal. Stanley did very well at it, though. He actually managed to shine in his own particular way.

WFM: I would think that your playing would be better with live musicians, especially since you have such a wild, somewhat unpredictable style.

SC: But the Fairlight was great because I knew exactly what it was doing, so I could work around it the way I wanted to. Since I programmed the parts, I was completely familiar with the nuances of the arrangements, so it did have some advantages.

Back with the Police, there were the occasional beats that didn't match up with what the top line was doing musically. This happened because I had a different idea as to how the song was going to end up, or we changed our minds as to how we wanted the song to go.

WFM: Were you using click tracks in those days?

SC: Occasionally.

WFM: Was that a problem for you?

SC: It was a problem, but I was able to overcome it. The problem is, when you use a click track, a Fairlight, a sequencer, or whatever it is that's playing half of the parts, it's always right on the money, and real drums never are, no matter who is playing. So when the live drums are recorded, they always sound sloppy, like they're dragging

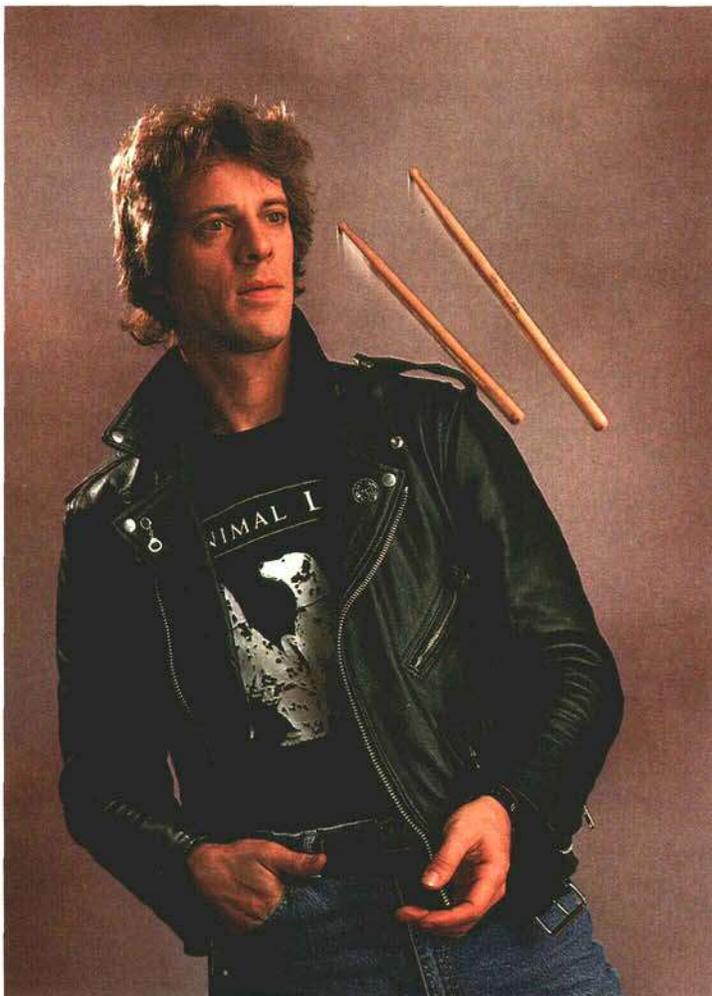


Photo by Ebet Roberts

was with the Fairlight, so it made it very easy for me to play my drum parts along to it. However, I'm not sure if that was the best way to do the album overall.

WFM: So what you're saying is that most of the parts that were going to be on the album were there when you recorded the drum parts?

SC: Yeah. The bass lines, the guitar parts, the keyboard and horn parts, everything.

WFM: I would imagine that would make it great for your performances because you would know what to play where and have something a bit more stimulating to play along to besides a boring click track.

SC: That's true. It made it great for the solidity and simplicity of my drumming because I could hear the whole song, rather

the track a little bit—as if the precision has gone out of the track. However, once you replace the rest of the sequenced parts with live instruments, then the drums become the fulcrum, and it grooves again. The more of the sequenced parts that are replaced, the more it grooves. If you stop halfway, where, for instance, only the drums are live, there's a difference of feel.

To give an example of this, when I'm playing along to a Fairlight, when it comes to the chorus section of a song, the Fairlight seems to be slowing down, because my natural inclination is to take the song up a bit. It might be only miniscule, but measured against a machine the differences are there. Those types of emotional pushes and pulls are something a drummer really has to concentrate on to be able to stay as close to the click as possible.

WFM: There's a song on the record called "I Still Feel For You." On that particular tune it has what I call a "Ringo beat" because the feel is somewhere between a straight-8th note feel and a swing feel. How do you play a groove like that along to a strict sequenced part?

SC: To me, that type of groove isn't in between straight and swing, it varies between the two. At least that's the way I play it. I don't think of it as something in between; I've experimented with that in my time playing, and that's not the formula for playing it. The formula is going back and forth, playing straight 8ths for a while and then switching into the triplet feel.

WFM: How involved were you with the writing of the tunes on the album?

SC: I wasn't involved in the writing at all. The songs are all Deborah's. The basics of the arrangements are mine. Stanley then came in with his superior knowledge of harmony and really thickened up and enriched the sounds of the tunes. I suppose the rhythmic arrangements are mine.

WFM: I was wondering how much input you had in the grooves, because there are some quirky little things there that I imagined you would have come up with.

SC: Well, my main contribution was in the rhythmic arrangements of all of the instruments, not just drums. I sat in the studio with the guitarist and sang the rhythms to him that I wanted to hear. I'm a frustrated guitarist as it is, but I knew what I wanted to hear rhythmically from the guitar.

As far as the material itself, I think it's all very commercial material—we succeeded at that—but what we will have to over-

come is the fact that people looking for pop music won't turn to this record as a source. The people who will check this record out will probably be expecting an uninterrupted barrage of bass and drums. [laughs] So there is that problem that we will have to overcome.

WFM: On the new album, how much time did you spend experimenting with the drum parts to see what worked best?

SC: Not a lot really. I don't spend a lot of time screwing around trying to make something work. I like to come up with an idea, execute the idea, and move on to another project. If it doesn't work, then forget it and move on. Any of the ideas that you hear in any of my music are arrived at very



"I've gotten where I've gotten without ever playing drum solos; I refuse to play them. That's how important drum solos are to having a career in music"

quickly. An example of somebody who works exactly

opposite to the way I do is Peter Gabriel. He really distills and refines and reworks everything he does. He achieves great results that way, but it's just a different *modus operandi*.

WFM: Speaking of Peter Gabriel, one of the few times I've seen your name on another artist's recording was on his *So* album. I guess you're not into session work?

SC: I'm a lousy session player. I could never remember the material. My main contribution is in arranging and producing. On stage I just do it. But in the studio, there isn't the energy to fire my blood, and I get tired of the drummer's role and don't perform that well. Also, I'm always out of shape drum-wise. Even back when we would record Police albums we would have to go back and practice for about a week just to get all of our muscles to work right.

As far as how the Gabriel thing came about, Peter called me up because we don't live far from each other in England, and we do mix socially anyway, so he wasn't calling a stranger. I went down there for a

week and just played and did some stuff, but I wasn't in that good of shape. I didn't have the mental discipline to remember the whole arrangement, and hey, he wasn't paying me! [laughs] So I didn't have a professional attitude on that one. I was just fooling around, but for some reason he was kind enough to give me a credit on his album.

WFM: Getting back to the Animal Logic album, why did you decide to bring in outside musicians like L. Shankar and Freddie Hubbard?

SC: We wanted some strange and exotic sounds on the record. Once again, with Shankar we should have used more of the stuff he recorded. We did that with a lot of the parts. I think when we got into the mixing stage it was, "Uh oh, we've gone over the edge. It's too weird and we've

got to pull it back." We might have pulled it back a little too far.

WFM: Are you happy with the end result, though?

SC: Yes, but I'm looking forward to the next album. I want to get more of the atmosphere that we create together on stage. I think we

might have been a little bit too strict with ourselves on this last record.

WFM: Is the material that the band performs satisfying to you to play from a drumming standpoint?

SC: Oh yeah, very much.

The music's good, and on top of that Stanley is great fun to work with. Many drummers would probably find him too busy or find his bass lines too complex to get a handle on, and it did take me a while to get to know his vocabulary, or at least a part of his vocabulary. It took me a while to internalize his instincts, which is really what a rhythm section is all about. We've got that together now; we have that instinctual contact with each other, so now when he goes way out there I know where he's at.

That took a while to arrive at, because Stanley is so complex and because I'd been so used to working with the same bass player for years; Sting is still a part of my bloodstream. When I write bass lines, I'm still writing from the context of how he played the bass. That for me is the definitive role of the bass. But Stanley has taught me that there are other philosophies of bass playing, and it took a while for me to learn that. After we played through our first tour together, Stanley and I had really evolved as a rhythm section.

WFM: How did Stanley's concept of bass playing change the way you play drums, compared to how you used to work with Sting?

continued on page 32

Tito

Photo by Aldo Mauro

Photo by Lona Foote

Many *Modern Drummer* readers weren't even born when Tito Puente turned America's ear to Latin sounds shortly after World War II, with lasting repercussions on rock and jazz to this day. During his reign as "King of the Mambo," when his band played at the legendary Palladium Dance Hall in New York, he built a solid bridge between Latin music and mainstream American audiences. His second album, *Abaniquito* (Tico Records, out of print), was a landmark, and became one of the country's first hits with Latins and non-Latins alike.

Still called "El Rey"—The King—by his fans around the world, Puente

doesn't like titles for himself, or for his music for that matter. "Salsa means spaghetti sauce," he says. "It doesn't mean anything. It's really jazz with Latin rhythms." But whether he likes it or not, his titles have stuck for good reason. He was doing it long before most musicians thought there was anything natural about combining the polyrhythmic pulses of Afro-

Cuban dance music with the harmonic complexities of jazz.

The '50s were a time of vigorous cross-fertilization between the jazz and Latin fields, when leading figures such as Dizzy Gillespie and Charlie Parker would go to hear Puente and his band after their own gigs, with historic results in their own music.

While still a musical apprentice, Puente sat in with both Parker and Gillespie, and has since performed with Stan Kenton, Woody Herman, and other jazz greats, and also has written arrangements for Count Basie. Then, as now, few musicians were as well-versed in both Latin music and jazz as Tito Puente.

During his high-energy career of nearly half a century, Puente has been called "King of Latin Music," "The World's

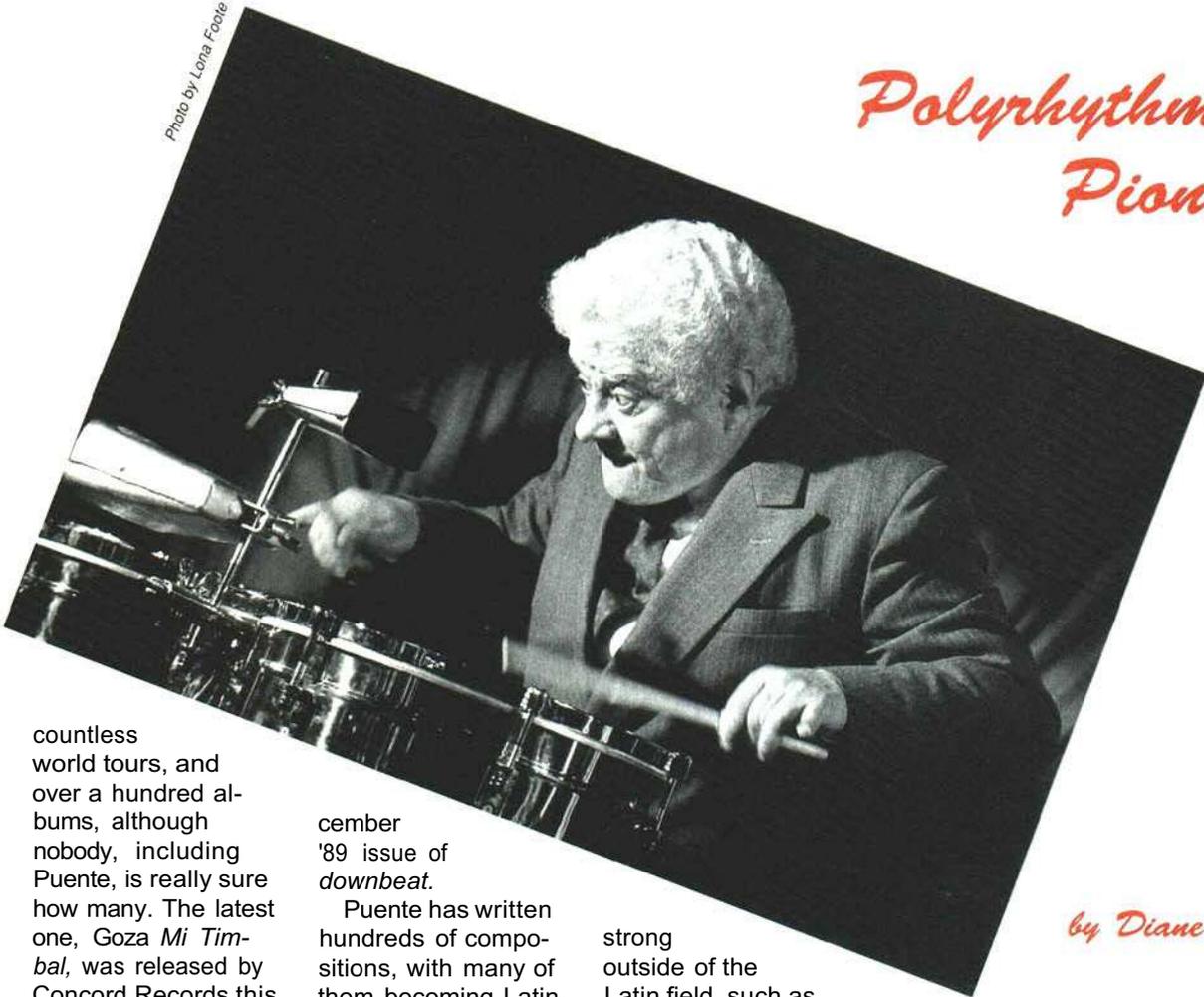
Best Timbale Player," and numerous other titles. But whatever the current billing, he remains the most pervasive and enduring force in Latin music, both in the United States and throughout the world. Though he considers himself to be foremost a percussionist, Tito is a virtuoso arranger, composer, and bandleader, and plays a myriad of instruments, including vibes, piano, and saxophone.

Since his professional debut at age 13, his career has included movie scores and appearances,

Puente

Photo by Lena Foote

Polyrhythm Pioneer



countless world tours, and over a hundred albums, although nobody, including Puente, is really sure how many. The latest one, *Goza Mi Timbal*, was released by Concord Records this past January.

Puente's '89 Eubie Award from NARAS for his contributions to the recording industry is only the most recent of his accolades. Over the years, he has collected three Grammy Awards and received honorary degrees and other citations, and he can't seem to stop winning readers polls, the most recent being for "best percussionist" in the De-

ember '89 issue of *downbeat*.

Puente has written hundreds of compositions, with many of them becoming Latin standards, such as "Babarabatiri," and "Picadillo." Long before rock performers such as Paul Simon began to use African and Latin percussionists in their music, Carlos Santana's renditions of Puente's compositions like "Oye Como Va" and "Para Los Rumberos" gave the baby boomers their first taste of Latin rhythms. To this day, Puente's influence is

strong outside of the Latin field, such as David Byrne's recent Afro-Cuban inspired recording, *Rei Momo*, which includes several of Puente's past sidemen. But while he has passed the torch to several generations of musicians who have followed him, Puente's career is going strong to this day, after nearly half a century of spreading the word about Latin music.

Puente himself was educated at the Juilliard

School of Music in New York, and he has maintained a solid commitment to help the youngest generation of Latin musicians learn *their* craft. For over ten years, the Tito Puente Scholarship Fund has enabled young musicians to study at conservatories such as Juilliard.

Puente is currently playing with his eight-man ensemble,

comprised of some of Latin jazz's top players, including bassist Bobby Rodriguez, who was with the ground-breaking Machito orchestra for 20 years, Sonny Bravo on piano, Sam Burtis on trombone, Jose Madera on congas, Johnny Rodriguez on bongos, Piro Rodriguez on trumpet and flugelhorn, and Mario Rivera on tenor saxophone and



A Short History Of The Mambo

The mambo made its westward journey from Africa to this country via Cuba, where it developed some 50 years ago. Shortly thereafter, it was the big band mambo of the '40s and '50s, more than any other Latin American musical style to this day, that brought Latin rhythms into the mainstream of American music. The mambo had equal historical importance in Cuba before its migration to the States, where it signaled a stylistic shift from the European influence on popular music to the harder-driving African rhythms of the Afro-Cuban conjuntos.

Though the word has evolved to mean many things in American Latin music, "mambo" was originally a Congolese word meaning "chant," and was brought to Cuba by the African slaves, whose religious rituals used drums and singing. Many of salsa's roots can be traced to the innovative mambo of Arcano y sus Maravillas, a Cuban charanga, or dance orchestra, led by flautist Antonio Arcano. They introduced the conga, added cowbells to the timbales set, and played the characteristic "guajeo" on violins—a repeating rhythmic phrase

now usually performed on the piano in salsa.

Arcano's band included bassist Israel "Cachao" Lopez, a composer whose bass lines are copied by salseros to this day. Tito Puente's most recent recording, *Goza Mi Timbal* (Concord Records), includes the timbalero's composition "Ode To Cachao," a tribute to the Cuban musician considered by many to have brought African mambo rhythms to Cuban popular music. Arsenio Rodriguez, an Afro-Cuban tres player and percussionist, who Puente calls "The King of Clave," also popularized both the mambo and the conga drum in Cuban dance bands.

Once it came to the States, the term "mambo" was used to describe the contrasting brass and sax riffs of the Latin big band sound of the '40s and '50s, played against the guajeo. "Mambo" also refers to the dance style that developed with this music, as well as the solo instrumental section of the music. Puente says that mambo probably came from the instrumental section of the guaracha, an earlier Cuban song form, pointing out, "It's probably easier for Americans to say 'mambo' than 'guaracha' or 'guaguanco.'"

—Diane Gordon

flute.

A native "Nuyorican," Puente was born to Puerto Rican parents in New York City in 1923, and grew up in Spanish Harlem. His early aspirations to be a

dancer were cut short by a bicycle accident that seriously injured his ankle. "I was a tap dancer—me and Sammy Davis, Jr.," Tito says with a laugh, "and I also used to do Fred

Astaire and Ginger Rogers numbers with my sister. But I suppose percussion was always my main thing. It was actually the neighbors who were the ones who told my parents I

should be a drummer. They'd hear me banging on windows and doors, and someone told my mother that I ought to study music with a teacher. First I studied the piano, and then drums, before I went into timbales when I was around 13 years old. It helped me to study drums first, though, because I think it helped to develop my technique."

It wasn't long before his first gig as a weekend substitute in Noro Morales' Orchestra at the then-famous Stork Club. Puente left school at the age of 16 to join Jose Curbelo's band in Miami, a decision he made with the blessing of his parents. "I decided that music was going to be my career, so it was all right with my family for me to leave school. My father used to go to dances with me to make sure that I got home early. And when the Miami job came up, the people I went down with, like Jose Curbelo, knew my parents, so they didn't mind. It was a young age, but I knew it was going to be my future. Before that, I was going to Central Commercial High School in New York, which was not a music school."

In 1941, Puente played with Machito's Afro-Cubans, a seminal group in the development of Latin jazz. Led by Frank "Machito" Grillo, a singer and maraca player who came from Cuba in

1937, they blended jazz and Cuban elements, and catered to both Latin and Anglo audiences. "Machito, the father, is the man who put Latin and jazz together," says Puente. "And he was the first one to form a Latin band in New York in the '40s. Most of the bands then didn't use a conga drum. They would have a timbale player, or a bongo, or sometimes a drummer. But he was the first one to make a complete Latin percussion rhythm section, where there is usually about six players, including the bass and piano, plus Machito's maracas. In contrast, a jazz rhythm section usually has three instruments—bass, drums, and piano. The Afro-Cubans really were revolutionary for using the conga. Before that, you would only see congas in exhibitions, where there were rumba dancers. This was the first time they were used in an orchestra with arrangements."

Puente's early musical career was interrupted by three years of service in the navy during World War II on an aircraft carrier in the South Pacific. During this time, he taught himself to play the saxophone, and led his ship's band. When he returned to New York, he enrolled at Juilliard to study composition, arranging, and conducting. "I was at the old Juilliard—on the West Side, before they moved to Lincoln Center—for

about three years. I studied classical conducting, but it's not very different from my music, because if you're a conductor, you can handle any time signature—4/4, 6/8, 3/4, 5/4—whatever. It's just a question of knowing how to use the baton, and getting the downbeat. A classical conductor's downbeat is actually up, but popular music and jazz is on the downbeat. It wasn't difficult for me, because you become flexible. But I'm not involved at all with classical music now, so I'll keep my downbeat coming down on the one—especially in Latin music."

On the Concord recording *Mambo Diablo*, for which he won a Grammy in 1985, Puente's rhythmic flexibility is demonstrated on his rendition of Dave Brubeck's "Take Five," played in 4/4—not the only instance when the maestro has taken liberties with time signatures. "I saw Dave Brubeck, and I told him I had just recorded his Take Five," but that I did it in four. When he heard it, he couldn't even feel where the downbeat was. It's hard, but I put it in there with the clave beat, so it's a whole different thing. But even so, the melody is still there. I did the same thing with Toots Thielemans' 'Bluesette,' which is written in 3/4, but I play it in 4/4. I did it in 4/4 because everybody else does it in 3/4,

but Thielemans loved it. It's a different feeling, but again, the melody is there."

While at Juilliard, Puente also studied the Schillinger Method, a mathematical technique for composition devised by Joseph Schillinger, a Russian composer who was a teacher of George Gershwin. "It's a way of writing music with graphs," Puente explains. "You write eight bars, for instance, then you can permute from there and write a symphony. But you're working with numbers. It's a little like algebra, and you can develop themes by mixing the numbers around. It's very interesting and very deep, but also very time-consuming."

Although his music has covered a lot of territory, from straight salsa to funk/fusion, Puente's trademark over the years has been combining jazz with Latin rhythms—the central focus of his music, something that he sees as an inevitable birthright. "I was involved with jazz my whole life because I was born in this country," he says. "And of course, Birdland was right around the corner from the Palladium, and many of the great jazz orchestras would come to hear us. I especially loved Stan Kenton because of his heavy brass sound. Now, when I put my albums together, I always try to get a marriage of jazz and Latin. Of course, the roots of both styles are African, but we Latins in New

Tito On Record

Though most of Tito Puente's releases on the Tico and Fania labels are out of print, the following recordings are available:

Goza Mi Timbal	Concord
Salsa Meets Jazz (with Phil Woods)	Concord CJP-354
Mambo Diablo (with George Shearing)	Concord CJP-283 (1985 Grammy winner)
Un Poco Loco	Concord CJP-329
Sensacion	Concord CJP-301
On Broadway	Concord CJP-207 (1983 Grammy winner)
El Rey	Concord CJP-250
The Many Moods Of Tito Puente	RCA/Arcano2-510
Dance Mania	RCA/Carino1-5017
Homenaje A Beny More I	Tico 1136 (1978 Grammy winner)

York had our own thing going, and until people like Dizzy Gillespie, Mario Bauza, and Chano Pozo came along, it was never in combination with jazz. In Latin jazz, we take jazz melodies, and the modern harmonic aspects, and use our Latin rhythms as a base. I think that's what makes it very exciting. Jazz rhythms are more straight-ahead, Latin rhythms are more syncopated. I think that when any jazz orchestra adds a Latin instrument, it brings out the music more, and it comes from the basic cultural roots of polyrhythmic drumming, not the harmonic aspects from jazz. I think it's easier for a Latin band to play jazz than the other way around.

"I'm sorry for young people who weren't born yet," Puente says of fans he meets whose parents heard him play in the '50s, "because it was a beautiful era. But now I run into people all over the country who tell me they used to sneak in with

a fake ID, and I say, 'Well, I was 15, too!' But it was a time when the music was very popular among non-Latino people. Every week people would come to listen to and dance to the best Latin music. The Palladium was called

claves, that typically tap out the basic rhythm. Puente explains: "The Latin rhythm section—usually piano, bass, timbales, conga, and bongos—all must abide by the clave beat, either the 2/3 or 3/2 clave..."

3/2 clave



2/3 clave



the 'Home of the Mambo.' There was a lot happening in jazz at the time, and Dizzy, Count Basie, George Shearing...all the jazz players used to come over to the Palladium after their gigs. And the Latin guys used to go to the jazz places, too; there would be jam sessions all over the city. There was a marriage going on between Latin and jazz. It's something that I've always tried to do."

The backbone of all Latin music is the clave, a two-measure rhythm of five beats, so named for the two wooden sticks, or

...and if someone doesn't feel that 3/2 or 2/3, it's very annoying or disturbing to the other players. Everyone must be aware of those two insignificant sticks, which are very important, whether or not they're actually being played. I did a workshop in California, and I gave the students the Brazilian clave, the 6/8 clave, and the real Cuban clave. It took two hours, but they were very hip and they got it. It's really difficult to write it out, because it's something you have to feel. Then I did a workshop for

continued on page 70

For 25 years, Tony Oxley has nurtured a career in music by playing only what he believes in. There has been a consistent succession of festival and club appearances, radio and TV broadcasts, and records, most of which have been in the free jazz format. Tony can also be heard in more conventional settings, though, such as with the late Bill Evans on *Live At The Festival (Enja)*, and on an English recording, *Seven Steps To Evans*, on which seven musicians arrange one Evans composition each and play them together as a band.

I first saw Tony Oxley playing with the Ronnie Scott Quintet in the '60s. This was a time when he had come to London from his native Sheffield and was beginning to receive attention on the national jazz scene in England. He excited a good deal of interest, because he wasn't just another competent jazz drummer; he was obviously one of the best.

Tony played at Ronnie Scott's London club with the resident group, which often involved accompanying visiting "star" players from America

and Europe. As time went by, though, he didn't seem to maintain the high profile in the jazz world that was so obviously his due. There was nothing unlucky or sinister about this. The reason was that he gradually turned his back on what he saw as the more commercial aspects of jazz, so that he could concentrate on his main musical priority, which was, and still is, *avant garde* (or free) jazz.

Much of Oxley's work has been in Europe, where traveling to the various countries has found him a wider audience than remaining in his native England would have. In 1976 he spent some time as artist in residence at The Sydney Conservatorium of Music in Australia, teaching improvisation. These days his home base is in West Germany, although his travels now take him to America to work with pianist Cecil Taylor or saxophonist Anthony Braxton. Projects such as these have led to Oxley's acceptance as one of the world's leading exponents of free jazz.

SG: It might be a good idea if we could begin by asking you to define the difference between the free jazz that you play and the more conventional forms of jazz.

TO: The elements in the music are the same. There's rhythm, harmony, sound, and texture; and there's the way in which these things are assembled. In conventional jazz—bebop, post bebop, or whatever name you might give it—it is pre-planned, in the sense that the musicians know the structure they are working on quite a long time before they get to it. We rely on using these elements, but we assemble them in an independent way rather than use a predetermined formula. The fact that you are assembling the elements in a free way allows for a lot more development. The development goes hand in

ing to expand the language. Melody is there; it's one of the elements. But we only use it if it has a relevance musically. We won't be ruled by it.

SG: From the listener's point of view, a melody is usually the first thing you latch onto. Putting it very basically: If there isn't a melody that you can go away humming, you don't carry an image of the music in your head.

TO: Is that what music is about? I don't think it is. That's a very commercial way of approaching it. When you hope that people will go away humming it, you probably hope that they'll buy your record because they want to hear it again. We don't work like that. If we did we would be playing something that would be obviously marketable—like pop music!

SG: Could you define the relationship between the player and the listener? What's in it for each of them?

TO: For the player it is the opportunity to develop one's individuality and priorities and put them in order: The values

of life that are important. What's in it for the listener is to experience these events—spontaneity and surprise—to witness and recognize someone putting together a language in public, and maybe even learn from it—if they need to. A lot of the people who seem to appreciate what is happening probably know this language already.

My concern is to get my philosophy my part of the music working at its best, so that it will mean something to the listeners. They don't even have to like it but they'll recognize that there is something there. And if they recognize that there is something there and they would like to inquire further, maybe then they will enjoy informing themselves a bit more about it.

SG: What can other people learn from watching you develop? Is it something tangible?

TO: It depends whether you want to hear something that you've heard before that is obviously recognizable, or whether you want to experience some

Tony Oxley

Tony Oxley

by Simon Goodwin

hand with the philosophy, and it can reach a point where someone who likes, say, bebop feels alienated.

SG: You mentioned harmony and rhythm, but you didn't mention melody.

TO: It's one of the things that belongs more to conventional music. It's a very important element. In improvising, it is there to be used or disregarded as you feel. It isn't the *dogma* with us, as it is in bebop—although a lot of the best bebop players have probably dispensed with it. They play, say, 32 bars, and then they're working on the structure. They've got the changes to work with, but some approach it melodically, working around the melody line. Others balance it between the chord structure and the melody, while still others would rather work on the structure and only occasionally refer to the melody. It's a choice that you are given in the language of bebop.

If you want to play a melody in improvised music, nobody's going to stop you; but your main concern is try-

thing spontaneous and *creative* happening. There is a performance element in music as well as a creative element. Maybe these need to be brought together in a correct balance for the music to reach the audience. But hopefully if I can get myself together as a musician and performer, the audience will recognize that the reasons I am playing are as much for my own development—and for them to observe this—as people have observed the development of jazz players from the time it started. It has always been about broadening the language.

For me it is a philosophy that allows the development of the individual. There may be limits to what it is prepared to accept, but jazz to me has accepted a lot of things that I don't think belong there. There's rock, which I think works best when it is working in its own particular direction; but there's fusion music. Jazz welcomes and embraces that, so why shouldn't it welcome and embrace what we're doing? We are closer to it; it's just that the principles and philosophy have to be accepted.

If you get someone who likes a band, a musician, or a tune, that isn't liking jazz! Jazz is a philosophy, it isn't one band or one tune. This is one of the first things that a listener has to overcome: not to be discriminating to the point where Oscar Peterson plays acceptable jazz and John Coltrane doesn't. We could use more extreme examples, but I think these best demonstrate what I'm trying to say on this subject.

SG: During one of your performances, there are points at which an apparently cohesive melodic line or piece of phrasing occur. Are there predetermined signals for these to happen, or are they spontaneous?

TO: The group I'm working with now—Joe Lovano [sax], Enrico Rava [trumpet], Miroslav Vitous [bass], and myself—uses all the elements. The choice as to whether a melody gets played is in the hands of the people who have melodic instruments. It isn't up to me, because I've got the percussion. I'm not going to try to restrict anything that happens, because that would be going against the philosophy.

SG: The sleeve notes for your album *Tomorrow Is Here* with the Celebration Orchestra say, "All compositions by Tony

Oxley." What is meant by this?

TO: This is something you tend to find on sleeve notes. It should read, "All structures by...." The Celebration Orchestra is a band of 16 people, and when you get that many people playing together, I think you need a concept. The people were chosen by me—I take full responsibility for that—and the structures are what I think I would like to introduce in order to achieve a certain dynamic development. There's a balanced structure in which the musicians are "invited" to make certain decisions. But the way they interpret those decisions is left to them. I would never stop anything creative happening, just because on paper

you put in its place is very important.

SG: Is the 16-piece orchestra an ongoing thing?

TO: Oh yes. I do projects with it. It's very enjoyable for me because it allows me certain possibilities that aren't normally there. It works alone, but I've also done things with the orchestra and a full pipe band. I've recorded a steelworks in the Ruhr valley, prepared a tape, and done a performance with the orchestra working with the tape. Last year we developed a project with pipes and drums and a Creek assembly—36 musicians in all. This was for the 200th anniversary of Byron, in Nottingham, England. We are going to Grenoble,

Playing Free



it says that something else should be happening at that particular point. It's a kind of "carpet"; if they choose they can just stick to the structure and interpret that, but there is the choice of working against it as well. Working against something doesn't mean that you are ignoring it; in fact it is quite the opposite. If you are working against something, you are probably more aware of it than if you are working with it. You have to concentrate on something more if you are avoiding it rather than just moving along with it. But if you reject something, what

France to join in a celebration of Olivier Messiaen, where we will be using the pipe band again. Messiaen is known for organ music, but I thought that rather than using an organ, we'd have the orchestra and the pipe band. So it's an ongoing line-up as long as it's possible to finance it. Orchestras are expensive, and I like to pay the musicians a reasonable rate.

SG: How did your career develop, and how did your involvement in free jazz begin?

TO: I started playing in pubs in my

hometown of Sheffield when I was about 15 years old. In those days, in the '50s just before Bill Haley and the whole rock thing started to happen, big bands were still popular. You'd find bands in Mecca ballrooms, playing Basie, Ellington, Kenton material. So I had the opportunity to play some of that. Then I went into the army for three years. I was in the Black Watch, which has a pipe band. That's where my interest in pipe bands started. I was in the Military Band, which played concert music, including Beethoven, Haydn, Shostakovich. I had to work a bit and develop the musical skills to suit this new environment. I had to learn to work in a percussion section

nie Scott's club.

SG: So at the time you were working with Ronnie Scott you were already involved in free jazz?

TO: Yes. You can get an idea from the records at the time. In '69 there was *Baptised Traveller* on CBS. In '70 there was *Four Compositions For Sextet*. We did *Ichnos* for RCA in '71. The line-up on those records was Derek Bailey and myself with Evan Parker on sax. The bass player changed from Jeff Clyne to Barry Guy, and Paul Rutherford came in on trombone. We also had Kenny Wheeler or Dave Holdsworth on trumpet. In '69 I was working with amplified percussion. These days we'd probably think of it as

SG: So you had, and presumably still have, the playing skills and the psychological flexibility to switch from free jazz to conventional jazz and back again?

TO: Yes, I have the ability, but the choice has to be left to the individual. For me the music has to have *something*. There's no pleasure in playing improvised music with people who can't play it. My development was playing time and changes, and you don't lose it. Some people might disagree with this, but from my point of view I'm on percussion, and I'm not concerned with playing melody or harmony in the accepted sense. Harmony on unpitched instruments is matching sounds. A sound can be harmonious with another, or it can be against it; it depends on what you feel. So when you get musicians who use the conventional language like

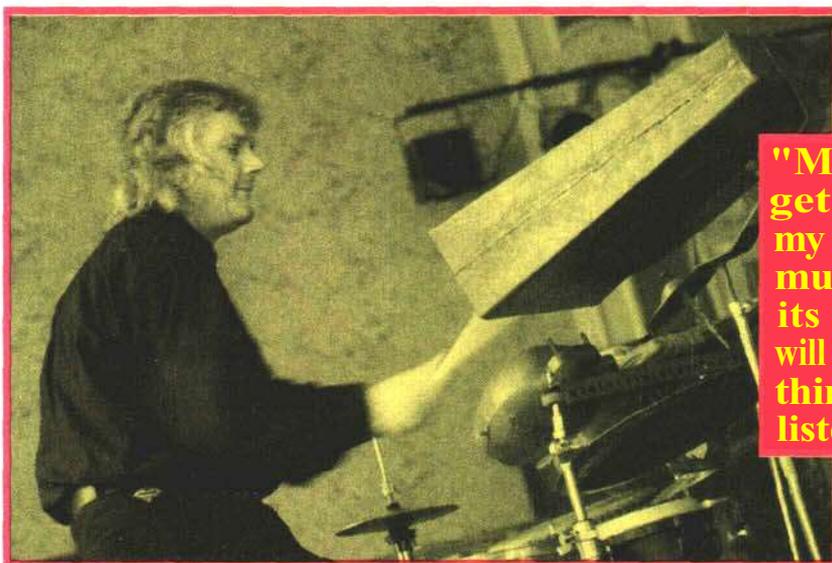
Bill Evans, John Coltrane, or Sonny Rollins, you respect and learn from the language they use; because what they are doing they are good at. I've been playing with Cecil Taylor for the past year. I would make

working with him a priority over most things, because it's an experience you can only get with a man like that, and the language I'm familiar with.

It depends how you are with your life. There are other things, like painting; that's another creative process. I have to make decisions and exercise dynamics; it isn't dissimilar. You are given some material—it might be a drumkit, it might be a box of paints—and you use it to make something. There's a blank surface, and you've got something in your hands to affect that surface and to make something that will reflect your individuality. It's a mirror on your personality.

SG: What are the qualities that someone needs to play free jazz?

TO: It's similar to painting: You must have imagination, creativity, and dynamics. The style of painting I'm involved in would be categorized as "abstract impressionism," but that only implies a combination of structure and chance. You must have a reason for doing what you are doing, but a chance element comes into it. There has to be a spirit of



"My concern is to get my philosophy, my part of the music working at its best, so that it will mean something to the listeners."

and play tuned percussion: mallet instruments, tims—*the lot*. We did a lot of touring, including America, where I was able to hear some really great music.

After leaving the army I went back to Sheffield. I was working in the Grand Hotel and playing jazz with my own band a couple of nights a week. Then I met guitarist Derek Bailey, who also comes from Sheffield. We got a job in a club with a bass player, Gavin Briars, and we started looking at various aspects of music in relation to what we felt was important and what we saw as our priorities. In other words, we started to look at improvising as a complete philosophy, and discovering the possibilities it had to offer. This was a very productive time for us. We worked furiously for three years, covering a lot of ground, including twelve-tone structures and working in an improvised situation. And then in 1966 I went down to London to work in Ron-

nie Scott's club, but back then it was "amplified percussion," which gave many possibilities for improvisation.

I kept working on the things that I felt were important for my development. I wouldn't have had the confidence to work in Ronnie Scott's if I hadn't been developing as an individual. I think you have to be better than the job in this game. If you're working in a place like Ronnie's, *just* being capable of working in Ronnie's is not enough. You never know what might come around the corner. My first gig there was with Johnny Griffin, and the next one was with Sonny Rollins, which was quite different. You have to be capable of responding to very different things. It helped my understanding of music to continue with what I sincerely considered to be an important part of musical philosophy. I felt that I was able to give something to it rather than just take.

adventure, a willingness to take risks.

SG: You had experience playing tuned percussion in the army. Do you ever incorporate this into your free jazz playing?

TO: When you've had experience in tuned percussion, it never leaves you. There is an awareness of pitch. If you look at my kit you can see that pitch is important to me, as well as timbre. I have a lot of metal—both cymbals and steel instruments—wood, and skin. The relative pitches of all these elements are important. I can only speak for myself here, but I think that the fact that I've worked with tuned percussion could be the reason that I don't like rattling along endlessly on a snare drum. Some people do it and are quite happy with it. I started to challenge this as long ago as '63, and by the early 70s I was working without a snare drum.

I've been working with my current setup for some time. It's autophonic: It isn't tuned, but it is *in tune*. Everything has its own pitch, so if you get away from the idea of "tuned" as in melody, then I still am playing tuned percussion. The pitches I use are chosen, they are not accidental.

SG: Do you use this setup all the time, or do you ever change for specific things?

TO: I do it from time to time. I brought a snare drum back into the kit when I did a European tour with Bill Evans in '74. But even though I had a snare drum, I still had some other bits that I insisted on keeping in the kit on the understanding that I believed I could contribute to Bill's music by using them. It's all to do with giving, contributing something that isn't there already.

SG: Do you ever feel like changing stuff around in your kit to alter your horizons?

TO: There is that possibility. If I were given a glockenspiel

and a timpani, and I accepted those as the material to work with, I'd try to do something with them. But you wouldn't hear me playing Beethoven's Fifth on the timpani. [laughs] I'd be looking for something new to do with it, something that makes sense to me. It comes back to this business of being given material and doing something with it. When I choose what I play, which I do at the moment, I find that the setup I've got allows me to ask the questions and find the answers.

SG: If you are concerned with the relative pitches of your instruments, don't you have trouble with that Chinese drum? The heads are tacked on, so it

isn't tunable.

TO: Whatever environment I'm in, that drum changes. If it's damp, it's very flat. The more you play on it, it actually heats up, and the pitch changes. It has a life of its own.

SG: So it's out of your control?

TO: In a way, yes. But I know the dimensions of the change. I'm well aware of them, and when I'm setting up I know what that drum is likely to be capable of producing at that particular time. I can't control the differences in the drum's response, but I know what they'll be and I take them into consideration. When you are working on a vari-

continued on page 64

"There has to be a spirit of adventure, a willingness to take risks."



Tony's Kit

by Simon Goodwin

The drummers I usually interview for *MD* invariably have up-to-the-minute, top-of-the-line equipment from one of the major manufacturers. An unusual player like Tony, however, can be expected to use a rather more individual setup. Take the racks that so many players are using these days. Tony has been using one for years, but it isn't a shiny production model; it is a piece of angle-iron shelf-support mounted on a cymbal stand at one end and a bracket coming off the bass drum at the other. Mounted on this rack is a selection of cowbells, woodblocks, and crash and splash cymbals.

Tony has got some new Pearl drums, but the conventional part of the kit I saw him play comprised a vintage '60s Hayman 18" bass drum and a 12" tom-tom, both single-headed (and in different colors). There is no snare drum as such, although a snare drum without snares is in the position usually taken by the floor tom. Where most of us put our snare drum, Tony uses a pair of bongos mounted on a stand. To the left of the 12" tom is a narrow Chinese tom-tom, with tacked on calf heads, and to the right is another smaller single-headed tom. Above this array hangs a Paiste 602 24" sizzle cymbal, and next to that is a gigantic cowbell, which must be at least 22" in length. By the way of contrast, his hi-hat cymbals are 7" (top) and 9" (bottom).

Inside Ludwig/Musser

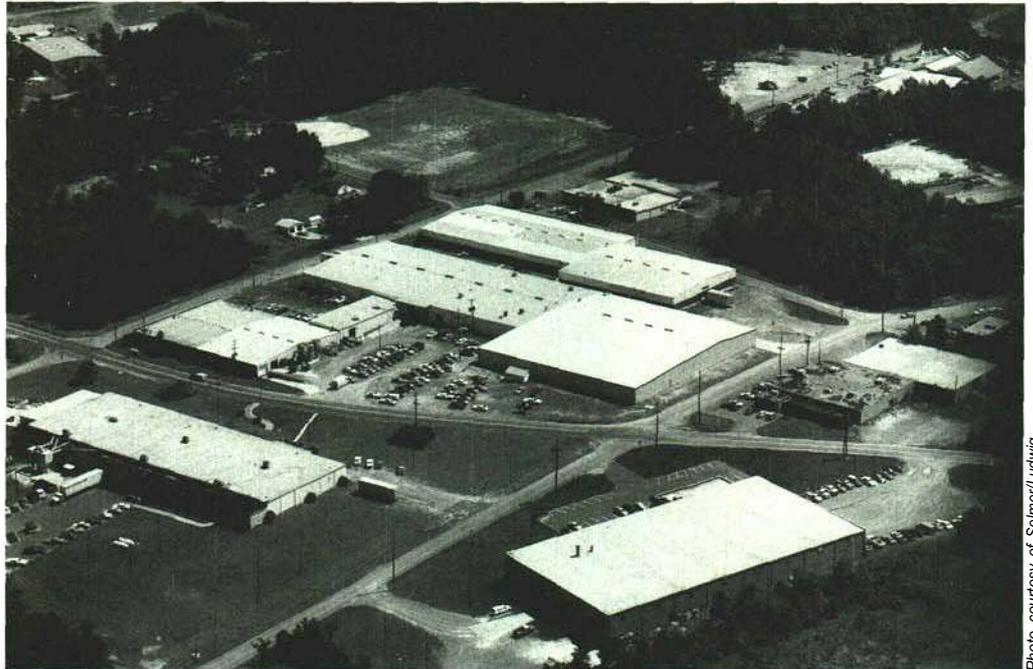
Ludwig/ Musser: A Decent History

The last time *Modern Drummer* did a story on the Ludwig drum company was in the May 1981 issue. At that time, Ludwig was a family-owned company, comfortably leading an American drum industry that also included Gretsch, Slingerland, and Rogers. The operation was located in Chicago, as it had been since its inception in 1909. Manufacturing took place in a 20,000-square-foot multi-story factory in a crowded industrial area on North Damen Avenue. In that factory Ludwig manufactured everything it sold: drums, hardware, heads, sticks, mallets, etc.

Shortly after the 1981 story on Ludwig was published, the American drum industry entered a period of rapid and dramatic changes. A massive sales slump occurred during the first half of the 1980s, as a result of inflation and reduced consumer spending. Electronic instruments offered competition to acoustic ones, and offshore manufacturers increased their presence in the marketplace by offering attractive price figures. Some companies rose in popularity and sales, while others fell. A few left the market entirely.

The Ludwig company was not immune to these pressures, and, in fact, has undergone several major transitions since *MD*'s first story appeared. Undoubtedly the most important of those took place in the fall of 1981, when William F. Ludwig, Jr. sold Ludwig Industries (including Musser) to the Selmer Company—a major manufacturer of band instruments. With that sale, Ludwig ended what had been the longest family-owned drum manufacturing operation in U.S. history. Selmer continued to operate the companies as independent brands, retaining the Ludwig and Musser names and the reputations they carried.

But as has been stated, the first half of the '80s was a hard time in the music business, and hard times often call for drastic measures. By 1985 Selmer had reached the conclusion that in order to maximize efficiency and economy of manufacture—and thus remain competitive—the Ludwig operation must move out of its historic home in Chicago and into an area where materials and



An aerial view of the Ludwig manufacturing plant in Monroe, North Carolina.

labor were less expensive to obtain. A new home in Monroe, North Carolina was selected, and the company was packed up and trucked south that summer and fall. [See "Ludwig In The South."]

No matter how many benefits are touted—or even realized—from such a major step, industry response is always one of skepticism. Both dealers and consumers wondered how the Ludwig product would turn out of the new factory. As a result, a period of disruption in sales occurred shortly after the move. However, the company recovered well and reported increased sales for each of the succeeding three years.

Even so, rumors continued to persist: Ludwig was really on its last legs, Selmer was looking for a buyer—or both. Commenting on those rumors, Bill Ludwig, III (artist relations manager for Ludwig/Musser) says, "I never could really understand the basis for them. If the status of the company was so unhealthy, why would anyone want to buy it? And if it was healthy, why would anyone think it was for sale?"

However, another dramatic turn came in the fall of 1988, when it was announced that the Selmer company had been purchased from its parent company, North American Phillips, in a leveraged buyout engineered by Selmer executives in conjunction with Integrated Resources, Inc. Although it was announced that Ludwig/Musser would remain under the Selmer umbrella, speculation regarding a possible sale of both companies—individually or separately—now rose to new heights. Once again, Ludwig's stability in the marketplace was temporarily disrupted.

By April 1989, the speculation was confirmed: Selmer an-

Photo courtesy of Selmer/Ludwig

Text and photos by Rick Van Horn

nounced that the Ludwig/Musser divisions were up for sale. Once again, the rumor mill abounded with names of companies that would be taking over Ludwig, or Musser, or both. Drummers, dealers, and other drum manufacturers waited to see what the outcome of the sale would be. After a period of over seven months of this anxious speculation, that outcome was announced in the fall of 1989: Selmer had decided to retain Ludwig/Musser and had cancelled the sale!

What prompted Selmer to decide not to sell Ludwig/Musser after all? Selmer CEO William Peterson offers the following information.

"When Integrated Resources bought Selmer in September of 1988, one of the covenants in the financing relationship was that Integrated would add \$18 million more to the total financing package for their equity investment. One way to do that was to sell Ludwig/Musser. However, the financing of the company did *not* force us to have a fire sale. To make a long story short, we did not receive bids that we felt represented the true value of the company. So, we decided that it made no sense to sell Ludwig/Musser.

"To me, the most important part about this whole story is that while we were in the process of selling, we began to see a strong interest in Ludwig/Musser. People actually came to us saying, 'Gee whiz, you guys have done so well with it. We like the product, we like the sound, we like your marketing, we like your aggressiveness, your ads are great...' all these things. We got this from dealers as well as consumers, and that made all of us feel good.

"Along with that, we began to see an improvement in factory performance. Things we had put into place over the previous several years suddenly began to pay off. Purchasing efficiencies that we'd put into effect began to improve. Our inventory turn began to increase. All the things that you're supposed to do to have a successful business were happening. We were at a point where Ludwig/Musser was beginning to achieve the gross margins that, frankly, I had envisioned when Bill Ludwig, Jr. and I negotiated the purchase of the company by Selmer in 1981.

"So we thought about it and talked about it, and finally I pulled Ludwig/Musser off the market. And I think that that was the right thing to do—not only for Ludwig/Musser, but for the Selmer/Ludwig combination as well. There is a synergism that each one brings to the other. Our goal for Selmer/Ludwig is to be a single American company manufacturing band and orchestral instruments in the U.S. for world-wide distribution. Quite frankly, I feel very strongly about that, because we're the only one left!"

But what transpired during that sales period, as far as dealer confidence, consumer response, etc?

"There's no denying that while we were in the process of discussing the sale of Ludwig/Musser with other people, there was concern on the part of our dealers: 'Who's going to have Ludwig? What kind of corporate philosophy are they going to have? What kind of terms will there be? What kind of pricing... service...support? What can I rely on?' There was a certain amount of 'marking time'; people really wanted to see what the ultimate conclusion was going to be. This was also true—perhaps even to a greater extent—with our overseas distributors. There were people who had the rights to distribute Ludwig in an entire country at stake. For all they knew, they could have lost that right on any given afternoon because we had sold the company to somebody else. So there was a lot of caution based on that, and honestly, there was a dip in export sales for us. There was never any problem with the product, the pricing, the service, etc. In fact, the overseas dealers, in much the same way as the domestic dealers, continued to tell us how much they liked the product. But they were concerned. Now we've put those concerns to rest, and we are seeing renewed interest. We see a very positive and strong 1990."

Of course, a skeptic might wonder whether Selmer's decision



Key individuals in the Ludwig/Musser organization include (from left): Bob Lewandowski (Musser Division Plant Manager), H. W. "Bill" Peterson (C.E.O. of Selmer), William F. Ludwig, III (Artist Relations Manager), and Jim Catalano (National Sales and Marketing Manager).

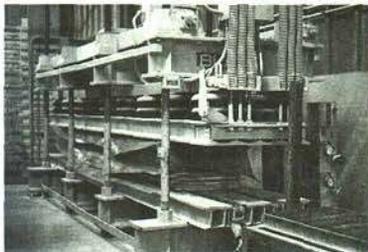
not to sell Ludwig/Musser is a final one. When the leveraged buyout of Selmer by Integrated Resources was announced late in 1988, it was projected that Integrated would hold the company for a period of time, and then ultimately look for a buyer. The purchase was an investment; Integrated was not in the musical instrument business. Are we still looking at the possibility of Selmer/Ludwig—or some parts thereof—going back on the block at any time? Bill Peterson responds:

"Well, a lot has happened since that original purchase took place—all of it, unfortunately, to Integrated Resources. They've had some very serious financial problems, and are in the process of selling off an awful lot of their companies. But even if they were to go bankrupt—and obviously we wouldn't wish that on anybody—it would not affect us, because we have a separate and independent corporate structure. Integrated Resources is an *investor* in the Selmer company [as opposed to an outright owner].

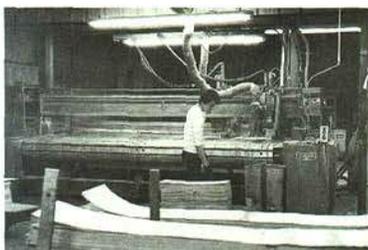
"The decision to retain Ludwig/Musser is a firm one. It's not one that I'm going to change my mind on, because I think it all fits. If you pulled Ludwig/Musser out of the Selmer company, the remaining Selmer would be the lesser for it. There are just too many synergistic benefits that we would lose. For example, I don't think there is anybody in the field of total percussion more knowledgeable, dedicated, or hard-working than our national sales and marketing manager, Jim Catalano. What we are building around Jim is the tangible proof that this is a firm decision. We have restructured Ludwig/Musser in the last four or five months, and we are continuing to do so. We're adding people to Jim's staff—not only in marketing, but also in our field sales force—who will be dedicated solely to percussion. On top of that, we've added people in the factories—in engineering, and in the factory force itself—so that we can do a better, more cost-efficient job of delivering a variety of unequalled percussion products at competitive prices that enable both us and our dealers to make money.

"As to what's going to happen to Selmer as a whole, I think that within a relatively short period of time—probably no more than two years from today's date—we will probably take the company public. So, for the first time, there will be an American band and orchestra instrument company that is publicly owned. There are none that I know of now. Quite frankly, nothing would please me more than to be able to take this company public and let American dealers and players own a part of it. That's what we're driving at."

Ludwig in the South



The panels used to create drumshells are made using this massive hydraulic press.



The glued panels are cut to specific sizes on this specially designed flat-bed saw.



The shells are created in a unique molding process.



Each shell is cut to exact size on a two-bladed saw.

Shortly after Selmer acquired Ludwig in November of 1981, a decision was made to re-introduce an entry-level drumkit. (The old Ludwig *Standard* series had been discontinued some time before.) But it quickly became clear that such a kit could not be manufactured competitively in Ludwig's Chicago factory, due to labor, shipping, and other production costs. As a result, an alternate manufacturing location was sought.

Selmer was already operating a case factory in Monroe, North Carolina, and the production of some of Ludwig's sticks and mallets had been relocated successfully to that plant late in 1983. So in early 1984, a nearby building with 20,000 square feet of space was acquired, and the *Rocker* (and subsequently the *Rocker II*) series went into production.

The Monroe location enabled Ludwig to take advantage of several factors. North Carolina is close to the source of wood for drumshells. Monroe is near Charlotte, a seaport facilitating import and export of parts and finished products. And the area is a good source of economical labor. Consequently, it wasn't long before Selmer decided to relocate the *entire* Ludwig manufacturing operation to Monroe. So, in 1985, one of the most unique events in drum manufacturing history occurred: Over 200 trucks were packed up with machinery and equipment from the Damen Avenue factory in Chicago, and Ludwig headed south. Additional space was added to the Monroe facility to accommodate the additional production requirements. Today, the plant covers 146,000 square feet in a one-story layout that provides an efficient work flow and helps keep overhead costs down.

The installation of the factory is a story unto itself. Manufacturing manager Bob Britton recalls that the move occurred in "a very precise sequence that was laid out like a military operation. It began in June of 1985 and was completed on Thanksgiving Day. It

involved the dismantling of large electric and compressed-air systems, along with the breakdown and transport of some one-of-a-kind machines. And when we got it all here, it had to be re-installed under totally different layout circumstances. And it was all done by Selmer employees; there were no outside contractors. That's because we work faster and longer than contractors—and we understood the mechanical requirements of the plant. It was an ambitious move, right in the middle of the busy season, and there was some unavoidable disruption in production. But we made the decision, bit the bullet, and did it as effectively as we could under the circumstances."

Those circumstances proved more daunting than first expected. When the trucks arrived at the Monroe plant, it was discovered that virtually all of the electrical power boxes had been removed by the previous tenant upon departure. As a result, getting the manufacturing machinery up and operating was a challenge. For example, Bob relates, "We only had one 220-volt line to operate all the machines in the drumhead department! We would literally pick up a machine, take it over and plug it in, mold the heads, unplug the machine, bring in the assembly machine and plug it in, assemble the heads, and so forth. We did that for a month until we got full power."

Most of the machinery involved in Ludwig drum production at the Monroe plant was brought in from Chicago; only about 5% has been developed or purchased since the move. Bob sees that as an advantage. "Most of the equipment we have was created and designed exclusively for the purpose we put it to. We think it's important for drummers to know that the drums we are making in Monroe are made in the same manner as those that were made in Chicago. A lot of people feel that the old ways are the best ways, and we want to stress that everything positive that went into the manufacturing of Ludwig drums before the move—the design philosophy, the skill, the methodology—still goes into them in exactly the same way now. If something works well, you don't fix it."

Ludwig drums begin life as sheets of white maple and poplar veneer. These are coated with glue, then matched in pairs with their grains running in alternating directions. The glued sheets are then placed in a hydraulic press under thousands of pounds of pressure to bond them together into cross-laminated twin-ply panels. These panels go into Ludwig's *Classic* (six-ply) and *Super Classic* (four-ply) shells. *Rocker* and *Rocker II* shells are made using the same process, but are of four-ply, all-poplar construction.

When dried, the panels are cut into specific sizes for molding into drumshells. Bob points out the accuracy that this operation requires. "If you are making a six-ply shell, the inner panel has to be a certain length so you've got a good butt seam without a gap. The next one has to be just a little bit longer, and the next one has to be a little bit longer yet. We have a huge flatbed saw with two blades that cuts the panel to width. We cut both sides at the same time, so the panel is perfectly square; its edges are parallel. The same thing happens on the length."

Once the panels are cut, they are coated with glue, then fitted into metal drumshell molds. An inflatable bladder is inserted into the cavity inside the shell. When the bladder is filled with air, the panels are sandwiched between it and the walls of the mold, holding everything in place until the glue dries and the shell is formed. Shells from 12" through 24" in diameter are made on die-electric machines; shells between 26" and 40" are made on cold presses. Bob explains the difference: "The die-electric machine is like a microwave. It gets hit with a shot of electricity that quick-dries the glue in approximately four minutes. With the cold press,

continued on page 78

Musser in the North

The Musser division of Ludwig/Musser is responsible for the manufacture of mallet percussion (marimbas, vibes, xylophones, orchestra bells, glockenspiels), orchestral chimes, and timpani. William F. Ludwig, Jr. purchased Musser in 1965; Selmer acquired Musser along with Ludwig in 1981. When drum manufacturing moved to Monroe in 1985, the Musser operation remained in LaGrange, Illinois. Timpani manufacturing was shifted to Musser from Ludwig.

Extremely popular during the '20s and '30s, mallet percussion dipped in popularity from the '40s through the '60s. Then the university and educational market took over. To capitalize on this—and help create a market for the instruments he was selling—William F. Ludwig, Jr. commissioned composer/percussionists like Bobby Christian and Bob Tillis to write percussion ensemble music—thereby encouraging people to expand their percussion horizons. Ludwig also sponsored the Percussion Pops Orchestra, an all-percussion group that appeared at conventions and similar functions to create more interest in percussion. Top percussion instructors became more and more involved in mallet playing by the '70s, and that, in turn, generated further interest. The techniques and the types of music that are being played today are vastly different than those of even a few years ago, and the art of mallet playing continues to improve.

It's not surprising that the largest market for Musser products is the educational market. This is largely due to the hard use these instruments see in schools. As Jim Catalano, sales and marketing manager for Ludwig/Musser puts it, "Many of the instruments in schools are 25 or 30 years old. And while they do last a very long time, they generally show the wear and tear of all those years. Many band directors have not been given the proper instruction on how an instrument needs to be cared for, the right mallets to be used, etc. As a result, the instruments need to be refurbished or replaced frequently." Mallet instruments are also used heavily in studio recording, and have recently been added in greater numbers to marching bands and drum corps—adding yet another market for Musser products.

Although a very large portion of the drumset market is at the entry-level, Jim points out that that is not the case with mallet instruments. "We do sell a lot of student percussion kits, which include orchestra bells, a practice pad, drumsticks, mallets, etc. But other than that, there really aren't any 'starter' instruments. We have some that are less expensive than others, such as the *Combo* vibe or *Elite* xylophone. But the literature written for mallet instruments more or less begins at the junior high to high school level, and then goes up to the university level, along with the jazz and classical literature written for professionals. So all of the instruments are of a very professional nature. Additionally, although people may think that thousands of a particular mallet instrument are sold in a year's time, that's simply not true. The market is not that large. So between the quality level and the fairly small market, the cost of each instrument is quite high."

The technology of mallet instrument manufacture can be loosely divided into three parts: bars, resonators, and frame/assembly. Perhaps the most specialized of these is the production of the tone bars used on the various instruments. Metal bars start out as raw steel or aluminum bar stock. "Blanks" of specific lengths for each note on the instrument are cut, using an automatic saw that can cut the length to the nearest hundredth of an inch. When it comes off the saw, each blank is very sharp in pitch. Each successive tuning operation brings it flatter and flatter until the correct pitch is reached.

Each bar must be drilled to accommodate the cord that holds it on the instrument. This takes place at the nodal point, so that the

bar will vibrate freely and not be restricted. Each hole is drilled at a slight angle, due to the way the bars must be laid out on the instrument. (This operation also applies to wood and synthetic bars.) The next stage is to remove material from the middle of the bar, using a mill cutter. This changes the profile from a blank bar to one that has an arch in the middle. From that point on, all tuning is done by minute hand-grinding operations.

Throughout the many tuning processes, technicians check the bars against strobe tuners. But, as Musser engineer Ken Sieloff points out, "The tuner only tells you the pitch; it doesn't tell you the *quality* of that pitch. We have to rely on trained ears to do that. We've tuned two-by-fours that have been perfectly in pitch—but sounded pretty awful.

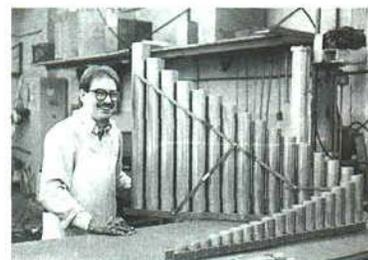
"The bars for bells and vibes are tuned in pretty much the same way, except that because vibrate bars are aluminum—and subject to heat variances from machining—they go through a few more rest stages. They also get anodized in either a gold color or a clear finish. The bars are identical, yet people tend to think the gold sounds richer. People hear with their eyes."

Musser's professional-quality marimbas use bars of rosewood, which comes from Belize (formerly British Honduras), in Central America. Musser sampled hardwoods from all over the world and determined that the Honduran wood had the best resonance for the purpose.

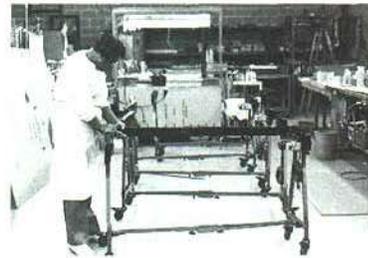
The rosewood bars call for even more skill in their fabrication than do the metal bars. Ken explains the reason for this. "The difficulty in tuning rosewood bars begins with the fact that each and every bar starts out at a different pitch. Even bars cut from



A rosewood bar is carefully checked against a strobe tuner during the initial shaping process.



A technician proudly displays a set of resonators that he has just finished assembling.



In the final assembly area, frames like these will receive sets of bars and resonators to become completed instruments.

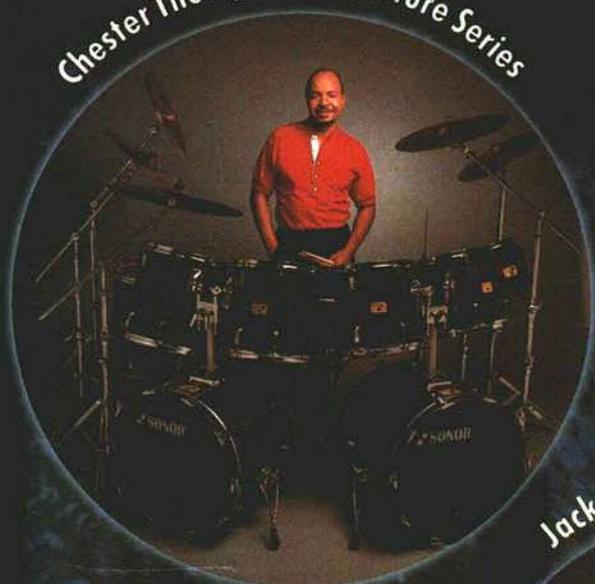


A Ringer series timpani kettle is hammered under the watchful eye of timpani operations supervisor Frank Preckl.

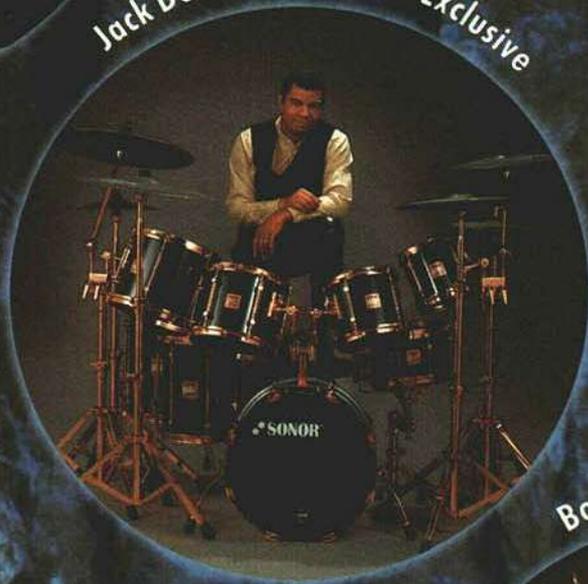
continued on page 80

NOW, FROM THE ULTIMATE NAME IN DRUMS,

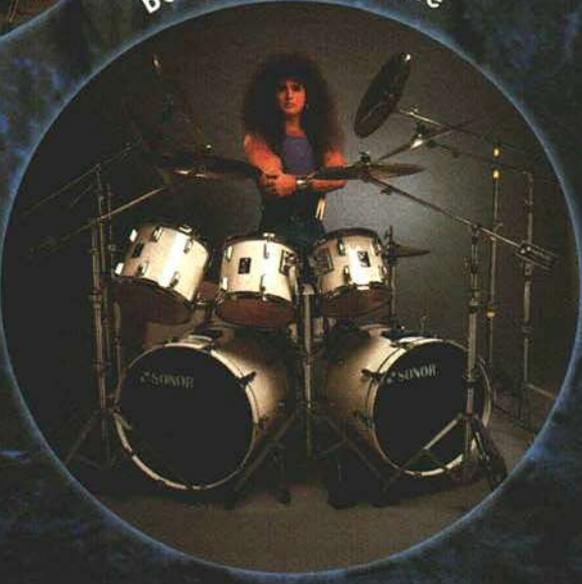
Chester Thompson / Signature Series



Jack DeJohnette / Hilite Exclusive



Bobby Rock / Sonorlite



Introducing Sonor's new Force 2000.

Compare volume, tone and construction; Force 2000 delivers legendary Sonor quality. And Force 2000 gives you something you don't expect from Sonor. A price comparable to ordinary drums.

Force 2000 benefits from the best ideas and great features of all Sonor drums. And they're made in West Germany. Discover why many of the world's top drummers get serious with Sonor drums. And put yourself behind the newest force in rock.

 **SONOR[®]**

**Anything else
is a compromise.**

Call or write us for the dealer nearest you and for a Force 2000 catalog.

Sonor
c/o Korg U.S.A.
89 Frost Street
Westbury, N.Y. 11590
(516) 333-9100

COMES THE NEWEST FORCE IN ROCK.

FORCE 2000

SONOR®



Sonor Force 2000 Kit



Photo by Scott G. Biersstock

The Look

The first thing you notice about the *Force 2000* kit is its striking appearance. The cylindrical theme of the tubular lugs has been carried through in all the hardware design. The rack tom mount and the floor tom leg brackets are basically truncated cylinders, and all wing bolts are semi-circular in shape. Even the bass drum claws give a very smooth appearance, with no flourishes or swirls to break the line. The overall look is very clean and simple, and quite attractive. The cymbal, snare, and hi-hat stands are designed to complement this look, and feature the same semi-circular wing bolts at all the adjustment points. It's a well-executed overall theme.

The Toms

The toms were the most impressive drums on the kit. They sounded crisp, clear, and responsive, with full-bodied tones. This was even more impressive considering that they were power sizes and were fitted with *Pin-stripe* batter heads (along with clear, single-ply bottom heads). I believe that this clarity and projection was due mainly to the shell construction. The thick poplar shells seemed to project higher pitches extremely well. When starting with a deep, double-headed drum, this can work to your advantage, since power toms can sometimes sound a bit muddy. I found these drums easy to tune and a pleasure to play. Members of my band commented on how they "sang" when I hit them.

Taking advantage of this natural tone, I tried miking all the toms with flat EQ settings. The roundness of the tom sound had to be sharpened a bit with some high-end EQ to keep the attack clean, but this was probably due more to the *Pin-stripe* heads than to the drums themselves. Substitution of single-ply coated heads would probably achieve the same effect. In any case, the toms miked up beautifully otherwise.

The Snare Drum

Most entry-level drumkits come with fairly inexpensive metal-shell snares. Those drums have an almost inescapable ringing sound, and I've rarely been impressed with their overall performance—even making allowances for the price range. The wood-shell *Force 2000* snare sounds a great deal better than almost any entry-level snare drum I've heard. Fitted with a coated Ambassador batter, it certainly *wasn't* too ringy (given a standard amount of muffling from a small *Zero Ring*); as a matter of fact it was rather

General Description

The *Force 2000* kit is fitted with low-mass, "tube-style" lugs, similar to Sonor's high-end *Hi-Lite* series. Because of that, and keeping the idea of a kit designed for entry-level (i.e., young) players in mind, I expected the drums to be fairly light. *Wrong!* The drums were quite heavy, which I found difficult to understand until I removed a head and counted *nine* plies. The shells are made of poplar, which is a slightly softer wood than maple and is used by a number of manufacturers—especially for lower-priced kits. But as a general rule, entry-level kits fall into the three- to four-ply range. A kit featuring nine-ply shells is certainly offering a bonus in terms of strength and solidity. Because poplar is a very light-colored wood, the interiors of the shells had an almost bleached appearance.

Just over a year ago, *MD* reviewed Sonor's *International* series drumkit. It was an entry-level kit imported from the Orient under Sonor's designs and supervision. But the company was not satisfied with quality control and other factors involved with the production of that kit, and so has discontinued it. In its place, Sonor has just introduced a new kit called the *Force 2000* series. It is made entirely in West Germany, and is intended to get drummers into the Sonor camp early.

The five-piece package kit is comprised of 12" and 13" power toms, a 16x16 floor tom, a 16x22 bass drum, and a 6 1/2" deep wood-shell snare. Hardware included with the kit includes one straight cymbal stand, a snare stand, a bass drum pedal, a hi-hat, the double-tom mount for the bass drum, and floor tom legs. (An add-on package consisting of additional rack toms and a boom cymbal stand is available.)

dry and crisp. The 6 1/2" depth tended to reduce snare response a little; I'd probably want to install a 42-strand set of snares to overcome that problem. (In fairness, I'd do that on almost any drum of that depth.) The drum had plenty of volume and produced good rimshot sounds. My only criticism is that it seemed to lack something in the low-to-mid frequency range. That is, it had a fairly thin, high sound without much accompanying bottom—which I found surprising, considering the depth of the shell. I attribute this to the sound characteristic created by the shell that I mentioned with the toms. I couldn't overcome this problem acoustically, but when I miked the snare and added some low/mid EQ, the sound fattened up quite a bit. The dryness of the snare made it easy to control through the mic', which generally cannot be said of lower-priced metal snares.

The Bass Drum

The bass drum came fitted with a *Pinstripe* batter head and a single-ply black logo front head with a 7" hole. Each head was muffled by a felt strip. The tendency of the *Force 2000* shells to project high pitches created both positive and negative situations here. On the positive side, the drum had plenty of volume, projected the pedal attack well, and had an impressive amount of ring control—even with no other muffling. On the negative side, that high-pitch projection characteristic worked against the drum in terms of getting a deep sound. The hole in the front head also allowed a lot of air to escape, so there wasn't a great deal of resonance from the drum. When I experimented with a front head with no hole, the resonance was improved dramatically, but I still couldn't get the pitch down to where I thought it should be for a drum this size.

However, when the drum was miked, the addition of some low-end EQ overcame the pitch problem, and the tight, controlled sound of the drum worked to great advantage. The bass player in my band—who is also a recording engineer—commented on how snappy and contemporary the drum sounded. So evaluating this drum would have to be a matter of taste and application.

From a purely physical standpoint, it should be mentioned that while all of the *Force 2000* drums are heavier than those of the average entry-level kit (as might be

expected with nine-ply shells), the bass drum is exceptionally so. It's big, it's fitted with fairly massive castings for the tom mount and spurs, and it uses metal counterhoops. I mention this only because anyone considering this set for a fairly small, young drummer should be aware that it might be difficult for such a person to carry. On the bright side, though, these drums are incredibly solid and well-built, so they should prove durable under hard use.



The cylindrical theme of the Force 2000 kit's hardware is demonstrated in the tom-tom mount and tubular lugs.

The Hardware

To put it simply, the hardware used throughout the kit is completely consistent with Sonor's reputation for quality and attention to detail. The design is clean and functional, the plating is flawless, and there are some nifty little features you might not expect. For instance, the telescoping bass drum spurs feature extension gauges that serve as memory points for precise setup every time. There are also angle indicators where the spurs rotate for fold-up. The tilter on the hi-hat is a carry-over from Sonor's *Pro-Tec* series: Instead of a threaded bolt in one spot (that can back out with vibration), the tilter is a notched plastic cylinder that can be rotated around the hi-hat's pull-rod. It allows you to tilt the bottom cymbal in any direction you want, and since it is a single molded piece, it simply cannot change, no matter how hard you play the hi-hat cymbals. The overall action of the hi-hat, by the way, is excellent—although I

didn't notice very much change from one extreme to the other on the spring tension adjustment.

The bass drum pedal that comes with the kit is a lightweight chain-drive model, with a single-spring action and an optional toe stop. It features a handy hoop clamp that tightens from above on the left side of the pedal, making it fairly easy to reach when seated on a drum stool. I found the pedal quick, smooth, and quite comfortable to use.

All of the stands are excellently designed, with sizeable tubular shafts and single-braced legs. They're fitted with rubber feet the size of small tangerines and are probably a bit more massive than necessary, but this, too, is consistent with Sonor's philosophy of doing things. The floor tom legs offer plenty of length for height adjustment.

Conclusions

The *Force 2000* seems to be a kit completely worthy of the Sonor name and reputation. The clarity and projection of the drums is impressive, the design is attractive, and the quality of construction is excellent. Whether the pitch range that the drums are capable of producing appeals to you or not will be a matter of your personal taste; you should definitely listen to a kit to make that determination. But one thing is certain: If you do like the sound, you'll have a kit that you can be proud of.

As we went to press, the Force 2000 series was so new that a suggested retail price had not yet been determined. We were informed by a spokesman for Sonor that the kit would be priced at a figure that was consistent with its quality level, and yet competitive in the entry-level drumkit market. Contact your local Sonor dealer for more specific information.

—Rick Van Horn

MD's Sound System

For the purpose of product reviews involving drum and/or cymbal miking, MD employs the following equipment:

Shure SM98, SM91, and SM57 microphones
Zildjian ZMC-10 Cymbal Microphone System

Seck 722 12-channel stereo mixer
Shure M268 mixers (2)

JBL/UREI 6260 power amplifier
JBL 4602B Cabaret Series monitor speakers (2)

continued on next page

Roc-N-Soc Motion Throne

Roc-N-Soc's *Motion Throne* combines elements of drum hardware with elements of office furniture—with a little ingenuity thrown in—to create one of the most original drum accessory items to come down the pike in a long time. The throne features an oversized, padded, bicycle-style seat connected to a non-collapsible, five-legged base by a telescoping shaft made of square steel stock. Seat height is adjustable by means of a large knob-handled bolt that screws into indentations in the shaft. All of these features—though original in execution—are still pretty standard in concept. It's what's in between the seat and the base that make the *Motion Throne* different from anything else out there.

Instead of going directly to the base from the seat, the support shaft actually connects to a large spring assembly. This assembly allows the shaft (and the seat at its top) to rock back and forth (in much the same way as an office chair does) and also allows the seat to rotate. The base remains stationary.

The advantages of this motion capability are said to be better balance, better posture, and a tendency to lean forward—into the drums—thus concentrating playing power. The large size and shape of the seat is intended to complement these advantages, while adding freedom of leg movement and support of the lower back into the bargain.

I'm a great believer in the importance of a good throne to a drummer's overall comfort and well-being—to say nothing of performance quality. So I was eager to try the *Motion Throne*. Upon its arrival, the first thing that became readily apparent was that it is heavy. *Very* heavy. It weighs in at well over 30 pounds. The fact that the legs do not collapse in any way put me off at first. There is obviously no way to fit this throne into a trap case. But even if there were, the weight would make doing so impractical, so it's sort of a moot point. Roc-N-Soc has arranged for Humes & Berg to provide a case for the *Motion Throne*, which should make transporting it a bit easier.

But is carrying around such a heavy throne—case or no case—worth the effort? I took the throne out on a couple of gigs to see how the motion feature would feel in a playing application. I also used it at some length in my office in front of my word processor, to see how comfortable the seat was over an extended period of



Photo by Scott G. Blenslock

time. In both cases, I employed the optional backrest that is available.

I found the throne to be excellent for playing (and for word-processing, for that matter). Both the top of the oversize seat and the center portion of the backrest are covered in velour, with vinyl on their sides. I like this feature; it keeps perspiration from soaking the seat of one's pants by giving it somewhere else to go. The contoured shape of the seat allowed my legs total freedom of movement—very nice for double-bass playing—while the extra-firm padding provided complete comfort and lower-back support. The backrest provided upper-back support, and allowed me to relax completely between songs. I've always appreciated backrests on drum thrones, and this one was comfortable without getting in my way at any time.

I don't really move around a lot while playing, so I can't say that I kicked up much of a rocking action from the spring feature. I did, however, like the way that feature allowed the seat to move with me when I leaned forward or back. With conventional stools, you are constantly shifting your weight on a stable seat, causing shifting pressure against the padding—with correspondingly shifting resistance/support. With the *Motion Throne*, your feeling of being "seated" never changes, because the

seat moves when you do. I also liked the way I could stretch my back muscles simply by leaning back, without actually running the risk of tipping over the entire throne. The heavy base stayed firmly planted on the floor, even when I pushed back as far as I could.

Owing to the unusual weight and the non-collapsible base, I think the best applications for the *Motion Throne* would be long-term gigs—where your drums might be left set up for weeks at a time—or in recording studios, where the hours spent on the drums can be long and tedious. However, the throne has enough to offer that I might not mind schlepping it to and from weekend gigs. I'd probably not take it on one-nighters or quick sessions, but I understand from Joe Rizzo of Roc-N-Soc that a more traditional throne, combining the padded seat design with a standard collapsing tripod (no springs) will be available shortly for those situations.

The *Motion Throne* is built like a tank, so it cannot help but look a bit on the industrial side. My only criticism with its design is the height adjustment. Although I had no actual problem with it, I just didn't feel secure with the adjusting bolt only tightening up against a deep dent in the steel shaft. I was never free of the worry that the bolt would slip out of the dent under my weight. I discussed this with Joe Rizzo, and he informed me that by the time this review went to press, a new system incorporating a locking pin would be employed.

On the basis of that improvement, I can heartily recommend the *Motion Throne*. It's available in two height ranges (16"-23" and 18"-24") at a retail price of \$199. The optional backrest brings the price up to \$230. The case will cost somewhere in the neighborhood of \$60. That all sounds like a lot for a drum throne, but considering that it may very well be the most ergonomic throne you'll ever buy—and will probably outlive you and me combined—you can balance the cost against the money you might be saving on chiropractor bills over the next several years. The thrones are available in selected retail stores or directly from Roc-N-Soc, 2511 Asheville Road, Waynesville, North Carolina 28786, (704) 452-1736.

—Rick Van Horn



IN THE RAW.



Introducing "The Natural"™

No additives. No Preservatives. 100% Natural. Pro-Mark introduces "The Natural"™ line of drumsticks. American-made *without* lacquers, varnishes, or coatings of any kind. Just raw wood with the Pro-Mark touch!

Precision crafted from select American Hickory hardwood and carefully finished for a more textured feel. The result is a sure, natural grip that helps you hold on even during the wildest ride.

Experience the feeling of raw power with Pro-Mark's *unlacquered* sticks. It's only natural.

Available in 5A, 5B, Rock-747 and 2B, wood and nylon tips. Ask for "The Natural" at your favorite music store. For a sample pair* send \$5.00 to Pro-Mark, 10707 Craighead Dr., Houston, Texas 77025. Once you get your hands on "The Natural", you might never let go.

*Offer expires May 15, 1990.

pro-mark[®]
Making drumstick history. Again.

10707 Craighead Dr. • Houston, Texas 77025 • (713) 666-2525 • FAX: (713) 669-8000

Compact Drum

As technology continues to develop within the music industry, an increased importance is being placed upon the reduction of microphone size, without sacrifice to performance. Various manufacturers are specifically designing compact microphones to replace the larger, industry-standard tubular design.

For drum mic's, the reasons for these changes are three-fold. First off, traditional-sized mic's can present certain placement difficulties when attempting to properly mike up a kit. Second, when performing live, mounting these mic's on the necessary stands produces an unsightly clutter. And finally, microphone technology has improved to the point where higher-quality mic's can now be made in smaller, more compact designs. This review presents five such microphones from three manufactur-

Electro-Voice N/DYM Series 308/408 Mic's

The Electro-Voice N/DYM series is an entire family of professional microphones. The magnetic structure found within these microphones employs Neodymium, which is a rare-earth, super-magnet alloy. These super-charged magnets improve performance in a number of ways, including better sensitivity, lower distortion, reduced feedback, and greater output.

The N/DYM series 308 and 408 are dynamic (moving coil) microphones, specifically designed for drum and percussion miking. Both mic's use a very unusual case design, and both sport some pretty impressive specs. The 408's supercardioid pickup pattern offers superior signal isolation and greater gain-before-feedback within a 30 - 22,000-Hz range. The 308 features a frequency response of 40 - 20,000 Hz, while utilizing a wider cardioid polar pattern. This makes the 308 ideal for miking two drums at a time, such as rack and/or floor toms.

"Proximity effect" is the term used to describe the relationship of low-frequency response to microphone placement. Bass frequencies can increase in large increments as a microphone is positioned closer to a drum. This can cause unwanted "boominess," which necessitates the use of equalization at the mixing console. The 408's response is tailored to provide this proximity effect bass boost, without the typical boomy qualities often associated with other directional microphones. The effect is diminished with the 308 due to its wider, cardioid pickup pattern. Both mic's can

withstand the high SPL (sound pressure level) ratings that occur with close-position drum miking techniques. The 408's SPL rating is 144db, while the 308 can withstand up to 141db.

Visually, these microphones represent a radical departure from traditional dynamic mic' design. Both models are mounted on a pivoting yoke system, which allows them to be more effectively angled toward the sound source. This results in better signal pickup, as well as improved rejection of signal leakage from adjacent sound sources.

On complex drumkits, this yoke system allows for easier and more flexible microphone placement. The microphones' casings are constructed with a shock mount system to reduce extraneous vibration noise. Internally, both mic's are made of an all-metal core. This core offers better protection to adverse "on the road"-type conditions, such as extremes of temperature and humidity.

EV sent six 408s and six 308s for this review. I ran a series of tests utilizing a Yamaha *Recording Custom Series* drumkit comprised of a 14x22 bass drum, 8x10 and 10x12 rack toms, 14x14 and 16x16 floor toms, and two Yamaha snares. All toms were fitted with clear *Ambassadors* on the bottom and *Pinstripes* as batter heads. The snares both had coated *Ambassadors* as batters, while the kick drum had a *Pinstripe* for a batter and a cut-out front head.

In test number one, my sound engineers positioned one 308 and one 408 above each of the toms. With the absence of signal processing and with all the EQ settings flat, both the 308s and 408s displayed a great deal of attack on the front portion of each drum's sound. This can be very desirable, depending of course on the sound you're after. When comparing the two different microphones' initial response, we felt that the 408s contained too much of the proximity effect. The individual timbre and tonal characteristics of all four drums sounded good; however, they seemed muffled in the upper frequency response range.

With this initial placement of the 408s, the drums all sounded as if they had been pre-EQed on the mixing console. Before actually adding any EQ adjustments, we wondered if the aforementioned proximity effect was masking each drum's overall higher frequency response. From experimentation we determined that each 408 had to be backed away from each tom a

bit. This immediately caused a dramatic improvement in each drum's sound, yet we felt that some EQ was necessary in order to achieve a better balance. Cutting 3db at 700Hz and adding a 3-db boost at 12kHz gave the floor toms a much cleaner and clearer sound.

The 308s needed less overall adjustment of EQ than the 408s did. They did not create anywhere near as much proximity effect as did the 408s, and didn't need to be re-positioned either. Only a couple of very minor adjustments needed to be made at the mixing console. All in all, both the 408s and 308s gave very impressive performances on the toms. In fact, both mic's reproduced each drum in pretty similar ways, such as warm tonal characteristics, excellent attack, and hot signal output.

Since the 308s possess a wider cardioid polar pattern, we tried one mic' between both rack toms and one between both floor toms. The rack toms were reproduced quite well with a few changes in EQ. The floor toms needed to have their gain brought up slightly as well as a 3-db boost at 90Hz and a 6-db boost at 700Hz. Once again, an impressive performance. For those of you on a strict budget, use of the 308s in this manner would be an excellent choice.

In the next series of tests, the 308s and 408s were placed side by side on a Yamaha 7" birch-shell snare and a Yamaha 5" chrome snare. With all EQ settings flat, both mic's were very sensitive on both drums in terms of the dynamic shadings I subjected them to. From the most delicate of rolls at *pianissimo* to heavy rimshots at *fortissimo*, these mic's easily reproduced anything that I subjected them to. However, this occurred only after some improvements were made with the EQ. The mid frequencies seemed to be especially accentuated by both mic's on both drums. The 5" chrome snare was very crisp and bright, and some of the lower-mids had to be brought out a little bit in order to fill out the drum's overall tone. The 7" birch snare was naturally warmer-sounding; its lower frequencies were more present, yet it still had a strong and powerful bite in the upper ranges. Both mic's sounded similar to one another on each drum, with highly commendable performances being the end results.

Since both mic's have such wide frequency response ranges, I wanted to see if either would function well for bass drum or cymbal miking. Though the wider cardioid pattern of the 308 seemed to give it an

set Microphones

edge over the 408 in terms of effective bass drum miking, neither mic' worked very well in this type of application. I also wouldn't recommend dedicated use of either mic' for hi-hats or cymbals on a regular basis.

EV backs these mic's with the best warranty I've ever encountered. They obviously believe in and stand behind their product. Enough said. Go check them out for yourself. Suggested retail prices: EV N/DYM 308: \$213.95; N/DYM 408: \$249.00.

Photo by Scon G. Bienstock



Left to right: Ramsa WM-S1, EV N/DYM 408, AKG C-408, EV N/DYM 308, Ramsa WM-S5

concerned as to whether they would accurately reproduce the bottom end of the floor toms. They sure did! Only minor EQ alterations were needed in order to fully balance out their sound. An approximately 3-db boost was added at 90Hz on the floor toms, which enriched their overall low-end response dramatically. The rack toms sounded quite aggressive, with a very strong presence in the

AKG C408 Miniature Condenser Mic's

The AKG C408 is a miniature condenser mic' specifically designed for use on toms, snare drums, and various acoustic percussion instruments. Despite its very small size (approximately 2 1/4" x 72"), this microphone's design specifications suggest powerful performance capabilities. The C408 features a hypercardioid pickup pattern, an 80 - 20,000-Hz frequency response, and a 131-db SPL rating. Being a condenser mic', power is supplied to it via AKG's *MicroMic* Phantom Power Adapter.

Included with the C408 is a specially designed mounting system that is permanently attached to the side of the mic' casing. Running off of the casing bottom is a 3'-long cable with a 3-pin XLR connector at the cable's end. The entire mic'/mounting system attaches directly to the drum rim with a heavy-duty, spring-loaded, squeeze-type clamp. The mic' casing is affixed to the mic' arm, which comes directly out of the center of the spring. The microphone itself is attached to this arm with a flexible elbow that "gives" when subjected to any form of stress or shock. This feature would definitely help eliminate possible damage due to a direct hit from a drumstick, although, according to AKG, the microphone arm and case are rugged enough to withstand such a blow occasionally.

The mounting system is quite ingenious

in overall design. It allows for positioning of the mic' in one of six possible "notches," either closer to or further away from the sound source. This (theoretically) affords the sound engineer more positioning flexibility, and thus better control over the sound. However, the way the notches are set makes them less than 100% useful. The notches are found at approximately 7:30, 9:30, 11:30, 1:30, 3:30, and 5:30. The 7:30 and 5:30 positions are literally useless for drum miking, since they place the mic' directly upon the drumhead (depending of course upon which direction the clamp is affixed to the drum's rim). This system would be much more flexible and *useful* if positions at 8:00, 9:00, 10:00, 2:00, 3:00, and 4:00 were used instead. Despite this problem, though, the system was absolutely silent as well as very sturdy throughout my tests.

AKG sent six C408s for review. I tested them on the Yamaha *Recording Custom* drumkit mentioned earlier. With all EQ settings flat on the mixing console, we began running the mic's through their paces.

They produced a good sound on the toms right out of the box. They were both clean and punchy, while giving a fairly warm tonal quality with nice attack on each of the drums. Due to their hypercardioid polar pattern, their tiny size, and the on-drum mounting system, excellent separation with no signal bleed is one of their strong points.

Since the low frequency response of the C408 only reaches down to 80Hz, I was

mid and upper-mid response ranges. I feel that the C408s gave their best performance here.

Condensers are generally known to be more sensitive than most dynamic mic's and better-suited to reproducing the upper frequency response ranges with added clarity. The C408s are certainly no exception. They gave outstanding performances on both the 5" chrome snare and the 7" birch snare. The 5" snare sounded especially nice, even with flat EQ. It was very bright and responsive, and exhibited very sharp and cutting rimshots. This mic' would give you a tremendously powerful snare sound with chrome-shelled snares, and would be well-suited for use in situations where cutting through heavy amplification is needed. On the deeper, wood-shell snare we needed to add some EQ in order to produce a truly workable sound. A 6-db boost at 100Hz and a 3-db cut at 650Hz balanced this drum's sound into yet another great-sounding snare. I highly recommend the C408 for snare miking.

I definitely would label the C408 as a winner. For snare drum and tom-tom miking they're simply terrific. Although their SPL rating of 131db is not as tolerant of strong transients as some other condenser mic's, I experienced no problems with distortion within any test. They definitely do *not* function in anyway for bass drum miking; however, they certainly offer nice performance as hi-hat and overhead cymbal microphones. Their frequency range

reaches up to a full 20,000Hz, and the mic's give exceptional response within these upper ranges.

My only area of criticism lies with that "notching" on their mounting system. Hopefully AKG will address this in the future, since the design of the mounting system is otherwise simply superb. They not only keep these tiny powerhouse mic's out of an audience's view, but are totally un-obstructive to the player as well. Overall, they present a very attractive and powerful alternative to larger, more traditional mic's. Retail price for the AKG C408 is \$165.00

Ramsa WM-S1/S5 Miniature Condenser Mic's

Ramsa, a division of Panasonic, has developed two miniature condenser mic's to meet the demands of the contemporary drummer/percussionist. The WM-S1 and WM-S5 are mini cardioid condenser mic's, each designed to match high performance with ease of setup on and around acoustic drums and percussion. Both models were designed with specific applications in mind; however, I found that they were flexible enough to allow multiple uses with excellent overall results.

Each microphone is fitted with its own clamp-type mounting system. It consists of a very strong clip, which holds the entire mic' and mounting assembly to the drum's

rim (or any other near-field object, such as a cymbal stand). This clamp is encased in a special rubber compound, with a flexible 4" support rod made of aluminum, which is encased in PVC. This is a very simple, easy-to-position system that proved rattle- and vibration-free throughout a two-day test period. These aluminum arms are heavy-duty, and should hold up very well under extremely stressful situations. They work quite nicely, and each mic' stays exactly where you position it. Interestingly, Ramsa sends an additional four arms with each and every mic'. No complaints here, just curiosity as to why they send so many replacements, since when I purposely attempted to bend the original arm beyond a useful state of existence, I couldn't! This is an excellent mounting system.

The WM-S1 is specifically designed for use as a hi-hat and overhead cymbal microphone and to be able to withstand sound pressure levels of up to 148db. The mic's themselves are quite small—only about 1 1/4" x 1/2" in size. A permanently attached 10'-long cord comes affixed to the mic'. This cord in turn connects to the mic's pre-amp section, which must ultimately be cabled to the board.

Cymbals contain very complex upper-harmonic structures that can easily reach towards 20,000Hz. Many of the condenser mic's I've worked with previously have fea-

tured a response range that meets this 20-kHz plateau. With this in mind, I began to wonder just what the WM-S's would sound like, given their more limited range of 50 - 18,000Hz.

Ramsa sent along four WM-S's for review. From left to right around my drumkit I set up: a 12" Zildjian Z splash, a 16" K dark crash, a 16" paper thin A crash, a 20" K Custom ride, an 18" A medium crash, and an 18" China Boy High. Above this cymbal setup we positioned a pair of the WM-S's for overhead miking. A third mic' was placed over a 13" set of Zildjian K/Z hi-hats. With all the EQ settings flat, the mic's sounded wonderful. They were crystal-clear and crisp, and produced excellent stick definition—all with a hot output signal. They sounded so good that we decided to give them an A/B test up against a set of Neumann KM-150 top-end studio microphones, costing approximately \$750 apiece. The performance of the WM-S's was very close to that of the KM-150s. The only distinguishing factor between the two models was that the 150s were a bit crisper. We didn't even bother with any EQ modifications on these tests.

Although not recommended by Ramsa for the purpose, I decided to see what the WM-S's would sound like on snares and toms. We put one on each of our test snares to begin with. With flat EQ, the 5" chrome

Look at it from your foot's point of view.

Pearl's new P-950 Double Chain Drive Bass Drum Pedal represents the ultimate in functional heavy duty pedal engineering. Never before have so many technological advancements in design been incorporated into one pedal.



Features include our patented felt lined, silent chain channel guide system (no noisy sprocket), double small link chain drive, top mounted easy access spring loaded counter hoop clamping system, independent adjustments of both footboard tension and beater angle, new wide footboard design with removable toe stop, steel base plate with two adjustable floor spikes and the main body frame unlocks and detaches from the base plate for compact storage. What more could you ask for? Well, maybe the P-952TW complete twin pedal system...you wouldn't want to make your other foot jealous.

Pearl.
The best reason to play drums.

World-class mics for a world-class drummer.

No one would dispute the fact that Billy Cobham is one of the world's foremost drummers. That's why he's choosy about the microphones he uses.

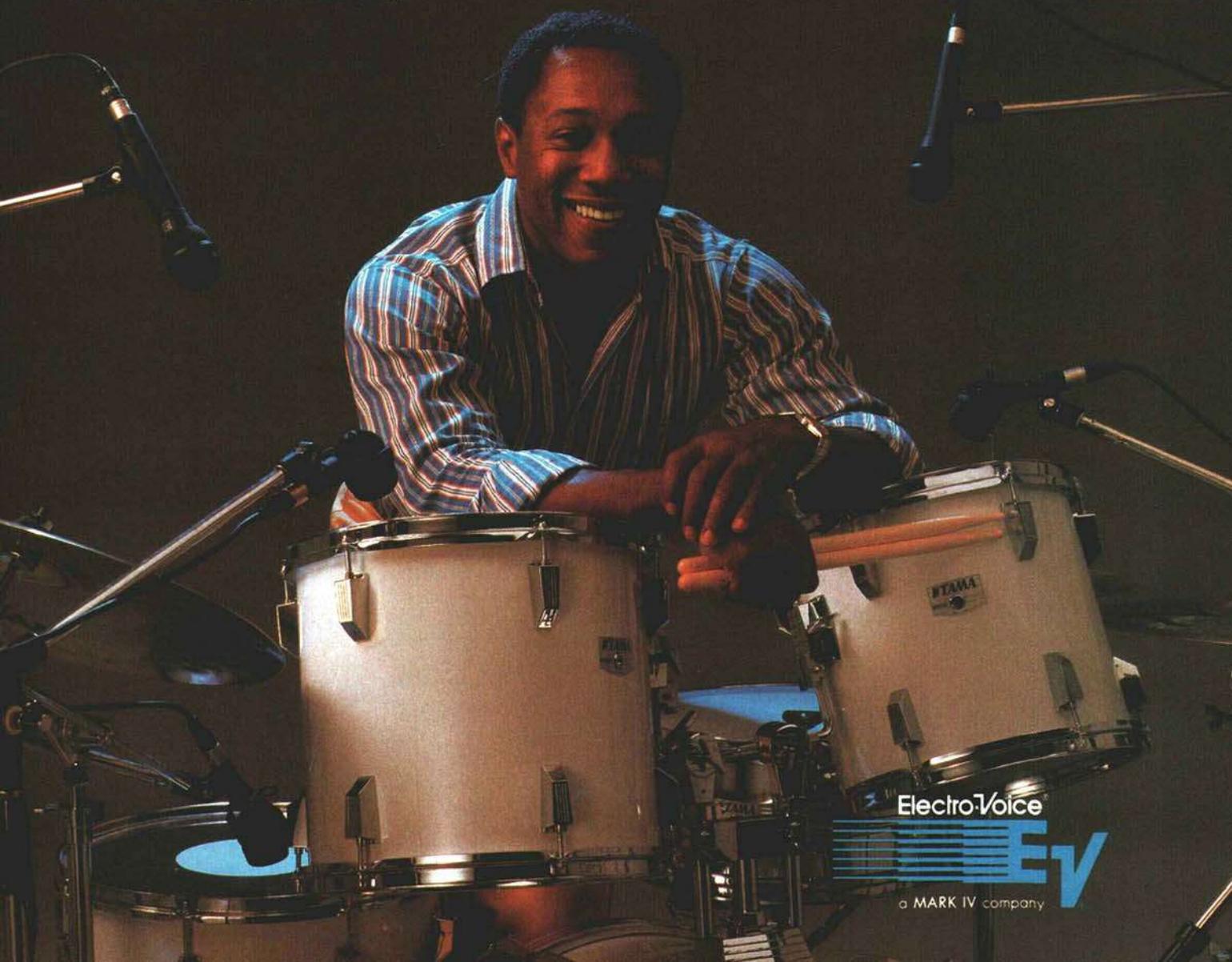
"I used N/DYM® mics throughout my recent European tour, and their performance was excellent. What caught my ear was the consistently full, accurate sound reproduction they delivered. Crisp highs . . . rich lows. Also, because of their unique shape, positioning was a snap. As far as I'm concerned, EV N/DYM mics are unequalled. They fulfilled the demands of the tour night after night."

Billy uses 308's for low toms and bass drums, 408's for snaredrum and rack toms, and 757's for overheads.

He joins a family of satisfied N/DYM artists, including Aerosmith, Def Leppard, Great White, Ricky Skaggs, and Spyro Gyra.

Contact your local EV dealer today and see the mic that everyone's talking about.

For more information call or write Electro-Voice, Inc.
600 Cecil Street, Buchanan, MI 49107, 616-695-6831
In Canada: Electro-Voice Division
345 Herbert Street, Gananoque, Ontario, K7G2V1



Electro-Voice



a MARK IV company

drum was very bright, cutting, and loud. There was a bit of an annoying upper harmonic ring being accentuated in the 10k range, but this was easily removed with some EQ modification. The WM-S1 also performed well on the 7" birch snare, bringing out the warmth of the wood shell while reproducing the crack of rimshots with ease. Only minor alterations in EQ setting were

necessary on this drum, as the only real flaw of the WM-S1's response appeared as a dip at 1k.

We also tested these mic's on our 10" and 12" rack toms and 14" and 16" floor toms. All four toms sounded rich and warm, with almost all of their resonant frequencies present with flat EQ. The floor toms needed their bottom end boosted while trimming a bit off the upper end in order to balance them out. The rack toms sounded quite good, and needed only a shading of EQ. While not designed for toms and snares, the WM-S1s did a very nice job.

The WM-S5 is the mic' Ramsa has specifically designed for snare and tom-tom miking. It features a 70 - 16,000-Hz frequency response range, and is phantom-powered like the WM-S1. Aside from the difference in frequency response, the WM-S5 differs from the WM-S1 in that it is rated to withstand an incredible 158-db SPL rating. This 10-db rating difference may not have a radical effect in certain studio environments. (Our tests did not show any; both mic's produced very clean and hot signals throughout the studio tests.) However, this extra 10-db range may be very advantageous in certain live applications with very hard-hitting players.

The WM-S5s reproduced all of the toms quite well, with the exception of the lower frequency response of the floor toms. Since the WM-S5s only reached down to 70Hz,

we had to beef up the low EQ on the mixing console to compensate for a somewhat thin sound. The attack of these mic's on the floor toms was also diminished, yet they still produced a fairly hot signal. Overall response on the rack toms was nice.

The WM-S5s sounded very good on both snares. The chrome snare was loud, bright, and very metallic, and contained some of the upper harmonic ring present with the WM-S1. The 7" wood-shelled snare also sounded good, but needed tailoring of the low-end response in order to fill out its overall sound. I would recommend both the WM-S5 and the WM-S1 for snares, within any environment.

Although I did not have access to a large variety of acoustic percussion instruments for this review, I'm convinced that here, too, the Ramsa mic's would give you a terrific performance. Neither the WM-S1 nor the WM-S5 worked for effective bass drum miking, but neither mic' is designed for such.

Ramsa has definitely created two very high-quality, thoroughly professional microphones in a miniature design. I strongly believe that both mic's will meet or surpass the most demanding drum, percussion, or cymbal miking requirements, either live or in the studio. Retail price for the WM-S1 is \$210, while the WM-S5 is priced at \$280.



Waddell's
DRUM CENTER
& CYMBAL WAREHOUSE

— Satisfaction Guaranteed —
Quick, Honest Service at Wholesale Prices

Zildjian
Paiste
Sabian
Wuhan and others

Hundreds of cymbals
in stock. All finishes
and sizes

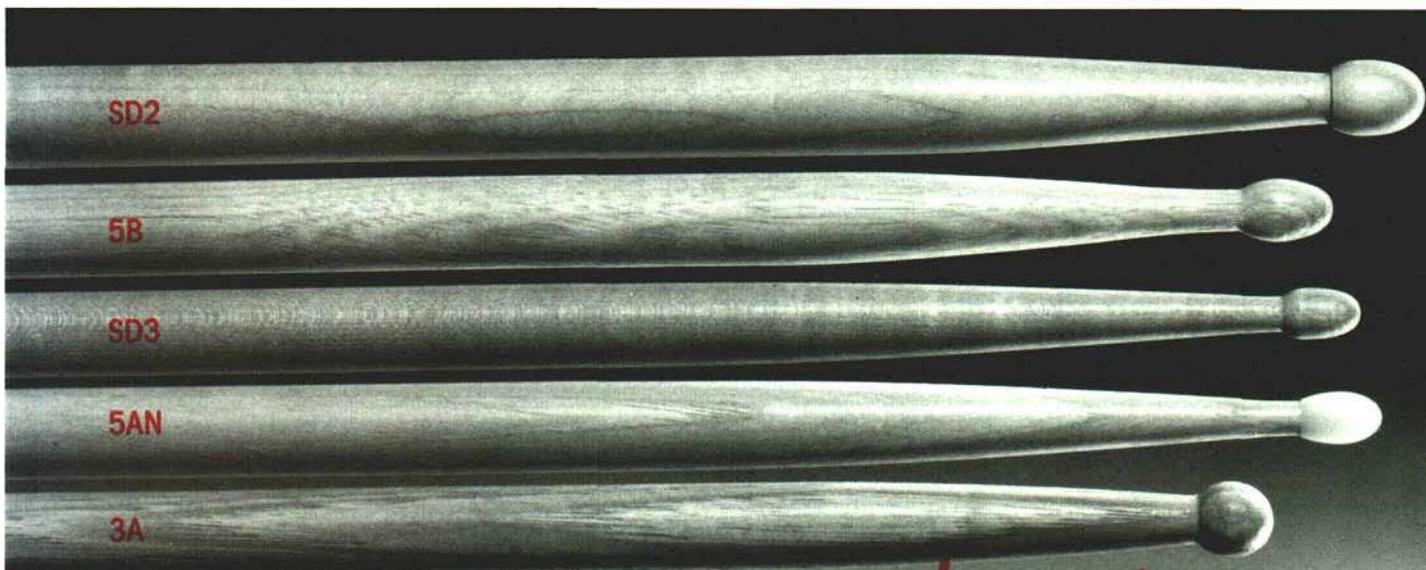
Pearl Drums
Sonor, on **SALE**
Premier
D.W., etc., etc., etc.,

Call or write for **FREE** discount flyer.

Waddell's

R.D. 2, Box 133, Leechburg, PA 15656
on Route 56

412-845-DRUM



Drive Home the Rhythm with

Mike Balter Mallets have set the standard for the best in custom-made sticks, mallets and beaters. Each is precision-crafted with superb quality, perfect weight and balance, ultimate control and distinctive sound. Each carries an unmatched guarantee. But the true test of our mallets is how they feel in your hands. You'll agree... when you *Drive Home the Rhythm*, nothing else comes close!

Mike Balter
MALLETS

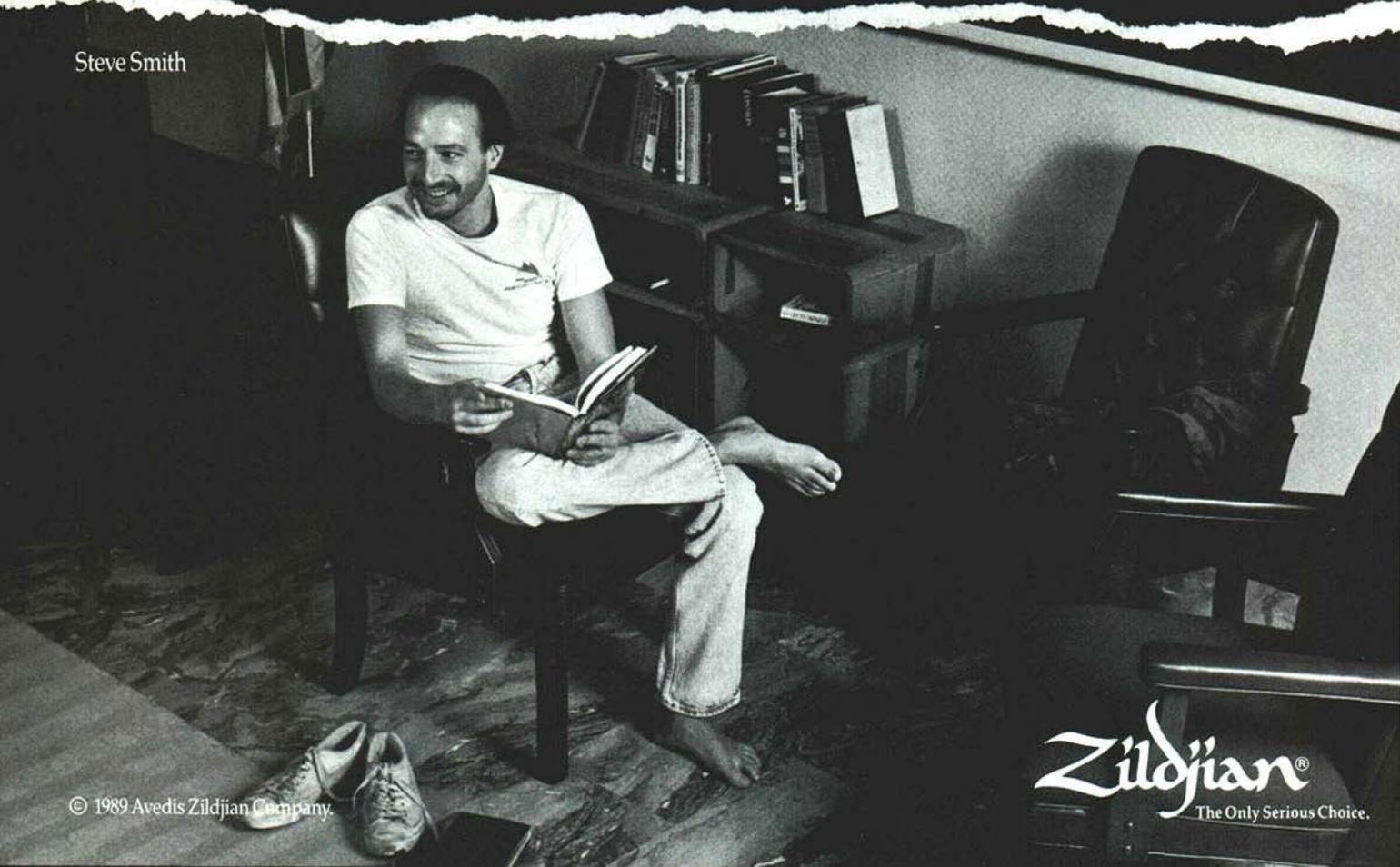


Vinnie Colaiuta



**MORE OF THE WORLD'S GREAT DRUMMERS
PLAY ZILDJIAN'S THAN ALL OTHER CYMBALS COMBINED.**

Steve Smith



© 1989 Avedis Zildjian Company.

Zildjian®
The Only Serious Choice.

PRESENTING OUR FI

REGAL TIP'S *Perf*

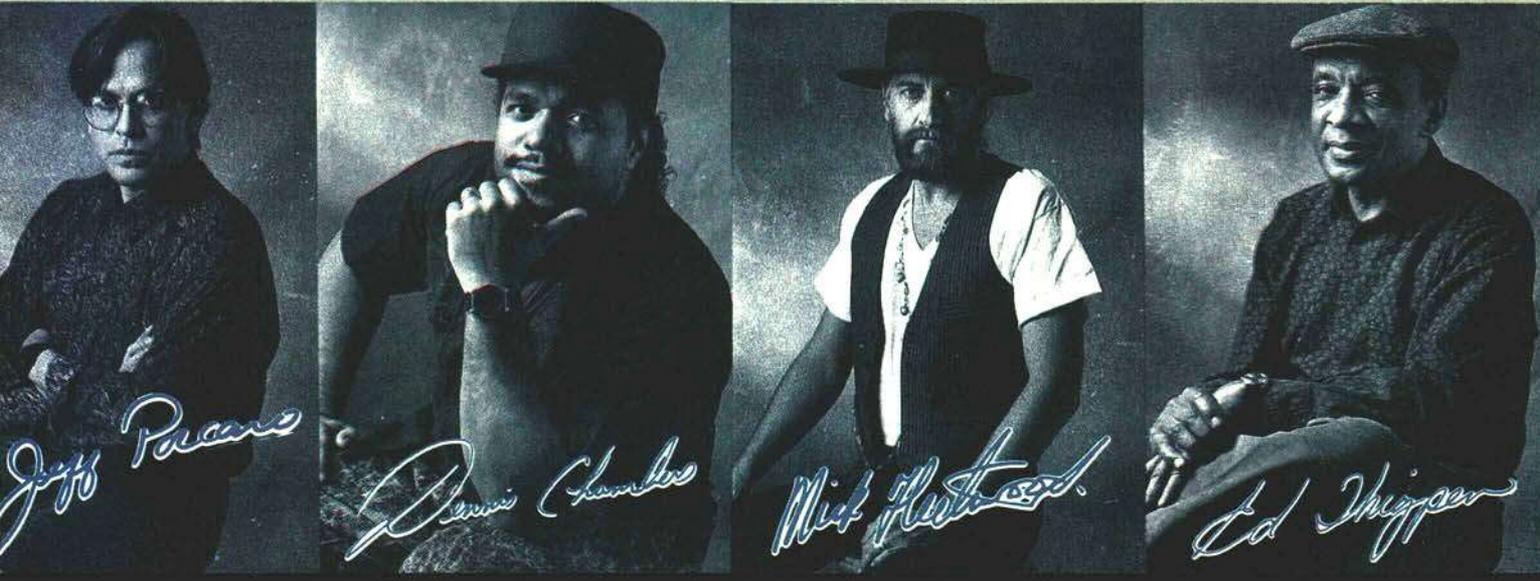


REGAL TIP by calato

4501 Hyde Park Blvd., Niagara Falls, NY 14305, (716) 285-3546, FAX (716) 285-2710

© Calato USA 1990

For a poster-size version of this ad send \$5 for postage and handling along with your name and address.

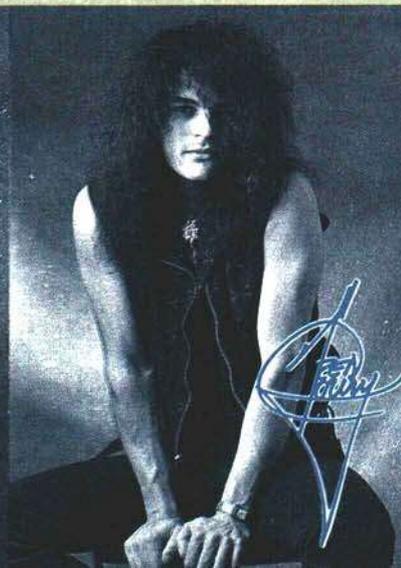


NEST PERFORMERS.



SERIES

- ▶ 8 different artists' models of performance grade Regal and Regal Tip Drumsticks and Brushes.
- ▶ Hand-selected and inspected to Regal Tip's legendary standards of consistency, straightness, grain and appearance.
- ▶ Individually matched for weight and balance according to each drummer's personal specifications and packaged in convenient 3 pair sets.
- ▶ Available in limited quantities only at participating Regal Tip dealers.



More Two-Handed Riding

MUSIC KEY

Open	○	A.C. Bell	●
H.H.	○		
S.D.	●		
B.D.	●		

In my first article on two-handed riding (October '89 issue) we explored a specific beat that employs a technique that has become quite prominent on the funk/fusion scene. The concept of two-handed riding is one that utilizes the two hands on two different sound sources. That article began by showing how one arrives at the following beat, which was then elaborated on in a variety of ways.

1

Only after you get comfortable with this beat and all the suggested variations in that article would it be wise to go on to the further modifications indicated here.

We can add a little shimmer to the beat by inserting a very quick open-close or "bark" on the hi-hat at a few strategic points in the bar. The bass drum hits at the same time. The hi-hat should, in this case, close immediately after it is opened, producing an extremely short (less than a 16th note) open-close sound. Hence, the expression "bark" is quite apt. Check out the first few bars of Steve Gadd's second solo on his instructional video *Up Close* (DCI Music Video) to clearly see and hear this.

Let's first bark on the "a" of 2.

2

After the bark, be sure to resume the beat smoothly with the left hand on the hi-hat on the "e" of 3. Now try the same thing on the "a" of 4.

3

Now use both of those accents in the same bar.

4

What you can do to really give these patterns a funk/fusion edge is to bring the left hand to the snare for various additional accents. Here we add to pattern 2 a snare hit on the "e" of 3. This occurs right after the bark. Bear in mind that after hitting the snare, the left hand should go right back to the hi-hat on the "a" of 3.

5

Now add to that another snare note on the "e" of 1.

6

Try the same changes on pattern 3 by first adding a snare hit on the "e" of 1

7

8

and then an additional snare note on the "e" of 3.

9

Pattern 9 is a composite of all the previous patterns.

10

SC: Now we're getting into musical nuances that are difficult to articulate. I don't think that I've become a less busy player, though one might think I would have to hold it together more. I would say I'm as busy as I ever was, but just in different places. In certain places I really have to keep it straight and lay it down because Stanley may be out there, and in other circumstances I can fly further because he understands where I'm going when I'm out there.

WFM: Animal Logic has been playing many small clubs, like you did back in the early days of the Police. How does it feel to be back in that situation?

SC: It's no big deal, really. The soundchecks are just as effective, the monitors are just as good, the rapport with the audience is just as good; there really isn't that much of a difference. Actually though, I do feel a bit more nervous performing in a smaller club. When you walk on stage in a stadium, you're Cod before you even start. In a club you have to prove yourself, but that's kind of where my head is at with this band. We want to prove ourselves.

WFM: Do you find that you get nervous before you perform?

SC: No. I think the point when my playing really took off, or I should say when my playing really improved, was the point when I conquered "nervosity." Here's some more useful advice for your young student readers: Before you go on stage, you have to warm up your hands. You've got to get blood into your hands, into your muscles before you begin—not by getting nervous and pacing the walls, but by manipulating those muscles so that when you get on that stage your hands, fingers, wrists, and arms are ready to perform. That's just a physical thing.

Mentally, it's just the opposite. The more relaxed you can be before and during a performance, the more power you'll get out of your instrument. I've really found that to be a clear-cut trick to achieving better results on stage. Things like reading a book or just casually playing through the rudiments are helpful to me before I go on. But whatever you do, absolute relaxation is the key. When you come out on stage you should walk out there like you're walking through your living room. "Hi folks, anybody out there, so what." Then count off the song.

WFM: Wouldn't you say that a lot of relaxation comes down to being confident?

SC: Yes, in that regard let me say the following: You have to keep in mind on stage that there is no catastrophe that can ruin

your show. In fact, the worst catastrophe can help your show. For instance: Madison Square Garden, it's the Police's first time headlining in a big arena. We had made the big jump from playing colleges and so on, and there we were at our first arena date. We had a lot of worries: Could we sell out the Garden? We sold out in a few hours. Would we be able to communicate with the audience from that big stage like the *real* big bands? Who knows? Now, this was a while ago, but these were some of the unknowns that we were concerned about. So at the gig, during the performance, my bass drum skin broke! Not a tomtom that you can

just lift off or turn over or a snare



"If you enjoy playing drums, just enjoy the sensation of playing drums. Don't expect to be the frontman of a group; it looks ridiculous."

drum that you have a back-up for, but the bass drum! They had to basically take the kit apart to get to the head and change it. I also had all kinds of electronics attached to it; that's probably the worst showstopper of them all. Well, the roadies dove on that drum like bees. Meanwhile, Sting told a few jokes, Andy and I did a little dance on the front of the stage, we did a running commentary on how the skin was being replaced. We kept the audience focused on us, so that when it was all over and we kicked in the next song, the place went berserk. So that catastrophe ended up helping us. And that was a good lesson, because it taught us that we could overcome anything live, even in a big arena. The attitude to have is, "Hey, my drum-head broke, so what? So shoot me." If you handle it with confidence, nothing bad can happen to you out there.

WFM: Now that you're working with a whole new set of musicians, are you noticing areas in your playing that you would like to improve on?

SC: Well, yes. It's inevitable that when playing with my previous set of musicians I had

to cover up their musical holes, and they would cover up mine. Playing with different musicians, things that I used to be able to count on I *can't* count on, so I have to cover for it myself. Suddenly, now there are flaws in my playing that are painfully exposed because my good mate Andy isn't there to cover for me. I can't think of anything specific at this point, but it's something I notice while I'm playing that I will have to concentrate more on.

WFM: In every interview with you I've ever read, the topic of your Middle Eastern upbringing and how it affected your playing is discussed. I was wondering if you felt that any of the English or American rock 'n' roll traditions, like the Stones or the Beatles, had any effect on your playing?

SC: Oh yeah, just like everyone else. It wasn't until many years later that I developed a respect for Ringo and Charlie, who I have a very profound respect for today. But when I was a baby drummer, and I wanted to hear drum solos, it was Sandy Nelson, Ginger Baker, and Mitch Mitchell.

WFM: After seeing you live again with Animal Logic, I had forgotten how hard you play. I had also forgotten that you use traditional grip. I'm surprised that you never switched over to matched grip, because you seem to like to play at a certain intensity.

SC: Well, the whole point to using traditional grip is because it's the most efficient way to use your hand to hit a drum. You can hit 50 times harder with traditional grip than you can with matched. Matched gives you no power; you use only the muscles on the top of your forearm with matched instead of the big muscles on the bottom of your forearm with traditional. You can get a much stronger stroke that way.

WFM: There's a lot of people who might disagree with you on that.

SC: If you just look at the construction of the arm it's obvious. The whole point of technique anyway is to have the most efficient way of getting to the notes. I've found for me, traditional grip works the best.

WFM: I notice that your kit is set up in such a way that allows you to use traditional grip in a louder context. The snare and toms are horizontal and your stroke seems to work naturally on that setup.

SC: That's right. You really do have to set up your kit according to your technique and your build. It pays to examine your kit carefully so that it works best for the way you play.

WFM: Speaking of your kit, have you changed your setup much since your days with the Police?

SC: No I haven't. The only thing that has changed is I'm using less technology live than I did before. The Police were playing close to three-hour performances, so I liked to use more of the electronic effects just to

keep it interesting for the audience. In Animal Logic, our performances aren't nearly as long, so I can keep things interesting with just my basic kit.

WFM: I notice that you still use a good amount of cymbals, including splashes and all. Are you using the new Paiste Signature line?

SC: I have a set in England, but I'm not using them on the road. Paiste is selling so many of those cymbals they don't have enough left for their humble endorsees. So I want to keep them home safe. But I think they're just brilliant cymbals. They're a quantum leap ahead of any other cymbal out there. I hate to sound like advertising copy here, but Paiste has really landed on something special. Throughout the entire line they sound great.

WFM: I think your work with the Police influenced a lot of people to tune their snare drums up. It's to a point now where a lot of drummers are using piccolo snare drums to get that high sound. Have you thought about fooling around with a piccolo snare?

SC: Well, the reason I tune my snare drum so high is not just because I want a high-pitched sound. I mainly tune it up because I like the feel of the drum when I play it. It behaves better when the skin is tight. In fact, when I record, I use the electronics available to fatten up my snare sound so I can play the drum with the feel I like and

still have a full sound. If I were to use a piccolo drum, I would still want to tune the drum high so that it would have the response I like. However, on a drum that narrow the pitch would be too high and thin. It would sound like a toothpick snapping. So I don't see the point in using piccolo drums. In fact, I think it would be better to get a deep drum and tune it way up, so that you could have the response and still have some body to the sound.

WFM: What types of things do you listen to for inspiration?

SC: I have been listening to Wagner quite a bit, but I suppose that's of no use to drummers—well, maybe no use technically, but maybe emotionally. But there are a lot of bands coming up today that I've been checking out that can really play. I come from a generation of musicians that didn't have a lot of chops. We came after the Ginger Bakers and the Billy Cobhams, and before the guys playing today. The groups coming up now, like these speed metal groups, have some serious chops. Whether or not you like the music, these kids can play. The guys in Megadeth have 50 times the chops of the guys in the Thompson Twins or U2. They could technically outplay most of the bands from my era. I think this is a good trend. At this point these newer groups are young and their music is not that intellectually inspiring—it's pretty much a libidinous exercise, which is some-

thing I can respond to [laughs]—but it works and the potential is there.

WFM: The video you have out now for the single, "Spy In The House Of Love," has you playing an old set of drums. Tell me about it.

SC: I'm not really a big collector of old drums, but I do have a few old things that I think are interesting. Not all of the drums in the video are my own. But I thought the old drums worked well for the look of the video we were trying to achieve.

WFM: With all of the different projects that you always seem to get involved with, what's coming up in the future?

SC: Animal Logic is going to be my main project now. We'll be touring throughout the spring and then from there, who knows?



HAVE YOU MISSED AN ISSUE?

Nothing is worse than missing an important issue of MD!

We'll be happy to correct the problem for you.

Just call an MD Service Rep at
1-800-435-0715

(Mon-Fri 8:30 AM -4:30 PM CST)

In Illinois call **1-815-734-6309**
For Immediate Assistance.

THE BOLD NEW SOUND.



CHRIS WHITTEN
EVANS DRUMHEADS



P.O. Box 58 • Dodge City, KS • 67801
316-225-1308 • FAX 316-227-2314

Snare Drum 14	Genera Resonant Snare 300 Glass
Bass Drum 22	Rock Glass Resonant Bass Black
Rack Toms 10, 12, 14, 16	Uno 58 1000 Glass Resonant Tom Glass

REMO USA

S · A · L · U · T · E · S

STEWART COPELAND



...a good
friend of Remo!

REMO, INC. North Hollywood, CA 91605

by Roy Burns

Old Drummers And Young Drummers

I was talking with a young drummer in New York just after I had presented a clinic in November of '89. This drummer, who was in his early 20s, said, "I just met a well-known jazz drummer [who shall remain nameless], and he was so negative and so down on young rock drummers that it ruined my respect for him. How do you feel about that?"

My immediate thought was that this was very unfortunate. One of the worst attitudes there is is that of the "bitter, narrow-minded old jazz drummer." I also know a few of these people. They say things like, "All these kids do is *bang* on the drums. When we were young it was better." My response to that is: "It was not necessarily *better*, it was just *different*."

If I were a young drummer today, I would be a rock drummer—because that's what's happening today. I'm sure that I would get myself a double-bass kit, play matched grip, grow my hair long, and go for it. In my

own case, when I was young, it was radical to get a crew cut (which I did); play a 20" bass drum (which I did), and play traditional grip (which I did). Interestingly enough, I have seen some young drummers of late playing four- or five-piece drumkits. I see more young drummers playing traditional grip with the left hand today than five years ago. Don't ask me why; things just come and go in cycles.

It's sad that the communication link between older and younger drummers is not always there. I think the fault lies more with the older drummers, because they should know better. After all, older drummers have more life experience. They should reach out to younger players—and, of course, some do. Examples are (and I have mentioned these gentlemen before), Louie Bellson and Ed Shaughnessy. Max Roach is another fine gentleman who reaches out to young players through his teaching—as does Alan Dawson. So it does happen, but not as often as it might.

I recently watched some videos of Gene Krupa, Cozy Cole, and Buddy Rich from the '40s. It was a thrilling experience to watch these great pros in action. It was like watching the history of our instrument. And it was an opportunity to look back in time and see where we came from. Sure, the music was different, and the drum setups were different, but the great drive and enthusiasm of these marvelous drummers remains obvious and contagious.

Fortunately, many of these great performances originally on film are now available on video cassettes. These offer a chance to see the great players who paved the way for all of us. It is wonderful to get the new videos by Dave Weckl, Carmine Appice, Steve Smith, Tommy Aldridge, and all the other fine players of today. But check out some of those historic videos as well. You'll be glad you did.

What some older players fail to appreciate is that being a young drummer today is more difficult than it ever was. For example, there are many more drummers today than ever before. As a result, there is a great deal more competition. A young drummer today has to be able to play more beats, more rhythms, and more styles than drummers did when I entered the scene.

Today's drummers must also be in better physical shape. Just watch Tommy Aldridge

play a two-hour concert, and you'll see what I mean. It is hard playing—full-out and non-stop. There is no doubt in my mind that a drummer today is going to "work hard" in a contemporary band.

I recently did a clinic in Florida with Keith Cronin, the fine young drummer who, until recently, was playing with the Pat Travers band. We did a clinic that was sort of the history of the drumset. I went on first, explaining how it all started, and how we arrived at the present state of drumming, and I demonstrated a number of styles. Then Keith took over, demonstrating current styles, double-bass technique, and contemporary rhythms. He also explained how certain patterns and rhythms could be developed for today's music. Then he played a terrific solo.

At the end of the clinic we played a duet in which we exchanged rhythms, licks, and solo ideas. At the finish, we wound up playing single strokes in unison, and the crowd loved it. We had a great deal of fun. And *that was the key!* We had *fun* playing music and playing the drums. Later, Keith told me that he had been to one of my clinics when he was in his early teens. And now here we were, playing together and having a great time. It was a thrill for both of us. I have children who are older than Keith Cronin. However, there was no communication problem between the two of us. We were just two drummers, having ourselves a ball.

I had had the same experience years before with Louie Bellson. I had seen him play, met him, and attended a clinic of his when I was quite young. A few years later, we did a number of clinics together. In fact, we also did concerts together off and on for years afterward. So in a way, I felt that I was "passing the torch" to Keith, as Louie had to me years earlier.

I'm still playing, and so is Louie Bellson. And some of you older drummers (and young ones as well) should check out Keith Cronin. He is a good one!

I think it goes to show that the tradition of sharing and of having fun with music and drumming is alive and well.

So all you older guys out there: Lighten up, and give these young guys a little more respect. Remember when you were young? I know I remember.



HAVE YOU MOVED?

We want to send you every valuable issue of MD you're entitled to.

But we can't send it if we don't know where you are!

Just call an MD Service Rep at 1-800-435-0715 (Mon-Fri 8:30AM-4:30PM CST)

In Illinois call 1-815-734-6309 For Immediate Assistance.

LONG ISLAND DRUM CENTER

- **Competitive Prices**
- **Prompt Service**
- **Huge Store Inventories**
- **Everything In Drums, Percussion,
Electronics And Accessories**
- **All Major Credit Cards Accepted**
- **Mail Order Division**

SUFFOLK:

82 Commack Rd
Commack, NY 11725
(516) 499-0455
Ask For Mike Or Steve

ROCKLAND:

81 Main St.
Nyack, NY 10960
(914) 358-5303
Ask For Frank Or Gerry

SUFFOLK:

222 Rte. 112
Patchogue, NY 11772
(516) 758-6868
Ask For Mike Or Fred

NASSAU:

2489 Charles Ct.
N. Bellmore, NY 11710
(516) 781-0777
Ask For Dennis Or Phil

QUEENS:

164-13 Northern Blvd.
Flushing, NY 11358
(718) 428-8500
Ask For Tony

by Chad Wackerman

Playing In Odd Time Signatures



Photo by Rick Malkin

MUSIC KEY

SO

I recently finished a master class tour for Drum Workshop, and during the tour I was often asked how to approach playing odd time signatures, a subject there seems to be some apprehension about among drummers.

The first thing you must completely understand before playing odd time signatures is what a time signature actually signifies. A time signature gives you information describing how each measure of music is to be counted. The top number tells you how many counts are in one measure. When I say "counts," I'm talking about numerical counts (1,2,3,4,5,6,7,etc.). The bottom number in a time signature tells you what type of note receives one count. Bottom numbers are normally 2, 4, 8, 16, or 32, relating to, respectively, half notes, quarter notes, 8th notes, 16th notes, and 32nd notes.

If you see a time signature of 3/4, it means that you have three counts in one measure, and a quarter note receives one count. In other words, there are three quarter-note counts to a measure, and they are counted "1, 2, 3." If you see a measure of 5/8, then an 8th note receives one count, and there will be five 8th notes per measure. In a time signature of 15/16, it would mean that a 16th note receives one count, and there are 15 16th notes per measure.

When you look at any odd time signature, you should first try to decipher where the *subdivisions* fall. Every odd time signature is divided into subdivisions containing two or three counts. For instance, a pattern played in 5/8 could be counted:

A. 1 2, 1 2 3



or

B. 1 2 3, 1 2



A pattern in 7/8 could be counted:

A. 1 2, 1 2, 1 2 3



or

B. 1 2 3, 1 2, 1 2



or

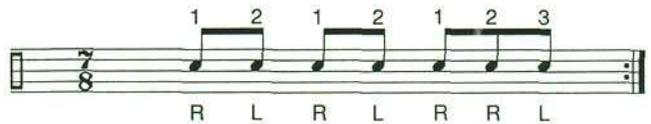
C. 1 2, 1 2 3, 1 2



When you play in a quarter-note time signature such as 5/4 or 7/4, it is fairly easy to play your patterns within the subdivisions given in the music, because the counts don't go by too quickly. However, if your tempo is a fairly brisk one and your meter is in, say, 5/8 or 7/16, you need to find a way to play all the correct subdivisions quickly so that you can look further on to the more syncopated figures in the music.

When I first practiced these 8th-note or 16th-note odd meters, I decided to correspond my stickings to the subdivisions of the odd meter. As I said earlier, every odd time signature will break down into a group of two counts or a group of three counts. If you make up a sticking to play for every 2 count, and a sticking to fit in the 3 counts, and then string them together corresponding to your subdivisions, you will be playing the correct groupings.

For example, 7/8 can be subdivided into a grouping of 2+2+3, or 1, 2, 1, 2, 1, 2, 3. Try thinking of every two-note subdivision as a RL (right-left) sticking, and every three-note subdivision as a RRL sticking. What you end up with is 2+2+3:



Now try these different groupings in 7/8:

2+3+2



3+2+2



In 5/8:
2+3

R L R R L

3+2

R R L R L

At this point I suggest moving your right hand to the hi-hat and your left hand to the snare. Your bass drum should be hitting the beginning of every subdivision on all of the 1 counts. Make all of the notes even, and try to play your left hand very quietly. With these guidelines in mind, try these longer time signatures:
15/8 (3+3+2+2+3+2)

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

17/8 (2+2+3+2+2+3+3)

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

Now try some odd time signatures using a different sticking for any subdivision of three notes. Try these: RLL and RLR.
In 5/8:
2+3

R L L R L L

R L R R L R

3+2

R L L R L

R L R R L

In 7/8:
2+2+3

R L R L R L L

R L R L R L R

2+3+2

R L R L L R L

R L R L R R L

3+2+2

R L L R L R L

R L R R L R L

You should be able to understand by now the method that I'm using. If you know what your subdivisions are (2's and 3's), then simply apply a three-note sticking to the 3's, two notes to the 2's, and add the bass drum to the first count of each subdivision. It will work out correctly no matter how large the time signature.

Once you start to feel and hear how these patterns sound, experiment with accents of your own. First try playing all the left hand snare drum beats softly, then try making certain hits louder than others. Hear what a difference it makes if you only accent the last note of these patterns; try the third note accented of a 3 count, then the second note of a 3 count, etc. The most important thing is to be able to play in any time signature with steady time and with a good relaxed feel.



David Tull

by Dave Black

Raised in Berkeley, California, David Tull found the San Francisco Bay Area an excellent environment in which to grow as a musician. At age nine he began studying percussion with San Francisco percussionist Peggy Luchessi. Inspired by the wealth of jazz and ethnic music around him, David soon focused his attention on jazz drums, studying first with local drummer Paul Yonemura, then with Kurt Wortman, a member of Art Lande's Rubisa Patrol. The Berkeley schools had an excellent jazz program led by Phil Hardy mon, which served as a daily workshop for David. Also, making regular trips to San Francisco jazz clubs like Keystone Korner, Tull took in as much jazz as he could.

David moved to Los Angeles in 1981 and spent five years as a percussion major at California State University, Northridge, a student of Joel Leach. By graduation in 1986, he had been in the renowned CSUN "A" Jazz Band for three years. In 1987 Tull joined Maynard Ferguson's explosive group, *High Voltage*. After seven tours and two albums with that band, David returned to L.A. to participate in some local projects.

DB: How did you get the gig with Maynard?

DT: The audition process for Maynard Ferguson is done by tape and recommendation most of the time. When someone decides to leave, Maynard asks all the band members if they have any recommendations. Once he gets a few names, he has those people send in tapes that really show what they can do.

In my case, Billy Hulting, a great percussionist and a friend of mine, was with Maynard when the drummer at that time decided to come off the band. Billy heard the news that there might be an opening, so he recommended me and told me to call the MF office and send them a tape. The next morning I put my tape/resume package in the mail. After a week or so, I got the call that I was the one. Two weeks later I was in Ohio to begin rehearsals.

DB: Musically speaking, what are some of the characteristics about the Maynard Ferguson band that stick out in your mind?

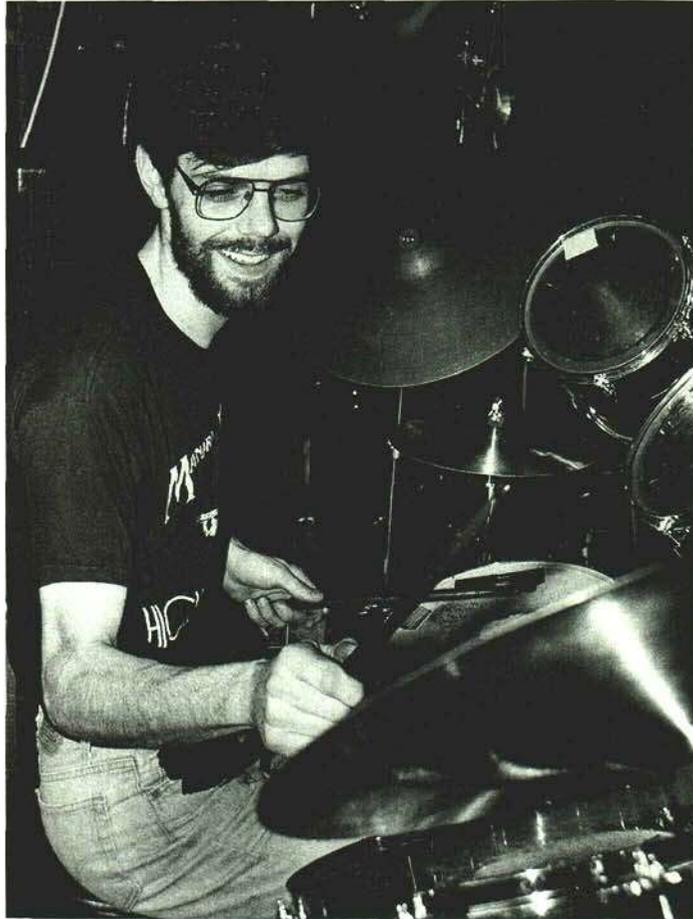


Photo by Lissa Wales

DT: Musically, Maynard's band was extremely fulfilling. It's a player's band in that people come not only to see Maynard, but also to hear the band. *High Voltage* is not just a backup band for Maynard. Each member is expected to participate creatively all along the way. Maynard works hard to foster an atmosphere of freedom of expression among all the players. Every band member is given ample solo time each night, and each night is a little different from the last.

Musically, one of the key elements was the great variety of styles that we performed every night. On a given night the audience would be treated to burning Latin, straight-ahead bebop, and driving funk, and occasionally Maynard would even sing. This variety was one of my favorite elements of that band, because every song was its own bag and was treated in its own way.

Adding even more to the variety, we did a special six-week tour and album with a 15-piece big band in the fall of '88. That was an especially refreshing change because it was a completely different style of

playing. That kind of variety really kept the gig interesting.

One detracting element was the constant pressure to maintain a high degree of energy on stage. When people think of Maynard, words like "burning" or "explosive" come to mind. There is certainly a lot of that inherent in his style. The problem came when we wanted to bring the energy level down and have a moment of calm. I was always aware that such moments had to be handled carefully, because I knew that the audience was looking for that next high note or that next fast lick. It was sort of like having a ceiling on your musicality, and I think all the players felt that to some degree.

DB: What recording have you done with Maynard?

DT: I have recorded two albums with Maynard. 1988 was a great year to be on the band because we did two albums in a three-month period. Late in the summer we recorded *High Voltage 2* with the small group. Then in the fall we did *The Maynard Ferguson 60th Birthday Big Band Album*. *High Voltage 2* was Maynard's second album with a seven-piece

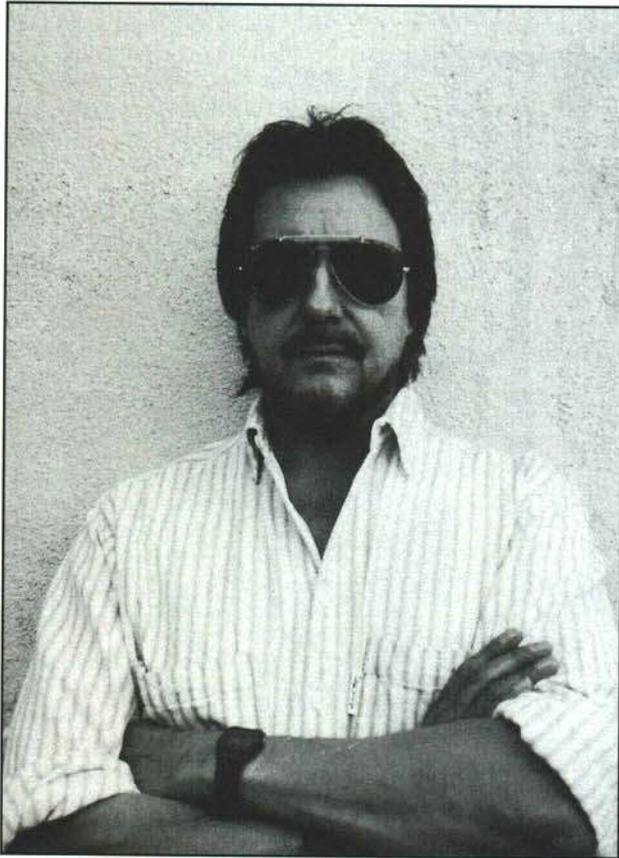
group. Except for Maynard, however, it's a completely different group of players than the first *High Voltage* album. One of my favorite things about this album is that it really reflects the personality of this particular group of players. We developed the material on the road for about six months before going into the studio to record it. As we toured and wrote material, certain stylistic characteristics began to emerge that were particular to these players. The result is an album that I feel makes a fresh statement.

Another exciting aspect of that album is that we were able to capture the energy of live performance on tape. We went into the studio immediately after a tour and put it on tape just like we played it live. Unlike many album sessions, we made scant use of overdubs. If something didn't go right, we just did another take with the whole band, thus preserving that live energy and spontaneity.

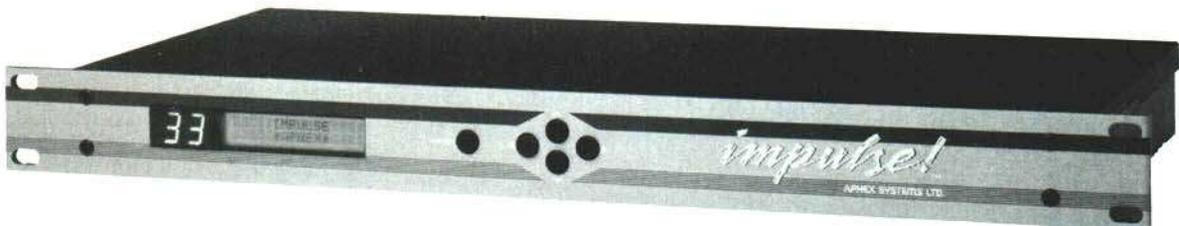
As for the material, I am very pleased with the combination of tunes. I'm excited because *High Voltage 2* contains an ar-

**"I didn't buy on impulse,
I bought *one!*
The Aphex **IMPULSE™**."**

Jim Keltner



- Fastest Trigger to MIDI
- No Crosstalk
- "Dead on" Triggering from Acoustic Drums, Tape and Pads
- Quick to Setup, Easy to Use



APHEX
SYSTEMS

11068 Randall St.
Sun Valley, CA 91352
(818) 767-2929

All Aphex products are designed and manufactured in the U.S.A.

© 1990 Aphex Systems

rangement I did of "Star Eyes." It's thrilling to hear a great recording of something I've written.

DB: Tell me about the big band tour and album.

DT: The whole project was only six weeks long from the first rehearsal to the last album session. This short time span made the project attractive to some great players who normally would have not gone on the road. As a result, we had a truly amazing horn section. Working with a band of that caliber was really a blast. Every night was such a kick!

The album was recorded immediately after the tour. We were under time pressure because the High Voltage group was about to leave for Japan. We played the last big

band concert in San Francisco on a Friday night. On Saturday morning we were in Santa Barbara to begin recording. On Tuesday the small group left for Japan!

In contrast to his recent fusion-oriented projects, Maynard decided to make the big band more of a straight-ahead jazz band. On tour, we did do a couple of Latin and funk tunes, including my "Star Eyes" arrangement, but the bulk of the material that we recorded is more straight-ahead big band style.

I'm really pleased at how the album turned out. It's especially exciting that we recorded the original arrangement of "Blue Birdland," Maynard's famous theme. I don't think he has ever recorded it before, so on this album we made a little history.

DB: Did you enjoy writing for the Maynard Ferguson band?

DT: Yes. For me, composing and arranging is a way of expressing a whole other side of me that can't be expressed on the drums. Much of the music the MF band plays is written by members of the band, so I decided to submit something. I put together an arrangement of the old standard "Star Eyes" and brought it into a rehearsal. It went over great, and Maynard took to it right away. We performed it with the small group for months and recorded it on the *High Voltage 2* album.

Right after we recorded that album we did the big band tour and album. I put together a big band version of my arrangement, and we played that throughout the tour. It was very satisfying to write for such an amazing horn section.

DB: How do people react when they find out you're a drummer who writes?

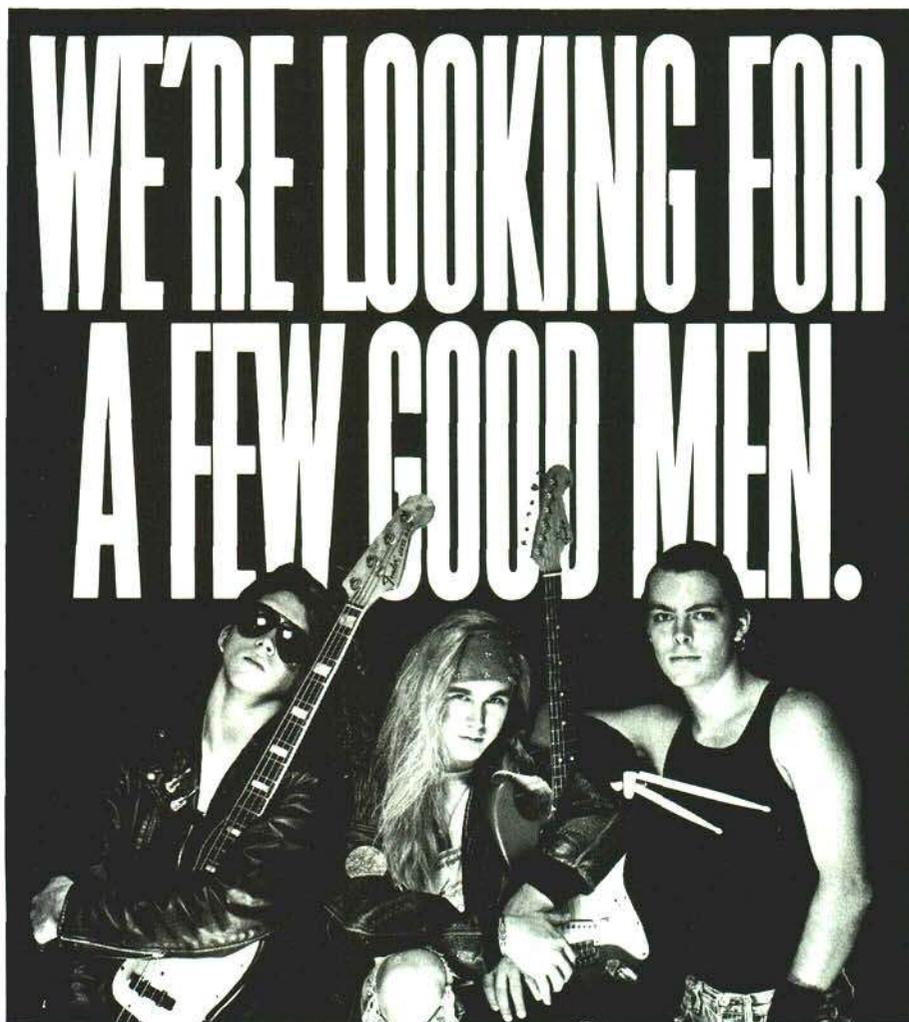
DT: It's interesting to see how people react. Within the MF band, it was just like anyone else bringing in a tune. I appreciated their respect, since I know that some drummer/writers are not taken seriously by their peers. But Maynard dug it, and sometimes commented about it when announcing the tune.

I think people in the audience, however, were more surprised to find a composing drummer. Often people would come up after the show and say, "You did the 'Star Eyes' arrangement?" I think they were checking to make sure they had heard right. Still, it was always a positive reaction, and I was glad they liked the arrangement.

DB: When you are playing six nights a week with a band like Maynard's, how do you remain fresh and creative show after show?

DT: That can be a challenge, especially when the traveling schedule becomes intense. Freshness and consistency are extremely important for an up-and-coming player like myself, especially since I never know who might be in the audience on a given night. There are going to be good nights and bad nights no matter what I do, but I've found a couple things that help me.

First of all, on a jazz gig like Maynard's band, I make a conscious effort each time I hit the stage to search for new ways of treating familiar material. Once a show



DEDICATED PLAYERS. MEN AND WOMEN WHO WANT TO LEARN. AT MUSIC TECH OF MINNEAPOLIS OUR STUDENTS WORK HARD. VERY HARD. WE SERVE UP TOUGH, ONE AND TWO YEAR PROGRAMS FOR GUITAR, BASS, DRUMS AND KEYBOARD. PROGRAMS DESIGNED TO PUSH STUDENTS TO THEIR ULTIMATE ABILITY. WE BELIEVE IN ONE-ON-ONE. OUR INSTRUCTORS SPEND EXTENSIVE TIME WITH EVERY STUDENT. MUSIC TECH. CALL US AT (612) 338-0175. IF YOU THINK YOU'RE READY.  **MUSIC TECH** OF MINNEAPOLIS WE'RE ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC.

HAVE YOU MISSED AN ISSUE?

Nothing is worse than missing an important issue of *MD*! We'll be happy to correct the problem for you.

Just call an *MD* Service Rep at
1-800-435-0715

(Mon-Fri 8:30 AM - 4:30 PM CST)

In Illinois call **1-815-734-6309**
For Immediate Assistance.

becomes familiar, it's very easy to click on the "autopilot" and treat the material the same way night after night. If, however, I decide before going on stage each night that I'm going to find at least a couple new things to do, it keeps the creative juices flowing. The key is that it takes a greater effort to search for something original than it does to rely on habits developed in previous shows. By setting a conscious goal to find new ideas, I force myself to put out that extra effort when I might not have otherwise.

Half of the challenge of playing so regularly with a high-energy band like Maynard's is maintaining my endurance and stamina. Playing two hours with High Voltage is not unlike performing an athletic event. When I'm on the road I don't always take care of myself as well as I should, but I try to at least be aware of how I'm treating my body. Traveling can make it difficult to get regular exercise, and finding good food on the road is a challenge too. The bottom line is that if I'm in bad physical shape, it's going to have a negative effect on my playing, so I take keeping fit fairly seriously.

DB: How did touring with the Ferguson band compare to what you had imagined it to be like when you were in high school?

DT: Road life was very much like I had always imagined it. Happily, the main difference between my early perception and the reality was that the members of the band didn't all hate each other. I had al-

ways heard stories about how rough it was to tour with a band and how bitter all the guys were, but the people I toured with were all agreeable, and the tone was almost always one of friendship and mutual respect among us.

One myth that I believed as a high school student was that once you play a band like Maynard's, making a living is just a matter of answering the phone as the gig calls pour in. I figured that all the players on Maynard's band had already made it "big time" in the music business and had more work than they knew what to do with. The reality is that for most players, it's just not that simple.

I am an up-and-coming player, and I feel

that I have a lot to offer. However, it takes more than just musical talent to carve a niche for yourself in the music business. I joined High Voltage having spent the previous year working a part-time day gig to help pay the bills. My days in town are now spent making phone calls to establish new contacts, doing clinics, teaching, rehearsing for gigs, and trying to find time to practice. I will say that my phone rings more than it used to, but I think many student players would be surprised at how much hustle it takes to get by, even if you've been on a band like Maynard's.

DB: In your early development as a musician, what experiences do you feel were most important in getting to where you are

A NEW STYLE OF STRENGTH



A straight stand is one of the drummer's most important tools but it can be a placement headache.

Tama's new Stilt System was developed to overcome the limitations of the ordinary straight stand. Stilt's tilting capabilities fill the void that existed between straight and boom stands...and at the cost of a straight stand.

This tilting system has been incorporated into our entire line of ultra-heavy duty Titan stands giving them a totally unique look. But we haven't forgotten the most important Tama

feature—strength. Our new Tama stands are stronger than ever.

Tama Stilt...New Style...New Strength...with all the quality you expect from Tama.

STILT BY TAMA

For information on TAMA Drums and Hardware, please send \$5.00 (\$4.00 in Canada) to: Tama, Dept. MDD9, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 85405 • In Canada: 2165 46th Ave., Lachine, Quebec, Canada H8T2P1.

*Vic Firth
and
David Tull
the perfect pair*

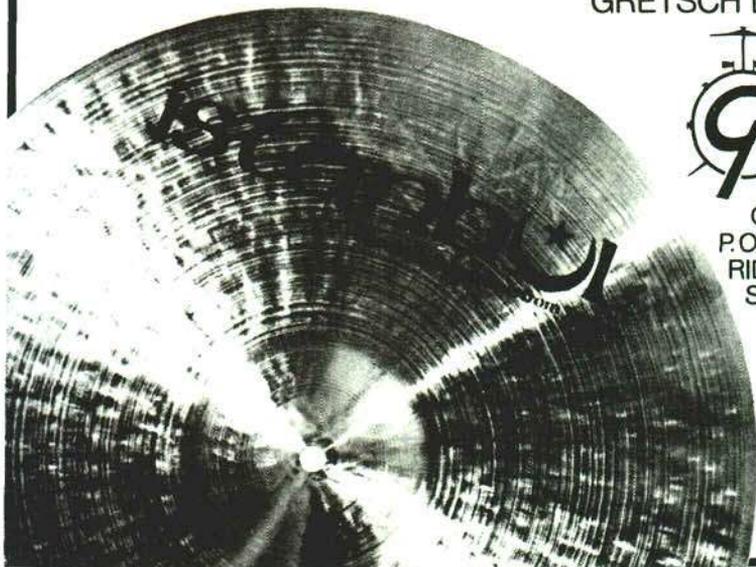
David Tull's artistry and rhythmic subtlety have established him as one of today's finest drummers. David's choice in drum sticks - Vic Firth 5B nylon.

VIC FIRTH®
Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026

WANTED

THAT TRUE TURKISH TONE

GREAT CYMBALS BY ISTANBUL • 50+ Models
HAMMERED BY HAND, THE OLD-FASHIONED WAY.
IMPORTED FROM TURKEY UNDER LICENSE • SEE YOUR
GRETSCH DEALER



OR WRITE
P.O. BOX 358
RIDGELAND,
S.C. 29936

today?

DT: It's hard to pick just a couple of events, since there is such a long series of crucial moments in any musician's growth. One important event, though, was my first serious exposure to Brazilian and Cuban rhythms. I took an ethnic hand percussion class taught by Jerry Steinholtz at CSU. That class opened a whole new world to me. The class didn't teach drumset at all, but learning to play congas and hand percussion taught me about how Latin players phrase and the rhythms they use. Applying this concept to the drumset changed my whole approach to playing. Even in non-ethnic settings, there are endless applications. In addition, I learned how to better interact with a Latin percussionist. All this was of great importance on Maynard's band.

Another very important event for me was realizing that in order to succeed, a player must not only have the ability to play, but must have the ability to work well with other musicians. This consideration is especially important when a group goes on the road, because the band members not only perform together, but also live together. If a player has an attitude that alienates him or her from the rest of the band or makes him or her difficult to work with, such as an inability to handle criticism or sudden changes, that musician is almost unuseable. There are no blanket rules, but it seems that the players I know that are working the most are the easiest to work with. No matter what is said, the answer is, "No problem. Let's try it out."

Since 1924
Sam Ash® MUSIC STORES

THE FAVORITE
DRUM SHOP
OF THE STARS

When it comes to our stock of Top Brand acoustic and electronic drums, cymbals, stands – all of your percussive needs – nobody beats Sam Ash. You'll love our service, selection and prices. Visit one of our 10 locations in and around New York City or call us.



DRUMS

For a monthly flyer of Super Specials write to:
Sam Ash Mailing List, Dept. R
124 Fulton Avenue, Hempstead, N.Y. 11550

Talk to one our experts in
electronic & acoustic drumming!
(201) 572-5595 • (201) 843-0119
(212) 719-2661

©1990 Sam Ash Music Corp

WANTED:

DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like yourself. To help pass along those tips to drummers who can benefit from them, *MD* will soon debut a brand-new department called *DrumLine*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips, to valid practice and playing ideas. And we'll pay you \$15.00 for your winning tip if it's published!

We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

Why keep your unique idea to yourself? Share it with thousands of drummers around the world through *MD's DrumLine*—and we'll send you a check as a Thank You!

Among the experiences that really helped me were the many hours of listening that I did early on. When I was in high school I used to go into San Francisco every week to catch whoever the great player was at Keystone Korner. When I wasn't at a live show, I was listening to every jazz album I could get my hands on. Gradually I built my concept of what a good, sensitive drummer does.

DB: What can a talented student player do to increase the chance of getting a gig like Maynard's?

DT: Unfortunately, a lot of it has to do with being in the right place at the right time or knowing the right person. However, I feel that it's important to do whatever preparation I can so that when an opportunity comes along, I'm as ready as possible to take advantage of it.

It would definitely behoove any young player to become as versatile as possible. I am on a never-ending search to learn ways of playing that I'm not familiar with. The more styles I can learn, the more hireable I will become. I never know what the next call might be, but whatever it is, I want to be able to say "Yes" when it comes. It sure pays off when a call like Maynard's comes along.

I feel that sight-reading ability is absolutely essential to any player today. The need to play a brand new chart as if you already know it can pop up any time. I can't imagine anything more frustrating than not getting a gig because of an inability to read the charts, even though you could

play them great once learning them by ear.

Finally, I would recommend keeping an up-to-date promotional package ready to send off when needed. This should include a brief resume, a good picture, and, most importantly, a demo tape with short examples of your best recorded playing. Often when the call comes for a gig, there isn't time to put such a package together before the deadline. It would be foolish to get a call for a great gig and miss it because you couldn't get a tape together in time.

DB: What projects are you currently working on?

DT: I recently formed my own band, called House Of Games. It's a contemporary jazz quartet, with drums, guitar, bass, and key-

boards. We've been gigging around Los Angeles, playing some of the college campuses, just trying to develop a following. We've cut a demo that so far has been pretty well-received, and we plan to do some more extensive recording shortly.

I've also begun doing clinics at schools around the southern California area. I go to high schools and colleges and talk about jazz and drumming. It's exciting for me because many student players have not been exposed to a lot of jazz. Over the years the school music programs that I've been involved with as a student were so important to me. I love having a chance to give back what I can to that system.



HI-HAT REVOLUTION

Tama's new Lever Glide System represents the first real change in the most important facet of the hi-hat: the action.

Our patented lever system finally brings together the opposing needs of easy downward motion and lightning quick return. Along with our 5 stage tension adjustment, anything from subtle and sensitive to brutally rapid is now possible.

You owe it to yourself to find

out how much of a real hi-hat revolution the Lever Glide System is. Visit your Tama dealer.

TAMA[®]

For information on TAMA Drums and Hardware, please send \$5.00 (\$4.00 in Canada) to: Tama, Dept. MDD10, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 85405 • In Canada: 2165 46th Ave., Lachine, Quebec, Canada H8T2P1.

SUBSCRIBE

TO

MODERN DRUMMER

TOLL FREE

1-800- 435-0715

In Illinois Call:
815-734-4151

Monday Thru Friday
8:30AM - 4:30PM CST

Mastercard and VISA Accepted

MODERN DRUMMER®

...Your Window On The Drumming World!

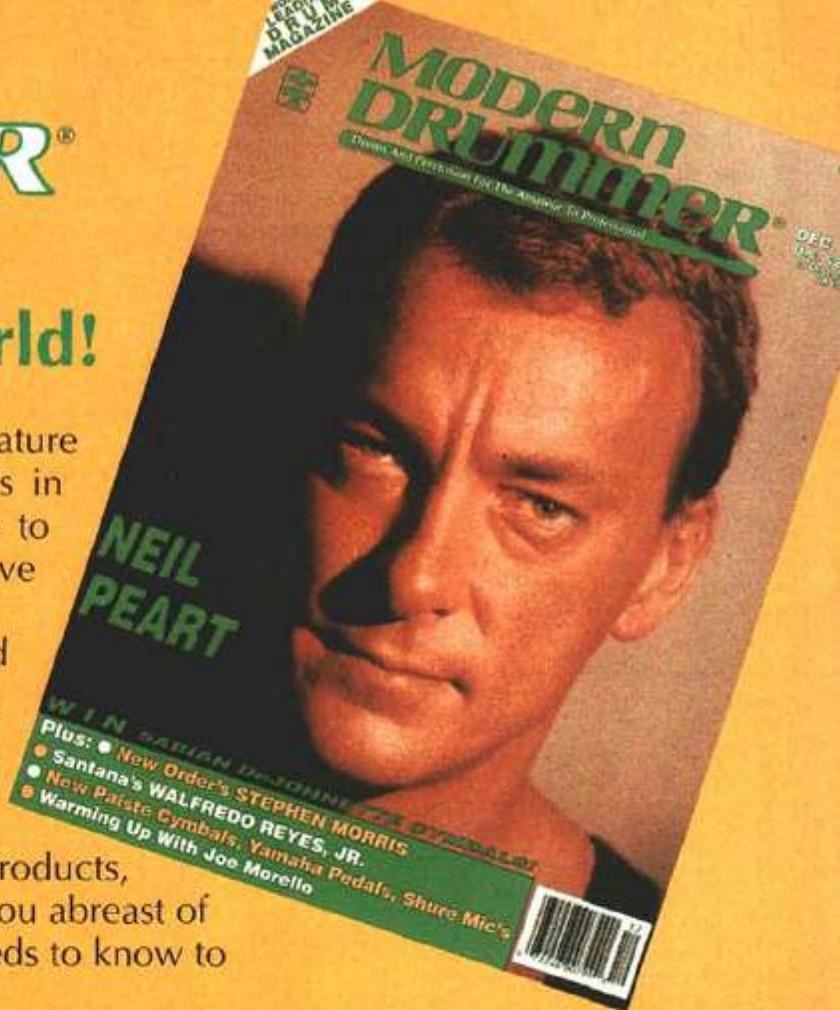
Each month we'll bring you classic feature interviews with the leading drummers in the world today. Here's your chance to pick up tips that will help you improve *your own* playing.

Our *Inside* series will take you behind the scenes of the drum industry. MD's wide roster of informative columns will offer you hundreds of ideas to help you be the *best* you can be. And our enlightening reviews of new products, books, records, and videos will keep you abreast of everything today's active drummer needs to know to stay on top.

Check out our *Sound Supplements* to hear what your favorite drummers are doing—and how they are doing it. Have that important question answered by a leading pro. Enter our regular *Trivia* contests and win thousands of dollars in valuable drum equipment!

You'll not only *save money* as a subscriber, but you'll also be entitled to a special **BONUS** copy of **MD's Equipment Annual** containing thousands of products, prices, and important industry information.

Modern Drummer has led the way for drummers around the world for 14 years. Why risk missing even a *single* issue of the most important drum magazine on the market? Subscribe today...and we'll open the window on the drumming world *for* you!



1-Year Subscription - \$25.95

(12 issues plus the MD Equipment Annual)
SAVE \$16.40 OFF THE TOTAL NEWSSTAND PRICE

2-Year Subscription - \$46.95

(24 issues plus 2 Equipment Annuals)
SAVE \$37.75 OFF THE TOTAL NEWSSTAND PRICE

Payment enclosed

Bill Me

Mastercard

Visa

Card Number _____ 8-15

Ex. Date _____

Signature _____

Name _____

Address _____

City _____

State _____ Zip _____

Do not send cash. U.S. funds only.
Please allow 6 to 8 weeks for delivery.
Your subscription will start with the next available issue.

Make checks payable to **Modern Drummer**.
Mail to: **Modern Drummer Publications**,
PO Box 480, Mt. Morris IL 61054

WIN!!!

An assortment of Pro•Mark Sticks and Accessories...

...by entering *Modern Drummer's* exciting drum trivia contest!



Five lucky *MD* readers will receive the following items:

- 1 - JSB Jumbo Stick Bag
- 1 - Pair of Multi Rods
- 1 - Pair of MT-3 Timpani Mallets
- 50 - Pairs of Personalized Drumsticks (hickory or oak).
- 1 - Stick Depot

QUESTION

Which of the following drummers has not appeared on a Peter Gabriel album: Manu Katché, Stewart Copeland, Billy Cobham, Rick Marotta, Manny Elias, or Allan Schwartzberg.

HOW DOES IT WORK?

Very simple. If you know the answer to our trivia question, jot it down on a postcard along with your name, address, and telephone number and drop it in the mail. That's all there is to it! If your postcard is the first entry with the right answer to be drawn at random, this fantastic prize will be yours—ABSOLUTELY FREE!!!

Mail your entries to:
MD TRIVIA
870 Pompton Avenue
Cedar Grove NJ 07009

CONTEST RULES

- 1) Submit 3"x5" or larger postcards only: be sure to include your name, address, and telephone number.
- 2) Your entry must be postmarked by May 1, 1990.
- 3) You may enter as many times as you wish. Each entry must be mailed individually.
- 4) Winner will be notified by telephone. Prize will be shipped promptly.
- 5) Previous *Modern Drummer* contest winners are ineligible.
- 6) Employees of *Modern Drummer* and the manufacturer of this month's prize are ineligible.

Transcribed by William F. Miller

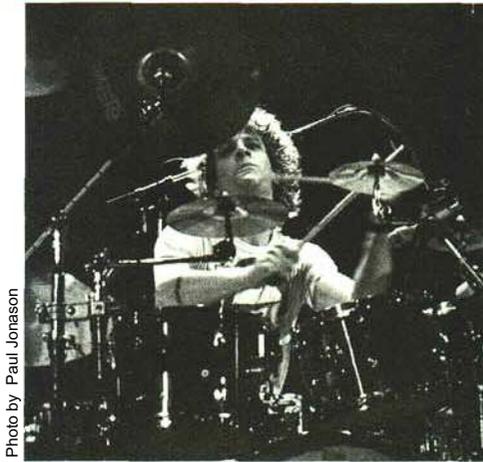


Photo by Paul Jonason

Stewart Copeland: "Roxanne"

MUSIC KEY

Open	⊗	RC	CC
HH	⊗	⊗	⊗
SD	⊗	⊗	⊗
FT	⊗	⊗	⊗
BD	⊗	⊗	⊗
	Add!		
	T.T.		

This month's *Rock Charts* goes back a little over ten years to look at an early performance of Stewart's with the Police. "Roxanne," from their first album, *Outlandos d'Amour* (A&M SP-3311), was the first chance many people had of hearing the band, and right from the onset there was a uniqueness evident. On this particular track, Stewart's drumming has a lot of energy, and he keeps the groove happening even though the song has a lot of different dynamics. Even way back then you can hear some trademark "Copelandisms": The quick little hi-hat flourishes, the slightly odd drum patterns, and the sheer excitement are all here. Some things that came later were the high-tuned snare and toms, his use of splash cymbals, and the slicker production. (Supposedly this album only cost \$6,000 to make!) But even though this is a somewhat raw recording, it gives some good indications as to what Stewart's drumming is all about.

♩ = 132

This page of musical notation is designed for a drum set. It consists of ten staves of music, each containing rhythmic patterns and dynamics. The notation includes various note values, rests, and articulation marks such as accents (>) and breath marks (circles). The patterns are complex, involving sixteenth and thirty-second notes, often with beams connecting them. The first four staves show a consistent rhythmic structure with accents on specific notes. The fifth and sixth staves introduce rests and dynamic changes, with the sixth staff featuring a double bar line and a repeat sign. The seventh and eighth staves continue the rhythmic patterns with some variations in note placement and dynamics. The ninth staff has a double bar line and a repeat sign, followed by a final staff that concludes the piece with a series of rhythmic patterns and accents.

(repeat & fade)



Colaiuta, Gadd, Weckl, Bellson, Chambers, and Bissonette — TOGETHER ON DCI MUSIC VIDEO!

All these great drummers came together with The Buddy Rich Band on October 14, 1989 to honor the late master Buddy Rich. This historic event was taped live by DCI Music Video.



DCI Music Video
541 Ave. of the Americas
New York, NY 10011

TAPE ONE

- Brilliant playing by Gregg Bissonette, Louie Bellson, and Dennis Chambers with The Buddy Rich Band.
- An amazing drum trio incorporating the double bass wizardry of Bissonette, Bellson, and Chambers.

TAPE TWO

- Classic performances by Vinnie Colaiuta, Steve Gadd, and Dave Weckl with The Buddy Rich Band
- An incredible drum trio consisting of Colaiuta, Weckl, and Gadd.

**Both tapes include film clips of Buddy Rich.*

To order by phone (Visa/MC) call:
1-800-342-4500

N.Y. State (212) 691-1884

In Europe: Music Mail Ltd., 142 Cromwell RD., London SW7 4EF,
ENGLAND Phone 01-857-6309

In Canada: Orders must be paid with International Money Order
or check drawn on a U.S. bank.

Please add \$4 shipping and handling per order (\$5 per tape outside the U.S.).
N.Y. State residents add 8.25% sales tax. PAL available per tape (Europe) — add
\$6. Allow 2-3 weeks for delivery.

Make check or money order payable to:
DCI Music Video 541 Ave. of the Americas New York, NY 10011

AVAILABLE AT YOUR LOCAL MUSIC RETAILER

Please send me:

- | | |
|--|--|
| <input type="checkbox"/> BUDDY RICH MEMORIAL
SCHOLARSHIP CONCERT TAPE ONE \$44.95 | <input type="checkbox"/> BUDDY RICH MEMORIAL
SCHOLARSHIP CONCERT TAPE TWO \$44.95 |
| <input type="checkbox"/> Complete Set \$79.95 (Save \$10!) | <input type="checkbox"/> VHS <input type="checkbox"/> BETA |

Name _____ Address _____

City _____ State _____ Country _____ Zip _____

Visa/MC (Circle one) Card # _____ Exp. _____

Signature _____ Phone () _____

MD 04/90



FAT IS BEAUTIFUL

Most drummers strive for a fat, rich, full and powerful tom sound. That's why so many heavy hitters use RIMS.[®]

With RIMS drum mounts from PureCussion,[™] you'll release all of the potential volume, power and depth of tone that your toms are capable of producing.

GET BACK TO THE FUNDAMENTAL.

Most importantly, with RIMS, the fundamental tone — true pitch — from your toms cuts through. RIMS can help you eliminate unwanted high-pitched overtones and ring without using tape, towels or tissue.

Plus, your toms tuning capability and range will increase — especially in the lower register. It's the edge you seek for live or studio playing.

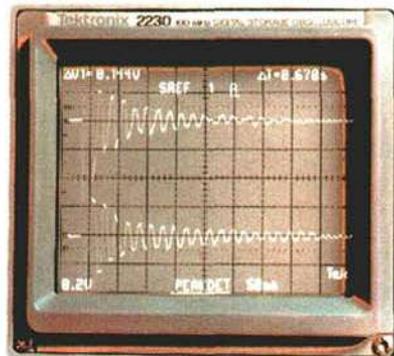
SUSPEND YOUR JUDGEMENT UNTIL YOU'VE SUSPENDED YOUR TOMS.

Take a look at the oscilloscope picture. Adding RIMS allows the shell to vibrate freely. The fundamental pitches' attack has greater amplitude, the tone is more complex, and the sustain or duration of audible sound is significantly extended.

Hit one of your mounted toms. You'll hear a loss of sound quality as the vibrations from the drumhead deaden. This is due to the grounding effect that mounting hardware has on your drum shell.

Now remove the tom, support it with your fingertips under the hoop, and strike it again. Notice the immediate improvement in the sound quality when you eliminate grounded hardware. RIMS work like your fingertips.

RIMS also isolate vibrations from other drums for miking and triggering applications.



GET FAT IN MINUTES-WITHOUT BREAKING THE BANK.

All it takes to install a set of inexpensive RIMS mounts on your toms is a few minutes and simple tools. Your old set will sound new, and your new set will open up. RIMS adapt to any brand of drums.

For more informa-

tion and the music store nearest you,

call (800) 328-0263. We'll help you unlock the fat sound of your

toms with RIMS.



PureCussion[™] RIMS[®]
DRUM MOUNTS

**IF YOU'VE GOT AN EAR,
IT'S STANDARD GEAR.[™]**

Tito Puente's "Mambo Beat"

by Bobby Sanabria

In 1955, Tito Puente recorded the following timbale solo on "Mambo Beat" (from the out-of-print, RCA Birdland Series recording *Night Beat*, now available on *The Many Moods Of Tito Puente* [RCA/Arcano 2-510]). One innovative aspect of this work was that Puente did the recording at Webster Hall in New York, rather than in a studio. "The main reason we decided to record in a hall was that we could get more of a natural live sound," he says. "Today, with developments in electronics, you can get the same sound in a studio. But at that time, it was an innovation, something new. Webster was a big beautiful hall that was used for dances. It's still there, but now it's a rock club called The Ritz. But I think we made an excellent recording. Not many people at the time used to record this way."

Analysis

MUSIC KEY

Cym

Macho (high drum)
Hembra (low drum)

In bars 4 through 6, Puente grabs the listener's attention with an explosive fill, following Doc Severinsen's trumpet solo. Measures 7 and 8 have Puente quoting a typical Cuban music phrase. In bars 9, 10, and into 11, Tito embellishes the phrase from measures 7 and 8 in distinct Puente style. In measure 17, Puente uses his elbow to bend the pitch of the drum. Measure 18 contains buzz rolls on the "&'s" of beats 3 and 4, which is a trademark Puente "lick," created by allowing both sticks to bounce on the drumhead. Finally, in bars 19 through 26, Puente plays a beautiful melodic theme, a characteristic of all his solos. This solo features melodic development throughout.

A quick comment on the music: Any note with a "+" over it indicates that the drum should be played in the center of the head. Notes written without markings above them should be played about halfway between the rim and the center of the head. Also, the solo is written in 2/3 clave.

$\text{♩} = 238$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

VIDEO DRUM LESSONS

Joe Pet former drummer with Joe Perry of Aerosmith accepting students of all levels and styles for Hi-Fi video cassette correspondence course.

How it works:

Send an audio or video cassette of your playing alone or accompanied. Include specific areas you care to develop (double bass, 4-way coordination, timing, etc.) I'll design a month's worth of lessons & practice exercises for you. Advice on books to complement my transcriptions and exercise routines will also be provided. Never miss a beat with your personalized lesson on video or audio cassette! Special introductory offer:

JOE PET
P.O. Box 294 Medford, MA 02155
(617) 391-1334

CONFUSED ABOUT YOUR SUBSCRIPTION?

We're not perfect, and mixups can occur.

If you're at all confused about your subscription or renewal, just call an

MD Service Rep at
1-800-435-0715

(Mon - Fri 8:30 AM - 4:30 PM CST)

In Illinois call

1-815-734-6309

For Immediate Assistance.

YES... You Can Still Buy a
3 x 13 Piccolo Snare!
• Maple Shell

ONLY \$225.00



DESIGNED & PRODUCED BY DRUM CITY

1-402-397-1060	1-512-656-4785
Joe Voda's Drum City	Kirk Scott's Drum City
602 South 72nd St.	10708 Parrin Beitel
Omaha, NE 68114	San Antonio, TX 78217

19 20 21 22

23 24 25 26

27 28 29 30 31

32 33 34 35 36

37 38 39 40 41

42 43 44 45

46 47 48 49

Soli Cadenza

This solo originally appeared in Latin Percussion's biannual publication, Highlights In Percussion.

EAST-CENTRAL ILLINOIS' ONLY COMPLETE DRUM SHOP!!

DRUM SHOP
29 MAIN STREET, DOWNTOWN CHAMPAIGN 61820
(217) 352-DRUM

SERVING
Beginners & Pros
• Lessons Available
• Custom Ordering
SUPER DISCOUNTS!!

SHOP SHIRTS AVAILABLE
(Top Quality Hanes)
T-Shirts - \$12.00
Sweatshirts - \$21.00
Send Check or Money Order
Please Indicate Size

REPRINTS of most MD Feature Articles and columns ARE available! Call the office for a price quote

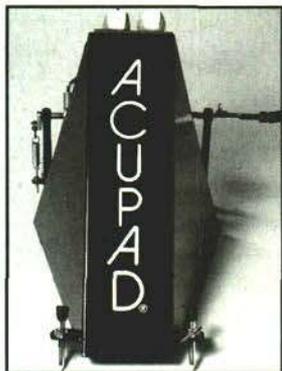
Drums ON SALE

And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List

748 Robinwood Drive (College Plaza)
Hagerstown, MD 21740-6509
1-301-733-DRUM (3786)

ACUPAD®

Acoustic feel



- Single and double trigger snare, tom, and bass drum, ELECTRACOUSTIC™ pads.

- Works with any sound source.
- Custom colors.
- Made in the U.S.A.

Technical Information
HART SYSTEMS INC.
 (813) 960-2095

Orders & Dealer Inquiries
Music Industries Corp.
 (800) 431-6699 Fax : (516) 352-0754

arrangers and so-called professors who have been reading music books for twenty years, and they didn't know what I was talking about.

"In order to play Latin music you have to understand the clave beat," Puente emphasizes, "and it's not just a rhythm, it's a feeling. You don't have to be a musician to play clave, and you don't necessarily have to be Latin to be able to play in clave, because I know a lot of guys who aren't Latin who can play. Only instead of knowing it from the culture, they listened to records and other musicians. But a majority of jazz musicians don't play in clave only because they never took an interest to check it out. You also don't have to be a musician to know when a band is playing out of clave. If you're playing out of clave, it means you're out of it completely."

When asked about Airo's comment that Afro-Cuban musicians, unlike Brazilians, are purists almost to the point of getting violent if a player strays too far from tradition, Puente agreed, saying, "I've played with Airo, and I've known him for a long time. He's a very experienced player, and whatever he says, he's right! It's their music, their forms, and they want you to play it right. When you take guaguanco, for instance, you hear certain bass figures, and particular riffs on the saxophone, a lot more than just the pulse. But I had better be sure I'm saying the right thing, or I'll have those Cubans on my back!"

But Puente, in contrast to the purists, has taken trips far away from traditional roots, the most notable being during the tenure of Cuban violinist Alfredo De La Fe in Puente's Latin Jazz Ensemble, a fusion-sounding group put together at the request of the Latin Percussion Music Group around 1981.

"At Montreaux in '81, there were five of us, all stars in the Latin field, including Alfredo De La Fe, an outstanding charanga violinist, who has moved down to South America. We also had Patato Valdez on congas." A video of the Montreaux concert (available from Latin Percussion) is probably the next best thing to seeing Puente live.

Last summer, Puente toured Venezuela and Japan, and in both places, it was evident that he needed no introductions. "In Japan, I heard an arrangement of my 'Babababatiri' by a Japanese salsa band," he says, "and it sounded exactly like my band. The Spanish phrasing and everything was perfect. I called the singer over to my table, and he couldn't speak a word of either English or Spanish. But they love all kinds of American music in Japan."

Latin Percussion's *Tito Puente* timbales are widely used, and the maestro himself swears by the company. "Martin Cohen has the best instruments in the Latin field. He's got a lot of competition, but his instruments are really the best, and he's been around the longest. He used to hang around a lot at the Latin clubs, and he knows what he's talking about."

In addition to traditional percussion instruments, lately Puente has been studying

**Now,
 any
 room
 can
 have
 great
 acoustics.**



Jason Bonham
(Jimmy Page)



Larrie Londin
(Stu)



John Guerin
(LA Express)



Drum Workshop, Inc./2697 Lavery Ct., Unit 16/Newbury Park, CA 91320/818-352-0754

computer programming, but he's still not crazy about drum machines. "As far as using computers for arranging goes, I think it's a good thing, because arranging can be so time-consuming. Right now, I'm just beginning to study arranging programs, so I'm in between the old and the new. These days, I don't even have time to arrange my own music, so I use other musicians who are familiar with my style. I don't want to sound like Guy Lombardo! I think the greatest thing about arranging programs is the playback, but a computer isn't going to help you if you aren't good to start with.

"But I think you can never get a good acoustical sound from drum machines, period," Tito insists. "You may be able to play some of their syncopated sounds, but that's it. I think they're good for people who don't know how to play acoustic drums to get the same sound as an acoustic drummer. I think they're good for piano players, because they're used to playing with their knuckles. But, just like sampled strings, it will never be the same sound. Maybe with sampled drum sounds, you can get away with it more easily, like with a conga. When you mix everything together, and the drums are there in the background, maybe you can do it. But when a sampled drum's in the foreground, you can tell right away."

Puente recently taped an HBO Latin music special with Celia Cruz, Santana, Ruben Blades, Linda Ronstadt, and Poncho Sanchez. While it's true that the enormous success that Santana had with Puente's "Oye Como Va" ruffled a few feathers in the Latin old guard, Puente was thrilled to see his music reach wider audiences. "People who followed my music would hear the song and say, 'That's not the way you do it.' Maybe they were saying that to make me feel good. But my opinion is if Santana is playing for audiences maybe ten or twenty times bigger than Latin audiences, it means all the more people are listening to our music, because they're still playing Latin, so it's good for us. A lot of the kids who listen to Santana have parents who listened to my music, so a lot of them heard my music in their homes. I recorded my tunes over ten years before Santana did, but they're the ones who got the hits. The only thing they added was the organ and the guitars, and the heavy drummer for a rock sound, but it really is Latin, even though Carlos Santana is a rock musician."

One of Puente's recent projects is writing music for the soundtrack of an upcoming *Dick Tracy* movie. And while he tours extensively with his eight-piece ensemble, he says he wishes he could take his big band on the road more often. "Travel costs are high, but I love my big band. It's where my roots are, and where I get my excitement. But I'm playing better than ever, and I'm getting recognition, which is beautiful, and spreading the music around, which is nice. I've paid my dues, and I'm still paying them, but my real reward is that I'm making people happy."



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

MOVING TO A NEW ADDRESS?

New Address

NAME: _____

ADDRESS: _____

CITY: _____ **STATE** _____ **ZIP** _____



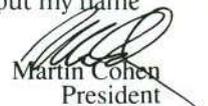
Luis Conte, Carol Steele, Martin Cohen and Roger Squitiero backstage at the Bottom Line, NYC.
Photo by Joe Pignato

“I personally stand behind every LP[®] product. That's why I put my name on the label.”

After over 25 years of building percussion instruments for the world's rhythm makers, I still consider it essential to thoroughly explore, understand, and satisfy their changing musical needs. Being a fixture backstage at the world's major performance venues, I carefully listen to artists' - their compliments and criticisms, in an effort to satisfy their every need.

While my company has grown to become the world's leader in percussion by continually improving and inventing products to satisfy changing needs, my love for the music and determination to produce the highest quality percussion instruments hasn't changed.

I personally stand behind every LP product. That's why I put my name on the label.


Martin Cohen
President



LATIN PERCUSSION, INC.

160 Belmont Ave., Dept. 610, Garfield, NJ 07026 USA
Send \$3 for full color catalog and latest newsletter

by Emil Richards



Studio Mallet Parts

Back in November 1988, I did a four-day call with composer Charlie Fox for the film *The Cods Must Be Crazy: Part II*. There were four percussionists plus a drummer on this call. It was African- and Latin-influenced rhythms, so naturally we had Alex Acuna and Paulinho DaCosta doing most of the hand drumming, with Bob Zimmitti playing hand percussion and mallets. I did most of the marimba and bass marimba parts, and Steve Schaeffer was on drums.

Alex Acuna mentioned to Charlie Fox how authentic his Latin- and African-flavored parts were, and Charlie mentioned that he grew up in New York City playing piano in the Latin bands and played and wrote for Ray Baretto's band, so he felt comfortable doing this score. The music was fun to play, and it was quite a challenge. Besides the standard percussion effects and mallets,

Fox wrote for bass marimba, boobams, bass boobams, crotales, bata drums, talking drums, walking drums, rhythm logs, udu drums, seupo rattles, ahatsi rattles, and drums from Senegal, Nigeria, and the Congo.

The type of film commonly used in theatrical movies is 35mm, which is run at a speed of 12 frames per second. We use this as a basis for our click tracks. A 12-frame click utilizes a ratio of 12 frames per second to 12 beats per second. Since a 12-frame click corresponds to 120 on a metronome, much of the music we record is usually, though not always, on a 12-frame click. The following cues should all be played at 120 on a metronome to get the approximate feeling of the tempo we recorded them at. It will also help to play along with the click to get used to playing with a 12-frame click going on, while trying to make the music swing and not dropping a beat, or getting ahead or behind the click. For timing purposes it is imperative not to drop a beat while playing along with the click, or your whole picture is off! Remember that there was not only percussion on these calls, but an entire orchestra of violins, violas, basses, french horns, trombones, trumpets, reeds, piano, electronics, Fender Rhodes, guitar, and drums. One *advantage* to using the click track is that you don't have to look up at the conductor too often—only for reassurance with things like changing meters.

The mallet parts that I played on these cues were mostly marimba and bass marimba. In some cases, I used a 4 1/2-octave marimba on cue M-94 and played all the parts on a regular marimba. Note how the part alternates from treble to bass clef, and how in bars 31 through 38 both treble and bass clefs are used together, as in a piano part. At 120 on the metronome this part had me huffing and puffing, and it was fun to work that hard on a studio cue!

The bass marimba part on cue M-91 is interesting, and shows what the bass player has to do most of the time. This was also fun to play. You just never know what you will run across in studio playing, or with studio parts. There aren't many mallet books around to teach or show these musical examples, so I hope most of you mallet heads reading this will keep these as part of your reading and musical practice.

By the way, I recently gave a clinic on studio techniques in Hollywood to approximately 40 percussionists, and it was surprising how all of them were at least 15 minutes late for the start of this clinic. I cannot stress enough how important it is to be on time for studio calls—or for any other types of musical engagement. It shows a lack of respect for your fellow players, and it gives a bad reputation to the people who are hiring you. I can remember a leading jazz guitar player who had to pay a 75-piece orchestra one half hour of overtime for his being 25 minutes late, and his reputation was marred by this tardiness for the remainder of his Hollywood career. I feel I must mention this to remind all musicians the importance of being interested and on time. It can help to ensure your longevity in the studios.

PERCUSSION 1,2,3,4

- 1. MARIMBA
- 2. AFRICAN DRUMS (OR SHAKERS)
- 3. 4 AFRICAN DRUMS

THE GODS MUST BE CRAZY II

M-94

(MARIMBA) (AL-FINE)

1

2-3-4

5

6

7

8

9

10

11

12

13 (10 PERC DR. OR SHAKERS)

14

15

16

17

18

19

20

Rec 1-2-3-4

2.

(MARIMBA) (AL-FINE)

1

2-3-4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

(1)

(2)

(LITTLE LIGHTER FEEL)

21

22

23

24

25

26

27

28

PERCUSSION ①②

THE GODS MUST BE CRAZY II

M-91

(BASS MARIMBA)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

(cue) → 17 18 19 20

(cue) → 21 22 23 24

(cue) → 25 26 27 28

(cue) → 29 30 31 32

(cue) → 33 34 35 36



Letting Go: The Mental Side Of Drumming



Throughout our lives we are faced with a common dilemma. How do we realize our dreams and ambitions, the goals we make for ourselves, during our brief time on this planet?

We are all well aware of the mechanics of becoming good drummers: the importance of good technique, solid time, quality instruments, etc. What is most often overlooked, however, is a much more sophisticated and complex part of drumming. That is, what is going on inside our heads as we flail away at the drums. In other words, the *mental* side of drumming. This is something I can't stress enough, as our success as players is largely dependent on the development of our mental skills.

If we plan on becoming good drummers, and aspire to greatness in music, we must become good managers of our mental abilities, piloting our musical lives in much the same way as a ship's captain must pilot his ship. Let's look for a second at a good captain's duties.

First, a captain charts his course, makes plans and preparations, and then executes them in order to reach his final destination. However, any smart captain knows that things don't always go as planned. Unexpected storms or any number of circumstances over which he has no control can pop up at any time. His ship could have mechanical failure, or the crew he was depending on could become ill or injured. This is when the captain must go beyond the normal call of duty and use all available resources to deal with the obstacles in front of him. Should he fail, his ship will be hopelessly lost at sea.

This is when we find out how good our captain is, how inventive and clever he can be. A smart captain will thrive on the challenge given him. Rather than giving up or taking a losing attitude, he will see the challenge as an opportunity to use all of his training, experience, and creativity to overcome these obstacles in order to reach his destination.

In this way, we too must become captains of our lives, doing all that is possible to lead our musical journey in the direction we wish to take it—all the while relishing the challenges and obstacles that we encounter along the way. How do we prepare ourselves? In this and future articles I will give you some basic concepts, ideas,

and techniques commonly used by musicians as means of mentally coping with today's competitive music world. These concepts are not any big secret, nor are they unique to the world of drumming. Mastering them will assist you in other areas of your life as well. Indeed, anyone with enough desire and perseverance can learn these skills. You must be willing to make the effort.

Visualization

The first step in achieving any goal is to get an idea of what it is we are trying to attain. Nearly all of us at one time or another have seen a favorite drummer in person and have been inspired by the experience. At moments we actually forgot completely about ourselves and got caught up in the excitement, feeling the power of the music, the surge of the rhythm, the sheer exhilaration of being alive. Indeed, for a brief second we may have imagined ourselves actually being the drummer we were listening to, playing the perfect solo or fill at the right time, being in a massive groove with the band and the audience. In this process our mind is taking millions of mental images, pictures that go right into our body and psyche—without our even being aware of it. These pictures are the birth of our charted course. We visualize ourselves succeeding at playing the drums; our destination has been envisioned. Now we can begin preparations for the journey.

If we develop ourselves properly, there is a good chance we will realize our full potential and be on the bandstand ourselves someday, letting all that beautiful music travel through us.

Letting Go Of Ego

Take the following scenario: After seeing another drummer play something you previously didn't understand, you sat down to play in the same style, and actually sounded just the way you had imagined, yet you hadn't previously analyzed anything on a technical or intellectual level. Has this ever happened to you? That is your inner self working at its best. You just turned off your thinking mind, and your inner self took over. But wait a minute, an hour, or a day later, and you couldn't begin to execute the same idea in the same manner. After "thinking" about it, you became clumsy

and seemingly uncoordinated, becoming more frustrated as you tried harder.

This process is usually accompanied by some little conversation with yourself: "Okay, right hand hit the cymbal. Tighten up that grip in the left! More hi-hat, that's it, pick up the tempo. Am I rushing? Oh no, should I accent beat 2 or beat 3? C'mon, I could do this before!" This is your "thinking mind" or "ego" getting in the way. Trying to analyze everything you play as you play it is like trying to think of the spelling for each word you use in a conversation. Pretty soon you would forget what you were talking about. And in music you would forget the nuances of the song you were playing, maybe even forget what song you're supposed to be playing! Being angry with yourself only makes things worse. You must learn to let yourself be, and react to the music. You will play much better.

We have two opposing forces at work here: inner self and ego. Our ego is constantly in judgement of our actions, always telling our inner self what kind of job it's doing. Our inner self is always there struggling to do what it wants without interference from the ego. Eventually, a kind of inner war erupts, causing all sorts of angst. I always thought drumming should be fun! Surely, this is not my idea of having fun!

If we are going to get around this obstacle, these two selves have to be trained to work together. In fact, in music there is very little use for our thinking mind, except to act as an observer, like an umpire in a baseball game, calling each pitch as he sees it. Ideally, the umpire simply calls a ball or strike; he doesn't get involved in the emotions of the game. Likewise, we should let our thinking mind tell us if what we are playing is working with the music, without getting caught up in whether we are great or terrible. Then we can "let go" of our egos, and all the drumming skills we have acquired will just flow right through us. When we are playing our best, our inner self just takes over. It almost feels as though someone else is playing for us!

Dealing With Distractions

One of the most important aspects of drumming is learning to concentrate. This means being in the "here and now," seeing the true nature of what goes on around

you, keeping a clear and calm mind.

When we sit down to a practice session we cannot possibly be productive if we are preoccupied with "ifs." "If I learn this right, my teacher will give me a good grade. If I play this real fast, everybody will think I'm an incredible drummer. If I get this tune learned, I can pass my audition, and be in a famous band, and make a million dollars...."

The fact of the matter is that we can only do so much in each practice session, so don't give these distractions the power to upset you. Calm down, listen to your breathing, enjoy yourself, let go of your worries. Drumming is the oldest element of music in the history of man. It is the most natural thing a human can do. Keep your thoughts simple. Try to become one with the drumsticks. By this I mean that the drumsticks should feel like an extension of your hands. The sound of the drums and cymbals becomes all-consuming. Let the music be your focus.

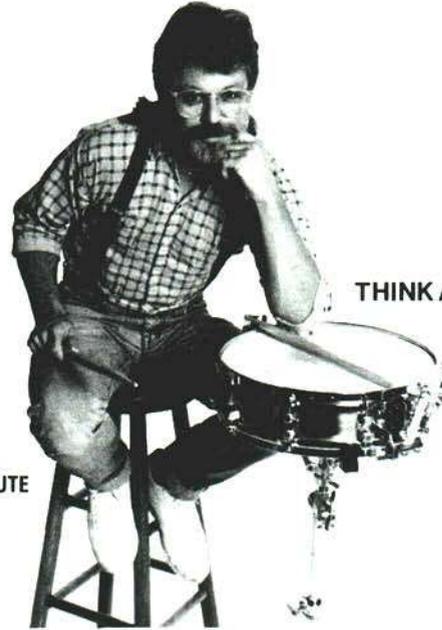
Another distraction is the tendency to over-analyze. We can overwhelm ourselves with too many details. Basically, if it feels right, it is right. Let your instincts guide you, they are seldom wrong.

For example, if your rolls are uneven, perhaps you only need to watch yourself in the mirror for a second. Look! You're lifting your right hand much higher than your left. A simple awareness of this habit could be all you need to correct the problem. Some students, however, would take out a ruler and measure the height of each stroke, try to make a thousand corrections in their grip, and get the opinion of five teachers, who might give the student five different criticisms of his technique. This student is now overwhelmed with confusion. He also suffers from low self-esteem—feeling that he'll never improve—and gets discouraged by the task in front of him.

Concentration is tricky. If you try too hard it never comes. It really has to be a "letting go" process in which things around you not having to do with music just fade away, and your focus on the beat becomes very intense. Then, and only then, playing becomes effortless. It is one of the most beautiful experiences of being alive. When it happens, it seems like you can play anything you desire. "Let go" so that your inner self can get to work.



NEED NEW STICKS?



THINK ABOUT IT

RALPH HUMPHREY
DIRECTOR (P.I.T.)
PERCUSSION INSTITUTE

RimSHOT™

PREMIUM HICKORY DRUM STICKS

RIMSHOT AMERICA VAN NUYS, CA 818 782-8848
IN CANADA: RODAM DISTRIBUTING LTD. 416 656-8462

Glenn Weber Drum Shop

Housing the
New Jersey School of Percussion

Lessons • Sales • Service

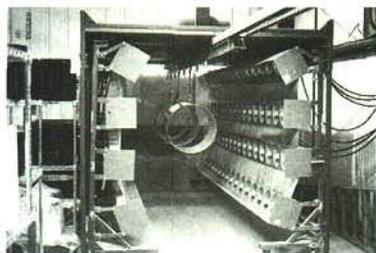
Special Savings
on Drum Sets, Congas
and Cymbals!

16 Northfield Ave., West Orange, N.J. 07052
(201) 736-3113

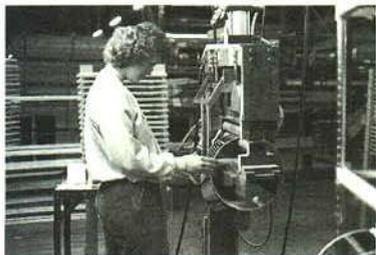
A Solid PLAYER

Richie Hayward

SOLID PERCUSSION, Inc. ■ P.O. Box 511 ■ Watsonville, CA 95077



Painted or stained shells are cured under infrared lights in a carefully controlled process.



Plastic coverings are carefully measured and cut, then machine-rolled onto the shell for a tight wrap.



The bearing edge of each shell is shaped, sanded, and finally finished with paraffin wax—all by hand.



Many unique multi-drill machines like this one are used to drill the holes for the various hardware fittings each shell will receive during final assembly.

we drop the bladder inside the mold and let the shell air dry for approximately 45 minutes.

"We make 6", 8", and 10" toms and bongos using the same principle, but with two differences. Because of the tight diameters involved, the veneers for those shells have to be pre-soaked the night before, so that they're flexible. Then we let them dry overnight in hoops. Another difference is that these molds are hydraulic. There is a cylinder on the bottom that pulls a lead piece down to hold the shell in place."

Following the molding process, shells are cut to size. The saws used for this operation have two blades and a place for the shell to be mounted in between. The top and bot-

tom edges are cut at the same time, guaranteeing parallel playing edges. Hand and machine shaping and sanding operations smooth the edges, which finally get treated with paraffin wax to create Ludwig's ultra-smooth "feathered" bearing edge.

The outsides of all shells are sanded smooth. The insides of *Classic* and *Super Classic* shells are also sanded, in order for them to be finished on the inside with a stain or clear lacquer. Following the sanding process, the shells go into a preliminary finishing area. Some receive clear interior finishes, others have their exteriors stained, and still others receive base coats of solid colors. The painting of bass drum counterhoops also takes place at this stage.

The final finishing of stained or lacquered shells takes place in the company's latest investment: a new spray booth that is completely con-



A technician checks one of the dozens of machines involved in the shaping, molding, and assembling of Ludwig's drumheads.

taminant- and dust-free due to total airflow control. Bob is especially proud of the new colored finishes Ludwig is offering.

"We've got red, black, and white catalytic urethane finishes now—which are much more durable than lacquer—along with natural maple and mahogany stains. And we now offer *Charcoal Shadow* and *Flame Shadow* in our new pressure-dyed process. That process literally infuses the dye into the maple veneer that goes on the outside of the shell. Since the color goes right through the first layer of wood, it's very deep and incredibly durable."

As their final finishing step, the colored shells are placed in a special booth lined with infrared lights. The intensity of these lights is carefully controlled, and the banks alternate so that the shells are never subjected to too much heat in any given area.

Determining what the public wants in the way of drum finishes is a difficult and expensive undertaking. As Bob says, "We have to balance the number of colors we offer versus marketing demand, keeping cost-effectiveness in mind at all times. It is a big investment. When we do decide to offer a finish—as you can see by everything that goes into ours—it better be the *right* finish."

Finished shells leave the wood shop for the assembly area via a conveyor system employing moving rubber-covered hooks—a convenience made possible by the one-story layout of the Monroe plant. Once they reach the assembly area, they become stock to be drawn from to meet customer orders. Bob describes what happens at this point:

"The assemblers will pick the proper shells to build an outfit to whatever configuration was ordered, and put them on a numbered truck. From that point on, those shells stay together throughout all the assembly operations. If it's to be a pearl-covered kit, a technician picks the proper color of pearl and cuts it to size for the shells. Then the wrapper puts double-stick tape on the end of the sheet of pearl and just rolls it around, making sure it's square as it comes around the shell. Then an adhesive is applied to the 2" overlap. In the event an individual wants to recover the shell, the covering is fairly easy to remove, since the only thing holding it to the shell is that tape. It's not glued all the way around because drummers do like to change coverings, and if ours were glued with the adhesive we use, you'd practically destroy the shell if you tried to take the cover off.

"After the covering is applied, a tag is put on each drum. In the case of a customer order, it would have the order number, customer name, the outfit or configuration, the identification of that particular drum, what types of heads, and anything special required on that drum, such as a right or left mount. This all goes into a document we call a 'traveler,' which accompanies the truck full of drums from operation to operation. From this point on, each person who handles that drum is required to sign off for his or her step. We have a lot of employee accountability here."

In the next assembly operation, the drums are drilled for tension casings, using drill presses calibrated for six, eight, ten, or twelve lugs. Dialing up the number of lugs causes the machine to evenly space the holes around the circumference of the shell. The shells are then drilled for bass drum mounts, bass drum spurs, tom mounts, leg holders, and logo/vent holes. Snare beds are also cut on wooden snare drums at this point. The drums next move to the parts assembly area, where technicians de-burr all drilled holes, and then mount the lugs and all the hardware, including drumheads and hoops.

Following assembly, the drums go to the Order Auditor, who audits the order for color, drum sizes, mounts, etc., to make sure everything is the way it should be. Then the drums are cleaned and bagged for packing. Before the drumkit goes to packing, the same person audits that order one more time (to make sure nothing was misplaced in cleaning and everything went back on the same truck), then signs an audit slip that goes in with the drums. Then the drums go down to packing, where even the packer is required to sign off on the traveler. Then it gets stapled to a copy of the original order and filed, so if there is a problem and the order

comes back to the factory, there is accountability even after the fact.

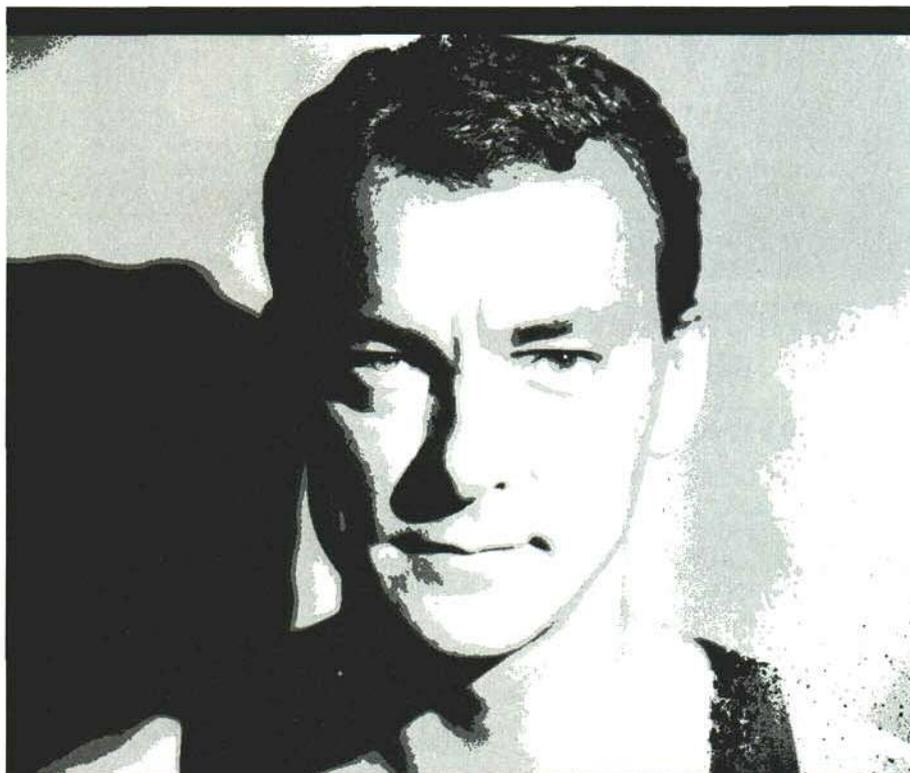
Hardware made to Ludwig's specifications is now imported from Taiwan as an economic measure. But Ludwig adds a personal touch. As Bob explains, "We unwrap and assemble it to make sure it is 100% functional. Every piece that comes in is inspected, cleaned with alcohol, and then repackaged in one of our boxes."

Ludwig builds accessory items in the Monroe plant, including bass drum beaters, sticks and mallets, brushes, sleighbells, and the legendary *Speed King* pedal. Another large operation involves the manufacture of drumheads. Bill Ludwig, III comments on the Ludwig drumhead line. "Our heads aren't as visible as some other brands in stores, because a lot of people don't stock them. But they still *sell* them; they get requests for them and order them. Ludwig heads are fundamentally different from those of other companies who make their heads by glueing them into a single channel. We roll our heads around an inner-channel locking bar. The head and inner bar fit into an outer channel. They get press-fitted into one another, rolled over, and crimped. So theoretically, as you put more pressure on the head, it's putting more pressure on the bar, which tightens the grip on the material. In a marching situation with other companies' heads, the glue cracks

and they pull out. Our heads get tighter as you apply more pressure, which makes for a better head. It's a better mounting system."

Bob Britton outlines the head-making operation. "We buy *Mylar* on a roll, then cut it into squares that must be die-cut into a circle for each different size of head. We also conduct several milling and molding operations to create the inner and outer channels out of aluminum stock. An operator wraps the edges of a circle of *Mylar* around an inner channel, fits it into an outer channel that is cut to size, rolls it over and crimps it on the machine, and you have an assembled head. Our *High Torque* marching head uses a steel inner channel instead of aluminum. The aluminum outer channel presses against the steel, giving a very tight fit."

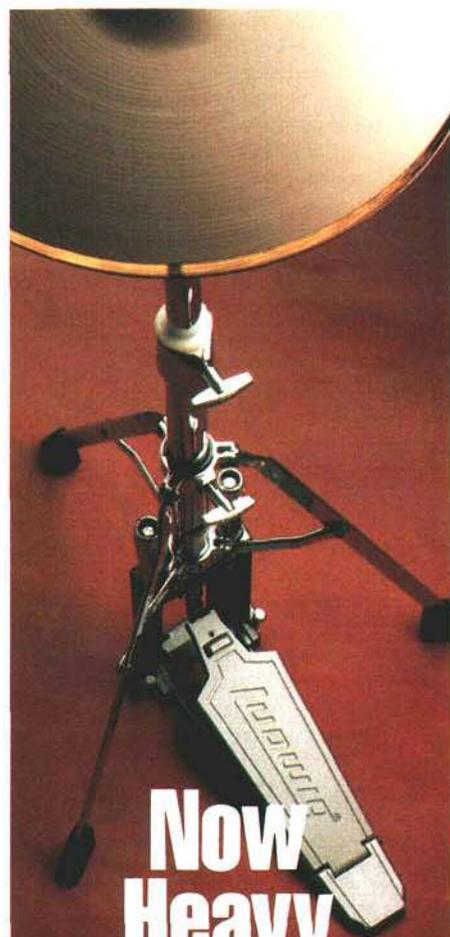
The balance of Ludwig's Monroe facility is devoted to shipping and receiving, spare parts distribution, research & development, endorsing-artist support, and a thousand and one other jobs that a major drum company must undertake in order to do business. It's a big operation that functions smoothly and well. But despite its size, one never loses the impression that the "personal touch" is involved at every stage of Ludwig drum production.



A *Solid* PLAYER

Neil Peart

SOLID PERCUSSION, Inc. ■ P.O. Box 511 ■ Watsonville, CA 95077



Now Heavy Hitters Can Take A Lighter Stand

Classic stands give you muscle without mass. How? Sturdy construction *without* double bracing—in snare and cymbal stands, boom cymbal, hi-hat and double tom stands. So visit your Ludwig dealer and hit the road with *Classic stands*. They'll save your strength for rock 'n' roll.

LUDWIG

A Selmer Company
P.O. Box 310 • Elkhart, IN 46515

the same piece of raw stock will not be identical in pitch. Our technician listens to each bar he cuts right off of the raw stock. If it doesn't have enough resonance to go on to the next tuning operation, he'll reject it right there. We can't recover anything on the material that we've already paid for, but we certainly don't want to put more labor into a bar when it's not warranted. And the fact is, probably 50% of what he accepts at this point will be rejected farther along in the tuning process.

"Rosewood bars must be tuned one by one, by hand. Our technician cuts the arch in the bar with a band saw, pretty much by eye and by experience; there are no gauges for that. It's important that the arch be cut as centrally in the bar as possible, so when the bar vibrates it does so evenly. Each time he cuts a bit of material off, he checks the bar against the strobe. He's not only tuning a fundamental frequency, but he's tuning overtones as well. You can imagine that when we're making 25 to 50 sets of bars by hand for instruments that have 52 bars each, it's pretty time-consuming and labor-intensive."

After the bars are rough cut on the band saw they go to yet another tuning operation. Each bar is hand-sanded to smooth it out and bring the pitch down a little flatter yet. Bill Ludwig, III points out, "It's important to allow a certain amount of time to elapse between each tuning operation on the rosewood bars, because when you cut

the bar it releases certain stresses, and when you sand it, the bar heats up a little bit. So we put the wood bars in a temperature- and humidity-controlled room for 72 hours to let them stabilize before we do the final tuning."

Ken continues, "The final tuning is done according to specs for every bar on every instrument. The technician uses a small hand-milling tool to take off minute amounts of material, checking the sound against the strobe with each tiny change. We try to tune each bar right on, but our tolerance is plus one hundredth of a tone. I want to stress that we don't just take the bars for our rosewood instruments indiscriminately from batches of the various

sizes. They are put together and finished as sets, so that each set is perfectly balanced within itself. Each set will have its own character, due to the nature of the wood."

After the final tuning and curing, the rosewood bars receive a light sealant stain. This is a change from past years, when rosewood was stained very dark. According to Jim Catalano, "There was a concept that knots or wavy grain within the wood meant that it was a bad bar, but this wasn't really true. Thanks to people like Leigh Stevens, who have expelled that particular myth, we can put a light stain on the bars and expose the true beauty of the rosewood."

Musser also offers instruments made of a synthetic material called *Kelon*. Ken ex-

GET OUT OF THE WOODS

INTRODUCING THE SHARPER, LOUDER, MORE EXPLOSIVE SOUND OF STINGRAY'S FIBERGLASS DRUMS.

All Stingray Drums are made with fiberglass shells. Our Fibretonic drums produce an unparalleled powerful and brilliant tone quality. From subtle taps to your meatiest kicks, Stingray's projection is superior.

Unlike wood shells, Stingray's Drums are not affected by moisture and other weather conditions. While wood shells contract, expand, dry out, warp and crack, Stingray Drums repel the elements and keep their consistent tone quality for life. We guarantee it.

Add our top quality Die Cast Lugs, and you've got a maintenance free,

incredibly dynamic kit for life.

Stingray - the ultimate celebration in instrument perfection.

For more information please contact your local dealer or Stingray Percussion at (407) 848-4489.

Stingray
PERCUSSION

834 W. 13th CT. RIVIERA BCH., FL 33404

MODERN DRUMMER

CONFUSED ABOUT YOUR SUBSCRIPTION?

We're not perfect, and mixups can occur.

If you're at all confused about your subscription or renewal, just call an

MD Service Rep at

1-800-435-0715

(Mon - Fri 8:30 AM - 4:30 PM CST)

In Illinois call

1-815-734-6309

For Immediate Assistance.



PERCUSSION PARADISE

"Drums Galore
Everything Your Mind
Can Imagine and More"

PROFESSIONAL INSTRUCTION BY:

JOE MORELLO

FRANK BELLUCCI

&

JIM CHAPIN

• PERSONALIZED SERVICE •

(718) 667-3777

MAIL ORDER WORLDWIDE

203 Old Town Rd.,
Staten Island, NY 10305
Send \$2.00 for 40 page Catalog.

Paradise Awaits You!!



DCI MUSIC VIDEO



PETER ERSKINE
EVERYTHING IS
TIMEKEEPING

A wealth of ideas and information plus incredible performances featuring John Abercrombie and Marc Johnson. Peter demonstrates the jazz ride pattern, ride cymbal technique, basic jazz independence, improvisation and composition on the drumset and more. Booklet included.

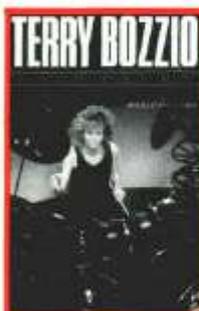


DAVE WECKL
THE NEXT STEP

Dave concentrates on time playing, constructing a groove, beat displacement, (playing backwards), cymbal technique, phrasing, creating a drum part, playing in odd times, and soloing. This video also features three songs from *Contemporary Drummer + One*, a latin groove, and some fantastic solos.

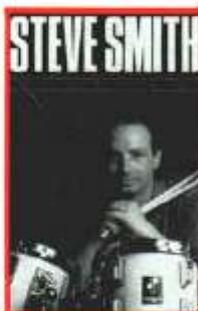
BACK TO BASICS

Dave outlines his philosophy and technical approach to the drums, covering stick control, foot technique, brushes, and independence. He also performs with several tracks from *Contemporary Drummer + One* and plays some explosive solos.



TERRY BOZZIO
SOLO DRUMS

Terry presents his overall approach to the drum set starting with an incredible solo that he breaks down section by section, explaining each technique used. He also covers double bass drumming, hand technique, 4-way independence, and offers a study of his drum part for *U.S. Drag*. Booklet included.



STEVE SMITH
PART ONE

Steve describes and demonstrates methods for developing time and meter and his basic approach to rock and jazz. This video also includes some incredible solos and performances with Steve's group Vital Information. *Best Music Instruction Video of 1987* (American Video Awards). Booklet included.

PART TWO

An exciting follow-up with invaluable tips on double bass drumming, developing creativity, soloing, and creating a drum part. This video includes rare in-concert footage of Steps Ahead, plus great performances by Vital Information. Booklet included.



ROD MORGENSTEIN
PUTTING IT ALL
TOGETHER

Rod discusses how to develop versatility, creating a drum part, techniques for playing in odd time signatures, and his approach to ghost strokes and double bass drumming. On-screen graphics included.



STEVE GADD
IN SESSION

Presents 90-minutes of incredible music and dialogue by Steve Gadd with Will Lee, Eddie Gomez, Richard Tee and the late Jorge Dalto. This classic video will give you a behind-the-scenes look at masters at work as they arrange tunes, work on grooves, and play funk, latin, reggae, shuffles, and ballads.

UP CLOSE

Steve discusses his influences and demonstrates some of the classic drum parts that he has played on hit records like "Fifty Ways to Leave Your Lover." In addition to playing some great solos, Steve shows how he applies rudiments to the drumset and demonstrates his bass drum technique.

WE SET THE STANDARD.

VIDEOS

- PETER ERSKINE, *Everything is Timekeeping* w/booklet (85 min.) \$49.95
- DAVE WECKL, *Back to Basics* (72 min.) \$39.95
- DAVE WECKL, *The Next Step* (80 min.) \$39.95
- TERRY BOZZIO, *Solo Drums* w/booklet (55 min.) \$39.95
- STEVE SMITH, *Part One* w/booklet (55 min.) \$39.95
- STEVE SMITH, *Part Two* w/booklet (54 min.) \$39.95
- ROD MORGENSTEIN, *Putting It All Together* (60 min.) \$39.95
- STEVE GADD, *In Session* (90 min.) \$49.95 **New Price!**
- STEVE GADD, *Up Close* (60 min.) \$39.95 **New Price!**
- Latin American Percussion w/booklet (45 min.) \$39.95
- Zildjian Day in New York (45 min.) \$39.95
- JOE FRANCO, *Double Bass Drumming* (52 min.) \$39.95
- KENNY ARONOFF, *Laying It Down* w/booklet (60 min.) \$39.95
- Snare Drum Rudiments w/pamphlet (30 min.) \$29.95
- DAVE SAMUELS, *Mallet Keyboard Vol. I* (60 min.) \$49.95
- DAVE SAMUELS, *Mallet Keyboard Vol. II* (40 min.) \$49.95 Pair: \$89.95

AUDIOS

- DAVE WECKL, *Contemporary Drummer + One*, 90-min. cassette, 40-page book, charts \$32.95
- ROD MORGENSTEIN (each includes two 60 min. cassettes and book)
 - Grooving in Styles/Filling in the Holes \$24.95
 - Odd Times \$24.95
 - Double Bass Drumming \$24.95
 - All Three Morgenstein Packages \$69.95
- DANNY GOTTlieb, *Drumming Concepts* (two 60 minute audio tapes) \$21.95

Make check payable to: **DCI MUSIC VIDEO INC.** 541 AVENUE OF THE AMERICAS, NY, NY 10011
Add \$4.00 postage and handling per order (\$5.00 per tape outside U.S.) N.Y. State residents add 8 1/2% sales tax. Allow 2-4 weeks delivery. **PAL** available-add \$6.00 per tape.

To order by phone: 1-800-342-4500 Mon.-Sat. 10AM-9PM EST **In New York State: (212) 691-1884**

Name _____ Address _____ City _____

State _____ Zip _____ Country _____ Phone _____ **Beta** **VHS**

Mastercard/Visa   (circle one) Card# _____ Exp. _____ Sig. _____

In Europe: Music Mail Ltd., 142 Cromwell Rd., London SW7 4EF, England Tel: 01-857-6309
In Canada: Orders must be paid with International Money Order or check drawn on a U.S. bank

MD 04/90

Available at your local music dealer.



plains the nature of this material. "Kelon can be generally termed as a fiberglass material; it has a very high glass content. It was never intended as a substitute for wood, but rather as an *alternative* to wood. It has a brighter, more resonant sound, is less expensive than wood, and is also much more durable—making it very attractive to the educational market.

"To tune our *Kelon* bars, we use a sander to remove a specific amount of material. Then a technician checks each bar against a strobe tuner to make sure that it's about one full note sharp from its eventual pitch. We have another hand operation that will smooth the bar down and bring the pitch down a little flatter yet. *Kelon* bars are not hand-sanded, because of the nature of the fiberglass. We have a pneumatic tumbler in an isolated room in the warehouse where we tumble the bars to remove all excess material."

Just how durable is *Kelon*? Ken replies, "We did an experiment when we first introduced *Kelon*: We took a rosewood bar and a *Kelon* bar and shot at each with a .38 caliber pistol. It split the rosewood bar in half but barely dented the *Kelon* bar—and didn't affect the tuning!"

Most mallet instruments rely on a series of metal tubes called "resonators" to help give tone, resonance, and projection to the sound of the bars. Musser's resonators are made of aluminum tubing. Ken outlines the construction process. "We start by cutting the tubing to predetermined lengths,

depending on what instrument we're making. The Musser trademark for years and years has been the mitered-cut tube. On the accidental scale on most of the concert instruments we still use that mitered cut—which, contrary to popular opinion, doesn't project the sound any better, but does give a nice look. We cut everything from 5"-diameter tubing for some of the larger instruments down to 1 1/2". The tubing must be slightly larger in diameter than the width of the bar. Because of the nature of the instrument in the low ranges, we've found it necessary to add material to some of the tubes and make them an elliptical shape. A round tube would have to be much longer to resonate the same note.

"Once the tubing is cut we de-burr it, then stamp holes in it to match up with metal strips that hold the whole resonator set together. It's important that those holes be in the same place on every tube—especially for vibes, which also have slots in the tubes to accommodate the rods that spin the resonator disks. Those slots have to line up, too. At one time this used to be done by hand, but now we have a lot of custom-designed machinery that takes care of it.

"Next, a technician rivets the tubes and the mounting strips together. Then he'll set up the bracing. This is all put on one-by-one, by hand. Small aluminum caps must then be installed in the resonator tubes to determine the tuning and tonality of the bar and the quality of the resonance. Large

steel tuning gauges have been created for each instrument to pinpoint the exact location for the cap in each resonator tube. The caps are made a few thousandths of an inch oversized for each tube and press-fitted in; they don't need to be fastened by any mechanical method."

Bill Ludwig, III explains the importance of these caps. "If any of the resonator caps are in the wrong position, the bar will have no ring time or tone at all. People will say 'That's a bad bar,' when really it's the tuning of the resonator that's off."

After the caps are in and the resonator sections have been assembled, they are cleaned and painted. They are then moved to the final assembly area, where individual components—bars, resonators, frames, motors (for vibes), etc.—are combined to create finished instruments.

Most of the larger parts of the instrument frames are purchased from outside vendors. But Musser makes several smaller items, such as parts of legs, brackets, etc.—partly to maintain quality control and partly because these parts are unique to the instruments and could not be obtained from industrial sources anyway.

The word "assembly" might indicate simply putting a number of pieces together. But Ken points out that it's a delicate process, involving a lot of hand work. "For example, the support posts for the bars have to be inserted with a fixture on a pneumatic press, one by one. Additional hardware for mounting the resonators, de-

IT'S A WRAP!

Get a better grip with Stick-Rapp™

- Non-sticky
- Easy to apply
- Reusable & washable
- Pre-cut to precise lengths
- One package wraps four sticks
- Soft, comfortable, non-slip grip
- Mix & match colors for visual excitement
- Apply to any wood or synthetic drumstick

Wrap your hands around new Stick-Rapp soft grip tape from Pro-Mark. Available in 8 exciting solid or check colors.

Our reputation is in your hands
pro-mark®

Available at the best music stores or order direct. Send \$6 each (includes shipping & tax) to Pro-Mark Stick-Rapp 10707 Craighead Drive · Houston, Texas 77025 · 713-666-2525

cals, legs, all have their separate operations. I'm not exaggerating when I say that our instruments are virtually custom-made, because each instrument is handled individually. There's no assembly line here.

Every completed instrument undergoes strict visual and acoustic testing. "And I really mean every instrument," says Ken, "not every fifth, or even every second. The inspector is looking for things like cosmetic imperfections in the bars, or any flaw that might affect tuning. She also listens to the actual sound of the bars to make sure that they are balanced in tonality and resonance. On vibes, she'll check to make sure that the pulsator shafts don't wobble, and that the damper bar is damping evenly across the entire keyboard. She also has a set of gauges to check—yet again—the correct placement of the resonator caps. After she is satisfied that everything is as it should be, she signs the warranty, taking responsibility for the quality of the instrument. And believe me, our inspectors take that responsibility very seriously."

The Musser factory also produces orchestral chimes, which Ken calls "the hardest things in the factory to tune—yet probably the least appreciated instruments that we make. We tune our brass chime tubes differently than we tune tone bars. Bars start out sharp and are tuned flatter by cutting material out from their middles. We can't do that on a chime tube. So we do the opposite: We start out flat and work up, by shortening the length of the tube. But the actual pitch tuning is the easy part; tonality and resonance are the hard things to get. Because the tubing wall thickness is not 100% consistent, the tube produces various pitches—not just one. What we have to do is isolate all those tones into one that the ears hear as a single note. The tuner will hit the bar in different places and then squeeze it in a vise, or eliminate material from the end, until he gets all the overtones blended in. If they're not, the chime will have a wah-wah effect caused by overtones cancelling each other out."

A few blocks away from the mallet instrument factory is the Ludwig timpani operation, overseen by production supervisor Frank Preckl. As with mallet instruments, the production of timpani involves some parts that are sourced outside and some that are fabricated in-house. Still others are purchased from outside jobbers, but require a number of machining operations before they can be used.

The first step in making timpani is putting steel reinforcing bands into each kettle. Next, the kettles are sanded, buffed, and polished in a multi-stage operation. The kettles are then sprayed with a copper paint finish on the inside and a clear lacquer on the outside. (Fiberglass kettles are sprayed copper on the outside as well.) After spraying, the kettles go to the assembly process, where tuning mechanisms, bases, casters, etc. are installed. After assembly, the timpani are fitted with heads manufactured by Ludwig in the Monroe, North Carolina

plant. Frank tunes each timpani personally, and then the tims are packed for shipping, fully assembled, in special boxes employing plastic forms and blow-in stuffing.

The hammering of the elite *Ringer* series bowls is done with an antique machine brought over from a backyard in Germany. There is a difference of opinion regarding how the hammering affects the actual sound of the timpani. Frank, who is a master craftsman but not a player, maintains that it makes no difference other than a cosmetic one. On the other hand, seasoned players have a tendency to feel that the hammering gives the timpani a bit more resonance. It may be that the actual acoustic difference could

only be discerned on an oscilloscope, but the factor of personal preference is a valid one, and creates a market for both smooth and hammered timpani.

The Ludwig/Musser operations in LaGrange don't compare in size to the massive Monroe facility. But they take a back seat to no one in their enthusiasm about their products. Jim Catalano sums it up: "A dedication to quality has been a tradition throughout the history of the company. It's because of the human aspect of our manufacturing process. There's a person watching at every step of the way."



leg•a•cy (leg'a sē) *n.* 1. heritage; birthright 2. logical line of succession 3. Remo's new drum head for the '90's and beyond 4. incorporating Reemlar (patent pending) laminated construction
adj. incredible

REMO LEGACY. A NEW AGE IN DRUM HEADS FOR THE '90'S.

ety of surfaces, each surface has a different response anyway. You get a good kick-back from a plastic drumhead, a slight kick-back from wood, and almost none from metal. But when you are moving around a drumkit the way I do, you are constantly changing your own response to match the responses from the different surfaces. To you it might sound like a finely tuned engine, but the disciplines involved in achieving this are all to do with reflexes and responses between the player and the various surfaces.

SG: You use a Paiste 602 ride cymbal, which

stands out in your kit because it is "sweet" sounding. All the other metal instruments you use are sharp or startling in some way.

TO: That is the only thing I use that sustains; everything else I use dies quickly. And the rivets in that cymbal give it a very long sustain. You can hit that cymbal, go to the toilet, come back, and it's still ringing. [laughs] I must have had it for about 14 years. I went to the factory to choose it—not that you can't get them in the shops. Paiste produces these cymbals. If you know what you want in the way of sound, you can get it.

SG: That must be the world's biggest cowbell you've got. That isn't a production model surely? Did you make it?

TO: The original idea was mine. It has a slightly gongey sound with a bit of sustain, but there are far more playing possibilities with that than with a gong. The first one I had was made with the help of the guy who was running a metalwork course at the same time I was running the jazz course at The Barry Summer School. That was in about 1970. My present one was made by some hospital patients in Germany, as part of their therapy.

SG: You are a very visual player. You use what I can only describe as tricks to strike your instruments in different ways. Your sticks go over the top, underneath; your hands seem to move in all directions at once. How and why did you develop this style?

TO: There's a reason for me doing those things: It has to do with the flexibility of the thing I'm hitting. If you hit something one way, it produces one sound, but if you hit it another way, it produces another. I want to get the full potential out of that kit, and I've been working with it long enough to know what the possibilities with it are. This stroke [Tony's hand describes an arc away from and then back towards the body] is economical. If I want to hit four surfaces with one action, I can; I don't have to make four actions. What I do have to do is to take account of the surfaces I'm hitting and the responses I'm going to get from them, which we discussed a minute ago. I know where things are on the kit, so that when I move in a certain direction with a certain stroke I know what's going to come back. I certainly wouldn't call these strokes "tricks"; they are necessary techniques for me to achieve what I set out to

LEARN TO MAKE MUSIC FROM THE PEOPLE WHO ARE MAKING IT

Drummers Collective offers you private instruction with great players like Rod Morgenstein, Mike Clark, Kim Plainfield, Ricky Sebastian, and Frank Malabe, each of whom has had years of playing, recording, and teaching experience.

We also offer regularly held small-group master classes with many top drummers such as Dave Weckl, Peter Erskine, Steve Gadd, Steve Smith, Gary Chaffee, and Kenny Aronoff.

There simply isn't a more comprehensive drum program available anywhere—we offer courses like:

- Afro-Cuban/Brazilian Rhythms for Drumset
- Studio Drumming
- Electronic Percussion
- Rock Drumming
- Theory and Ear Training
- Double Bass Drumming
- Polyrhythms/Odd Meter
- Rhythm Section Workshops

Ten Week Certificate Program

Classes are available on a short-term or long-term basis.

Plus Fully equipped practice facilities

So call or write for a free catalog and enrollment information.

DRUMMERS COLLECTIVE

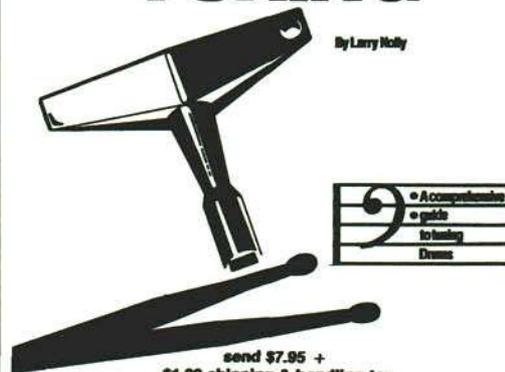
541 Ave. of the Americas
New York NY 10011
(212) 741-0091

What does a Wandoo?

BRADY DRUMS

DRUM TUNING

By Larry Kelly



send \$7.95 +
\$1.00 shipping & handling to:
DRUMSTIX PUBLISHING
P.O. BOX 9216
WILMINGTON, DE 19809-9216

MODERN DRUMMER

achieve.

SG: Watching you play enabled me to follow what you do and understand what's going on, far more easily than if I had only been listening to a record.

TO: Well, on record it isn't always easy to follow what's happening, but that has more to do with the recording quality than anything else. I've had to make quite a few strong statements over the years about where the mic's should be on my kit. What they used to do when you walked into a jazz festival was to put a mic' on the bass drum and a couple of mic's over the top of the kit. That's useless, because you are only going to get the top part and the bass drum, and you miss everything in the middle, where all the color is. So now I'm able to show people how my kit should be miked to capture the sound as I perceive it. I've dealt with that now, but this is what your point about listening and seeing provokes. In fact it would be difficult for me to think of more than a couple of records that have anything *approaching* the sound of my kit as it is acoustically.

These days it isn't so bad; engineers either know me or they know my reputation, so they listen to me. But in the early days there were a lot of problems. Listening to a playback would be a dreaded moment for me because I knew that there was going to be an argument in two minutes time. This was the way we used to live our lives!

SG: Coming back to your playing style: Watching you today it seemed to me that all four of your limbs were in constant motion. Was this a reaction to what was happening in the music at the time, or do you always play like that?

TO: This is a fundamental point about drumming. We are now talking generally about jazz players. You get "one-handed drummers" who sit on the ride cymbal all night going "ding dinga ding dinga," then every eight bars or so they do a "flippity-flip" when they're using two hands, then it's back to the ride cymbal on its own. That's one style of playing. Then there's the other one, where people are using all their limbs all the time.

The man who demonstrated this best in jazz was Elvin Jones. It's the difference between Elvin Jones and, say, Ed Thigpen. I'm not saying that either of these is right or wrong, but we have to discriminate between a way of playing in which you want to keep many elements going—and once you start doing that, it grows—or whether you want to keep the ride cymbal going and just use the rest of the kit for accents and fills. Keeping all four limbs going involves a different way of thinking. Milford Graves does it—although I haven't heard him recently—Elvin Jones, Sunny Mur-

ray, Ed Blackwell, and Pete LaRocca do it. It's a four-limbed approach; rather than having the right hand and left foot keeping time, with the right foot and left hand doing the decorating. Whichever way you approach it, the *important* thing is to have the ability to respond in a musical way to a musical environment.

SG: When I saw Sunny Murray playing a few years ago, he seemed to be playing in spasms: a few seconds of nothing followed by a few seconds of frantic activity. Murray's approach is quite different to any you have

**Thunder
from
Down Under**

BRADY DRUMS

**THE DRUM SET with
AFRO-CARIBBEAN RHYTHMS**
PARTS 1, 2 and 3

**USED WORLDWIDE AS A TEACHING/
LEARNING AID - ENDORSED BY
TOP PROFESSIONALS**

TO ORDER:
Any one part: \$11.00 plus \$1.10 P&H.
Any two \$19.00 plus \$1.50 P&H.
All three \$29.00 plus \$2. P&H
Audio tape to accompany Part 1: \$5.95

CHUCK SILVERMAN
P.O. BOX 791
San Gabriel, CA 91778-0791

9700

MULTI-PURPOSE CYMBAL STAND

"DW cymbal stands give me the strength, reliability, features and consistency I need from my drum hardware."

Larrie Londin

For a wide range of drumming situations in the studio and on the road, Larrie depends on Drum Workshop's new 9700 series Cymbal Stands.

- Tilter assembly features an oversize wingnut, patent-pending locking cymbal space adjustment, position reset handle and machined steel toothless tilter that locks precisely at any angle.
- Upper arm angle adjustment casting allows use as a straight or boom stand for convenient and flexible cymbal positioning.
- Lower sections feature large diameter, telescoping sections with memory locks and a wide base leg assembly with oversized rubber feet for increased stability.
- Now available: DW's new Snap-Lock quick on/quick off cymbal stem system.

Drum Workshop, Inc.
2697 Lavery Ct. #16
Newbury Park, CA 91320

just described. It's interesting that you have both played with Cecil Taylor.

TO: [smiles] I'd call it "working in waves" rather than "spasms." There is no one way of playing free jazz. You are working on the philosophy that the medium offers you. The object is to develop your individuality, so I'm never going to sound like Sunny Murray, and he's never going to sound like me, anymore than Art Blakey will sound like Buddy Rich. Although there are probably more similarities of style there than between Sunny Murray and me. He worked with Cecil Taylor a long time before I did, and he worked very well

with him. His way of playing within that language obviously works.

SG: How did you start working with Cecil Taylor?

TO: Free Music Productions in Berlin was doing a project in which Cecil was playing with a big band, a trio, and a series of six duets. One of the duets was with Derek Bailey, but the others were all with drummers, one of whom was me. At the same time that this was being put together, I was negotiating with some people in Italy who were interested in presenting Cecil and me together. Apparently Cecil had heard about me, and

he was interested too. So when I went to play with Cecil in Berlin, contacts had already been made. I think it worked extremely well; it was really moving! Free Music Productions is releasing a CD of it. So we continued to work. We did a tour of Europe, which happened because once it was established that we were working together other people started to respond. Then it really started to build, and we went to Los Angeles, San Francisco, Fort Worth, and New York as a trio with William Parker on bass.

It's a culmination of my desire to work with Cecil Taylor, being able to do the job when the opportunity occurred, and luck. You have to take it seriously; you don't get too many opportunities to work with people like that. It only took me 30 years! [laughs] Right from the early days, Derek Bailey and I were very much aware of Cecil's work. So it has been a long relationship.

SG: Is it different playing free jazz when the main pitched instrument is a piano, which has a percussive effect, rather than a horn?

TO: Cecil Taylor knows the value of timbre, pitch, and dynamics. Working with him, all these things are possible, perhaps more so than with a horn. They are equally in evidence when he wants them to be, but he can divert some elements to be stronger than others. But I don't consciously adapt the way I play because he's playing a piano rather than a horn.

SG: What about Anthony Braxton?

Snare Software.



No, not another new midi disk. But ZerOrings™ from Noble & Cooley. The simplest and the most effective way to dampen unwanted head ring.

Installation takes seconds. They cost next to zilch. And you can adjust them to get exactly the sound you want.

Talk to your dealer for all the details or write us at Water Street, Granville, MA 01034.



You'll be
snared
by
BRADY DRUMS

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

JOIN NOW!
THE INTERNATIONAL DRUM CLUB
sponsored by
GRANT'S DRUM CITY
SEND \$10.00 FOR 1 YEAR MEMBERSHIP AND RECEIVE

- * EXCLUSIVE DISCOUNTS ON DRUM EQUIPMENT
- * 1 PR. OF OFFICIAL G.D.C. STICKS
- * 1 G.D.C. BUMPER STICKER
- * 1 G.D.C. PICTURED CATALOG

WRITE OR CALL NOW!
GRANT'S DRUM CITY
411 EAST IRVING BLVD.
IRVING, TEXAS 75060
1-214-438-1581

TO: Anthony Braxton's approach is compositionally based, and he has a very individual style. I enjoy working with him very much; he always allows me to have my own voice in what's happening. Working with Anthony is different from working with Cecil Taylor, and it's these sort of contrasts that help to keep me fresh.

SG: The relationship between players is obviously of particular importance in your style of music. Can you cite other people who have been a strong influence?

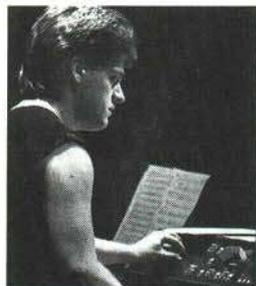
TO: There have been so *many* people that I'm a bit reluctant to name names. But Derek Bailey has been particularly close over the years. He's a philosopher, which is very important to me in music. I learned a lot working with Bill Evans. He was so good at what he did. A drummer who has been a strong influence, particularly because he is a drummer/composer, is Max Roach. Then there's Sonny Rollins. It's a long time since I played with Sonny, but when I did there was a change in my philosophy of music. This was in the late '60s, and at the time I was predicting that this would happen, but I never expected it to come from the direction it did. It was 100% because of Sonny Rollins. I was asking myself some very heavy questions, and he answered them—*purely in his playing*; it had nothing to do with speaking!

SG: How do you mean? Was it a conscious thing of following his example, or was it something more subliminal?

TO: No, it was an aesthetic thing in a way. It's a matter of being able to get all the energies working in the same direction at the same time—to have all your energies properly developed and to have them all sensitive and working harmoniously in the circumstances you are in with the people you are working with. It's the same with Cecil. Within seconds the thing is alive. It's even alive before you get onto the stage. When we're on the road, we'll practice together for two or three hours a day if we get the chance. You might find more interesting things going on there than in the performance, you never know. But it happens. Some people might call it "magic"; I don't know whether that is the right way to describe it. I don't know exactly how it happens, how all the elements manage to be in the right place at the right time. But when I can feel the ones that *I'm* in control of coming together, that's when I know that the so called "magic" is possible.

SG: Your physical ability to play must enter the formula somewhere too. Are you conscious of drumming technique while you play?

TO: To give a simple answer: The technique stimulates the emotions, and the emotions stimulate the technique. These elements are controlled by the intellect. Possibly the real formula is in the balance between the intellect and the emotions. Get that balance right, and you can achieve your artistic goals. The closer I can get to that, the closer I feel I am to answering the questions I am constantly asking.



BERKLEE'S HOTTEST IN THE SUMMER.

If you're looking to improve yourself this summer, Berklee's the hottest place to be. Because from July 8 to August 10, 1990, the *Berklee Summer Performance Program* comes alive with music.

Private instruction, group playing in performance labs, and mixed instrumental/vocal ensembles are accompanied by classes to improve hearing and reading abilities. The rhythmic, melodic, and harmonic bases of contemporary jazz/pop/rock styles are examined as they relate to playing, singing, and improvising on your instrument.

Live performances, visiting artists, interaction with fellow student musicians, and visits to Berklee's superb technical facilities—music synthesis labs, recording studios, film scoring labs, and home recording studio—will open new vistas in the many aspects of contemporary music available to you.

You can link up with a lifetime of musical experience through the *Berklee Summer Performance Program*, an exciting blend of playing, studying, and other musical interaction presented by Berklee's regular faculty of music professionals. All learning experiences are offered at varying skill levels accommodating high school and college student musicians and young emerging professionals.

For complete information, call toll-free: 1-800-421-0084, ext. 8008 (9 a.m. to 5 p.m. EST). In Massachusetts call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. 8008, 1140 Boylston Street, Boston, MA 02215.

Berklee

COLLEGE OF MUSIC
Where careers in music begin.

Mastering The Toe Pivot

MUSIC KEY



One of the more interesting methods for playing *fast* double strokes on a single bass drum involves the toe pivot in conjunction with the heel-up technique. The toe pivot was made popular by Steve Gadd a few years back. Dave Weckl is another player who has mastered the technique, and is one of many leading drummers currently using it.

The major advantage of this technique is that it allows you to execute fast, precise double strokes with one foot. Once you've mastered it, you'll also notice that doubles will become cleaner and have greater definition. The toe pivot technique also tends to produce a more even sound. Both strokes will get an equal amount of attack, opposed to the first being louder than the second. As an added plus, the technique seems to help release tension that can build up in the leg when playing double strokes in the normal fashion.

Learning The Technique

The first note is played in the standard heel-up manner:



On the second stroke, the toe moves slightly forward on the foot-board, while the ankle pivots slightly inward to the left:

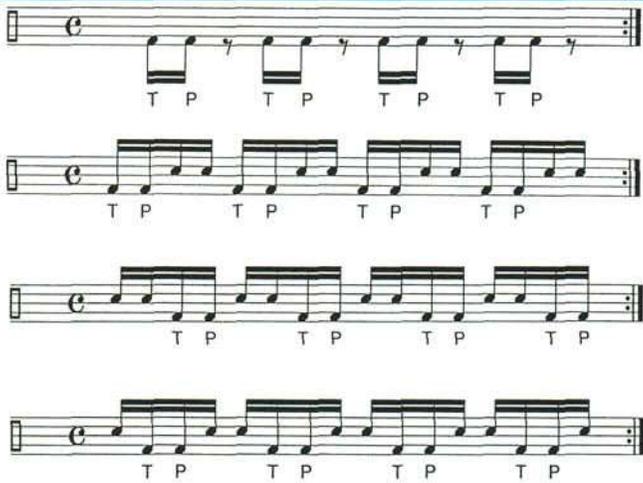


A relatively smooth shoe or sneaker sole, a firm batter head, and a wood or hard felt beater are all helpful in using the technique.

Start out slowly to get the correct feel for the foot action. We'll begin with a few basic quarter-note and 8th-note exercises. Practice with a metronome and increase the speed *gradually*. Repeat each exercise until the toe pivot action becomes automatic.

T=Toe, P=Pivot

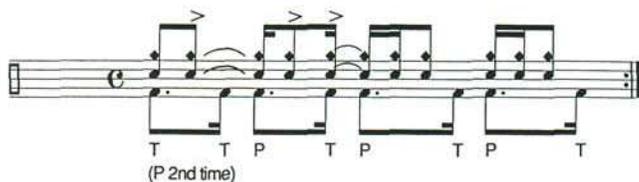
We can now start to increase the activity with triplets and 16th notes, and by bringing the hands into play. Again, start at a slow metronome speed and only increase the tempo when the pivot action begins to happen almost subconsciously.



Even at a slow metronome speed, 32nd notes can be a real challenge. This is where the toe pivot technique really becomes effective. Be sure to keep the flow going, and increase the speed gradually day by day.



One very practical application of the toe pivot occurs in the playing of fast sambas. Try this simple samba beat utilizing a unison hand part and the toe pivot action in the bass drum.



Like anything new, mastering the toe pivot technique will take some time, so patience and practice are essential. However, once you've mastered it, I think you'll find it will really put an edge on your bass drum work.



It's The Teacher's Aid.

Presenting RealFeel™...the pads that make practicing and teaching fun! Made in the U.S.A. with pure gum rubber and/or neoprene playing surfaces, they are available in 6" and 12" sizes.



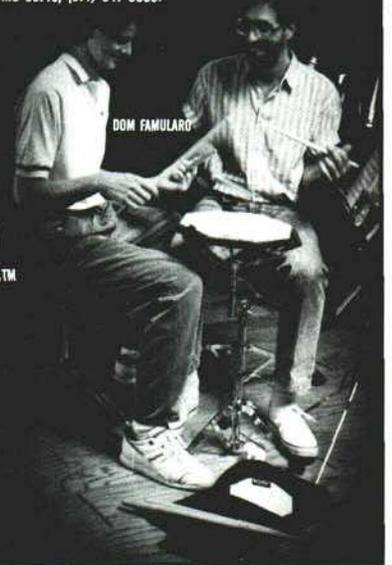
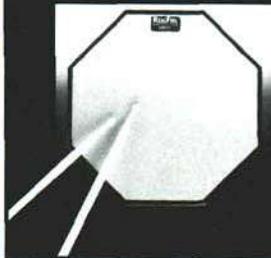
From top left:
JOE BRANCATO
JIM CHAPIN
CASEY SCHEUERELL
GARY CHAFFEE
JOHNNY LEE LANE
ED SOPH

The 12" gum rubber model shown here (RF-12G) is ideally-suited for teaching. When placed on a snare stand it allows the student and teacher to play on the same surface with very little noise, thus enhancing teacher-student interaction.

RealFeel Practice Pads...check 'em out at your favorite music store. And remember: If you want it real bad, choose the serious pad.

HQ Percussion Products, P.O. Box 430065, St. Louis MO 63143, (314) 647-9009.

RealFeel™



NEW YORK PERCUSSION ACADEMY A Division of Long Island Drum Center Continues Our 1990 Artist Series

February 26	7:30 PM Clinic	Joel Rosenblatt Michel Camilo, P'Aquito D'Rivera, Elaine Elias Joel Rosenblatt
February 27	Individual Instruction	
March 12	7:30 PM Clinic	Allan Dawson -One of the Most Respected Drumming Authorities in the World
March 13	Individual Instruction	Alan Dawson
March 19	7:30 PM Clinic & Day of Individual Instruction	Mike Lauren -(Paul Anka, Chuch Berry) Author of 'Welcome to Odd Times
March 26	7:30 PM Clinic & Day of Individual Instruction	Frank Marino -Teacher, Clinician, Author of "Time Capsule".

(Master Class 6-10 students, Group 4-6 students)

Each month during the year we present Clinics, Master Classes, Group Lessons, Individual Instruction and Informal Talkover Sessions, with some of the world's most outstanding Drum & Percussion Artists.

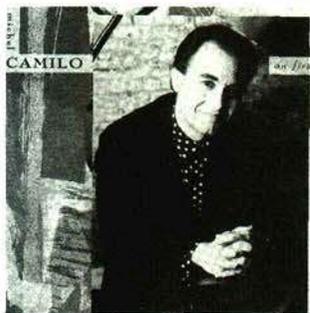
For a beginner or pro, young and old, this series offers unique opportunity to listen, question and study with the best in a relaxed setting.

Contact the NYPA for rates, transportation and housing information.

Coming During 1990 Dave Garibaldi, Willie ornellas, Hal Blaine, Jim Chapin, Dom Famularo, Pete Magadini, Butch Miles John Beck, Ralph LaFemina, Leigh-Howard Stevens, Gerry Brown, Colin Bailey, Vic Firth, Larry Levine, Joe Ascione, Steve Luongo, Les DeMerie, Sandy Gennaro, Tommy Campbell, Chuck Silverman, Kenwood Dennard, Ronnie Benedict, Frank Malabe, Joe Morello and More!

NEW YORK PERCUSSION ACADEMY
2489 CHARLES COURT
NORTH BELLMORE, NY 11710
516-781-1345

ON TRACK



MICHEL CAMILO—On *Fire*. Epic EK 45295. M. Camilo: pno. M. Bowie, M. Johnson: bs. Dave Weckl, Joel Rosenblatt, Marvin Smith: dr. Sammy Figueroa: perc. Raul: flamenco dancing. *Island Stomp / If You Knew... / Uptown Manhattan / Friends (2nd Interlude Of The Suite Sandrine) / Hands & Feet / This Way Out / In Love / ...And Sammy Walked In / Softly, As In A Morning Sunrise / On Fire.*

Being a trained percussionist himself, Michel Camilo, as composer and player, is acutely aware of the intricacies of the drumset. His music demands that a drummer have a mastery of straight-ahead jazz, funk, and Afro-Caribbean styles and to know how to combine these influences in a contemporary context.

The treat of this disc is the contrasts between the featured drummers. All the performances are equally stunning, yet sound-wise are radically different. On the bluesy, urban "Uptown Manhattan," Smitty Smith washes a wall of polyrhythmic waves over the band, loosening up the trio to show off their jammin' side. In contrast, Weckl's tight staccato straight-ahead jazz playing forges with an aggressive contemporary edge on "This Way Out." Another highlight drum performance is Smitty's gorgeous legato ballad work on "In Love." His lush, sensual brush work is kept simple and to the point, while it is the *cymbals* that bring out the subtleties of expression. And his bluesy, deep pocket shuffle-swing on "Softly, As In A Morning Sunrise" is a house rocker. Joel Rosenblatt is featured on the album's title track, where he devours this hard-edged jazz samba and is suitably "on fire" for his fearless featured solo played over Michel's piano montuno.

There are percussion bonuses here too. Sammy Figueroa lends his fine conga skills on one track, locking in with Weckl on an unstoppable groove. "Hands & Feet," a duet between piano and flamenco dancer Raul, is a percussion surprise. Well-known in Europe and Japan, Raul is considered an avant garde flamenco dancer—possibly the future of the genre. If you've never considered flamenco feet a member of the percussion family, listen to the interesting rhythmic interplay on this track.

—Jeff Potter



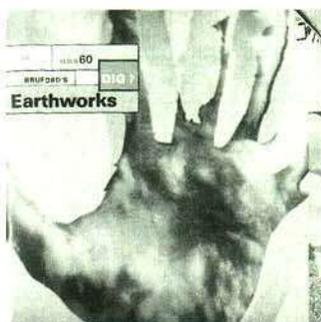
FIRE MERCHANTS—*Fire Merchants*. Medusa 7 72354-4. J. Goodsall: gr. D. Lunn: bs. Chester Thompson: dr. *Saladin / Hamsterdam / Conflagration / Tunnel Vision / Last Rhino / Divisions / Ignition / Cancel The Album / Nevele / Z 104 / Black Forest.*

Wow, here's a fun record! Does anybody remember that wild fusion band from the '70s, Brand X? Well, that band's guitarist, John Goodsall, has teamed up with bassist Doug Lunn and Chester Thompson to form Fire Merchants, a group whose music combines a lot of "fusionesque" concepts with the punch of a power trio.

The first thing that's obvious about this record is that, for the most part, it sounds like these guys are all playing at the same time; these performances are *alive*. The tunes are exciting, and for anybody who was into Brand X, you'll definitely recognize the unique guitar playing. And, on top of all that, Chester's drumming is simply great. He handles the odd meters, the changing meters, and the involved arrangements with style and a great feel, and he does it in such a way that you know it's him. The record also

contains some funky feels that Chester just grooves on. So, if you've been looking for some heavy, jazz-rock music (with some fine drumming), pick this one up!

—William F. Miller



BILL BRUFORD'S EARTHWORKS—*Dig?* Editions EG, EEG 60. Bill Bruford: elec & acous dr, chordal dr, perc, kybd. D. Bates: tn hn, trp, kybd. I. Ballamy: sx. T. Harries: bs. *Stromboli Kicks / Gentle Persuasion / Downtown / Pilgrims' Way / Dancing On Frith Street / A Stone's Throw / Libreville / Corroboree.*

Back in the '60s, when American rock 'n' roll had lost most of its original spirit and rawness, British groups like the Beatles and Stones came along and reminded everyone of what rock was all about. Listening to this new album from Earthworks, I find myself wondering if a new generation of English jazz players is about to remind us how jazz started out. That's not to say that this is a Dixieland album by any means; most of the rhythms are actually based in rock. But what does cause me to recall early jazz recordings is the emphasis on good tunes, enhanced by melodic improvisation. As modern American jazz players have become more schooled, the emphasis seems to have been placed on technical proficiency. But the young British jazz players that Bruford assembled for his Earthworks band don't seem to be caught up in the "more notes per minute" syndrome; rather, they emphasize a certain street feel that, again, calls to mind early American jazz. For his part, Bruford keeps the drumming pretty straight-ahead and uncluttered, preferring to explore the sonic possibilities of acoustic and electronic per-

cussion. The result is an album that combines creativity with listenability—two elements that all too seldom exist together.

—Rick Mattingly



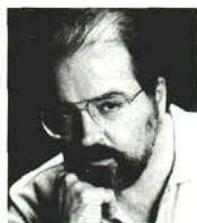
LOUIE BELLSON—fast *Side Suite*. Musicmasters (CD) CIJD:60161. Louie Bellson: dr. R. Millikan, B. O'Flaherty, L. Lunetta, D. Cahn, G. Drewes: tpt. C. Terry: flghn. D. Mikkelsen, H. Rood, C. Sharman, K. O'Quinn: tbn. D. Menza, G. Young, J. Roccisano, K. Hitchcock, J. Stuckey: sx. J. Bunch: pno. J. Leonhart: bs. *Blues For Uncommon Kids / My One And Only Love / Paddlin' Madeline / East Side Suite / What Makes Moses Run / The Two Js / Tenor Time.*

Louie Bellson has been fronting a big band on the West Coast for nearly 20 years now, and *East Side Suite* is a superb example of his dedicated effort to keep the big band tradition alive. This band is composed of some of the best sidemen in the business, armed with a book of classy charts by the likes of Don Menza, Tommy Newsome, Hale Rood, and Joe Roccisano.

East Side Suite's title track appears to be Tommy Newsome's answer to Bill Reddie's classic "West Side Story," penned for Buddy's band some years back. Here Bellson leads his entourage in and out of some varied tempos, feels, and time signatures, maintaining a supportive role and never intruding on Newsome's pretty horn lines. "Village Hangout" is the final highlight segment of the suite, where Lou trades fours with the ever-lyrical Clark Terry, and performs the only major drum solo on the recording, complete with the polished phrasing that's an unmistakable Bellson trademark.

A few other points of interest include some very effective

10 great reasons to get serious about your music career.



PETER DONALD
Program Director



DAN GRECO
Faculty



DAVID CRIGGER
Faculty



DAVID GARIBALDI
Faculty



LUIS CONTE
Faculty



ALEX ACUNA
Master Class Series



PETER ERSKINE
Master Class Series



JEFF PORCARO
Master Class Series



EMIL RICHARDS
Master Class Series



CHESTER THOMPSON
Master Class Series

What's the surest way to get ready for your big break? Studying with masters like these—in person—in the world's busiest entertainment center.

The acclaimed Grove School of Music in Los Angeles is proud to offer percussionists the most exciting one-year study opportunity in the world. Never before has there been such an intimate chance to learn from top pros who have collectively spent more than 200 years making a living playing drums and percussion.

The Grove Percussion Program has been precision-crafted to pack a lifetime of learning into as little as one intensive year. Master

classes with guest instructors—including Alex Acuna, Peter Erskine, Jeff Porcaro, Emil Richards, and Chester Thompson—aren't just one-shot clinics. They happen every quarter and give you 40 hours of instruction.

Grove's full-time instructors are world class all-stars as well. Program Director Peter Donald, Dave Garibaldi, Luis Conte, Dave Crigger, and Dan Greco will teach you the performing and recording techniques that the music industry demands of its finest drummers and percussionists. Whatever your ability, the Grove School tailors the level of study—and playing situations—to meet your individual needs.

So now you can learn from the best, all under one roof. If you want to make a living doing what you love, send us the coupon below. We'll send you more information about the Grove School's Percussion Program and exciting new facilities. Or call us toll-free at (800) 234-7683. Get serious, and find out what a difference a year makes.

Grove
SCHOOL OF MUSIC

Building careers in music.

Grove
SCHOOL OF MUSIC

MAIL COUPON TO: Grove School of Music, 14539 Sylvan Street, Van Nuys, California 91411 (800) 23-GROVE

PLEASE PRINT:

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

PHONE () _____

- I'd like to know more about the Grove Percussion program.
 I'd like to know more about the other programs checked below:

- | | |
|---|--|
| <input type="checkbox"/> Bass | <input type="checkbox"/> Keyboard |
| <input type="checkbox"/> Composing and Arranging | <input type="checkbox"/> Professional Instrumental |
| <input type="checkbox"/> Electronic Composing and Arranging | <input type="checkbox"/> Recording Engineering |
| <input type="checkbox"/> Film/Video Composing | <input type="checkbox"/> Songwriting |
| <input type="checkbox"/> General Musicianship | <input type="checkbox"/> Music Synthesis |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Vocal |

MD 04/90

drum and ensemble interplay on "What Makes Moses Run," more immaculate brush work on Hale Rood's "The Two Js," and the breakneck tempo of "Tenor Time," all proving that Bellson can still hold his own with the best of them.

This is not so much a big band album with charts written around its drummer/leader, as it is a fine example of team play drumming. Here is a mature, seasoned player who knows how to take control without losing sight of the importance of subtlety and restraint. It's Bellson's knack for never making the listener overly aware of his presence that indicates the mind of a drummer / writer / arranger at work.

—Mark Hurley



MIKE CLARK SEXTET—*Give The Drummer Some*. Stash CD 22. Mike Clark: dr. R. Ford: tn sx. J. Walrath: trp. J. Wilkins: gtr. N. Kirkwood: pno. C. Jackson: bs. *Joy Spring / Is There A Jackson In The House? / Feel No Evil / Baghdad By The Bay / Give The Drummer Some / Waltz For Me / Mutants Of Metaluma / Dr. J! / If You Could See Me Now / Night In Tunisia*.

Many drum fans still associate Mike Clark with his earlier funk and fusion work with Brand X and Herbie Hancock. But many listeners are unaware that during this past decade, Mike has primarily been pricking up audiences' ears in the context of his first love: straight-ahead jazz. Within his bebop foundation, Mike also applies his mastery of many other styles. Thanks to Stash records, Mike has finally released this, his first disc as a leader. And it burns.

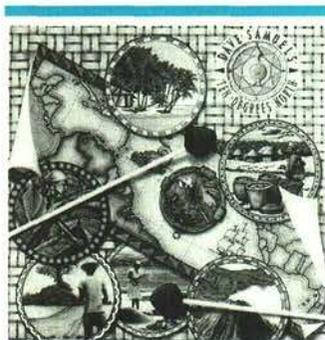
A wide selection of feels and styles are explored on *Give The Drummer Some*, including straight-ahead, bluesy, Latin, jazz waltz, ballad brush work,

and funk, making the disc a well-rounded sampler of Clark's impressive talents. His sharp, tight, aggressive style always drives the music with an immediate passion. In fact, "Night In Tunisia" and "Joy Spring," the two selections most at risk of being overworked standards, prove instead to be two of the most surprising and freshest cuts. The unusual arrangements grab the listener off guard, and Mike never lets himself merely settle for rehashing bop drumming clichés.

"Tunisia," a great forum for Clark, opens with an incredibly funky solo drum groove reminiscent of Herbie days, and later segues into burning bebop. The centerpiece, "Give The Drummer Some," is a drum solo that gives Mike a chance to showcase his rapid-fire chops. "Feel No Evil" shows Mike's skill in building intensity behind a soloist.

Mike Clark has given himself plenty of room to flex his muscles and stretch out to his heart's content on this fine disk. But being a musically mature leader, he has also taken care to present the band first and foremost as a well-balanced cohesive ensemble with an exciting, original voice.

—Jeff Potter



DAVE SAMUELS—*Ten Degrees North*. MCA-6328. Dave Samuels: vbs, mrm, xyl, baliphone, K&K MiDi-Trigger System. S. Kahn: gtr. J. Fernandez: gtr. J. Patitucci: bs. Alex Acuna: dr, perc, vcl. E. Daniels: cl. C. Carter: pno. W. Galison: hrm. J. Beckenstein: klmb. B. Danelian: trp, flghn. S. Kreitzer: tn sx, fl, bs cl. R. Andos: tbn, bs tbn. *White Nile / Ten Degrees North / Real World / Para Pastorius / Rendezvous / Intro To Ivory Coast / Ivory Coast / Walking On The Moon / Freetown /*

Angel Falls / Footpath.

From the reggae influences of "Angel Falls," to the Latin percussion of "Rendezvous," or the 6/8 African inflections in "Ivory Coast," Dave Samuels manages to synthesize several musical vocabularies on *Ten Degrees North*, and still make the results his own.

In addition to his usual superb vibes, marimba, and xylophone work, Dave colors the album with the most ancient of percussion keyboards (African baliphone), and the most modern. When triggering MIDI, though, Samuels tastefully resists the urge to impress with outrageous samples. Instead, he enhances his sound by subtly layering samples under his natural sound.

As a composer, Dave's pieces are concisely crafted and lyrical, with "Ivory Coast" being the most successful composition here in terms of defining Samuels' multi-cultural theme. And, as might be expected, his clean, flawless soloing is consistently strong, such as on the tune "Freetown," where he gets a chance to stretch out more than listeners only familiar with Spyro Gyra's work might expect. And a solo marimba number entitled "Footpath" (a "must hear" for all mallet enthusiasts) not only showcases Samuels' breathtaking technique, but more importantly is one of those magical cuts that captures a true warmth and beauty. It fittingly closes this collection of tunes with a sense of homage and love for the heart behind the region ten degrees north.

—Jeff Potter



GAVIN FRIDAY AND THE MAN SEEZER—*Each Man Kills The Thing He Loves*. Island 7 91247 1. G. Friday: vcl. Man Seezer: pno, kybd. Michael Blair: dr, perc. B. Frisell: gtr. M.

Ribot: gtr. H. Roberts: cello. F. Saunders: bs. H. Kaylan, M. Volman: vcl. *Each Man Kills The Thing He Loves / Tell Tale Heart / Apologia / Dazzle And Delight / Next / You Take Away The Sun / Death Is Not The End / He Got What He Wanted / Man Of Misfortune / Rags To Riches / The Next Thing To Murder / Love Is Just A Word / Another Blow On The Bruise*.

By surrounding himself with some of the most creative musical voices of his time (Elvis Costello, Tom Waits, John Zorn, producer Hal Willner), Michael Blair has put himself in the position to react to some of the most interesting music being made today. Throw Blair's own creativity and finesse into the equation, and you've got not only some great drum and percussion parts lurking around, but a lot of better music for it.

On this record by Gavin Friday and the Man Seezer, Blair plays more drumset than I've heard from him before, yet rarely does he play in a conventional manner (understandable, since this isn't exactly "conventional" music). Because of his understanding of space, Blair orchestrates drum/percussion parts that intertwine; there's no sense of separation between the two. By doing this, he can create musical environs free from standard snare/hi-hat/bass drum restraints. Prime examples here are "Rags To Riches," which comes off as a cross between *The Munsters* and Bob Marley, and the album's title track, where Blair's percussion helps give the song a dangling, ragged quality (a Blair trademark); the piece sounds like what a dancing marionette looks like.

By understanding the songs, and by listening to the spaces, Michael Blair has successfully and tastefully added to Gavin Friday's sleazy, sleepy late night tales of emotional upheaval. A fine performance, and a good example of why Michael Blair is one of the most recognizable and inventive percussive voices on the scene today.

—Adam Budofsky



For the '90s, Stick with the innovator - **SIMMONS**



SDS 2000

Complete 5-Drum kit & electronics console

- 16-bit sound with 8 pre-set kits and 10 programmable user kits from SDX sound library
- Built-in 16-bit digital reverb
- Additional kits on optional ROMCARDS
- 30 - patch, on board reverb switchable to drum groups
- Individual channel Trigger LED's
- MIDI IN, OUT and THRU
- Stereo, mono, individual & headphone outputs
- Slider volume controls, bar-graph V.U. meter

TRIXER

Electronic trigger system for your own acoustic drums

- Precise, fully-automatic set-up using "LEARN"
- Zero cross-talk. Zero double-triggers.
- Brilliant dynamics and tracking
- 4 tuneable on-board kits from SDX Sample Library
- Additional kits available using optional ROMCARDS
- 30-Patch Reverb & 6 - Channel Mixer on board
- On-stage triggering of electronic sounds or subtle blending of acoustic and electronic.
- Generating MIDI from acoustic drums/drum tracks for studio, sequencing & live drumming. MIDI IN, OUT, THRU.



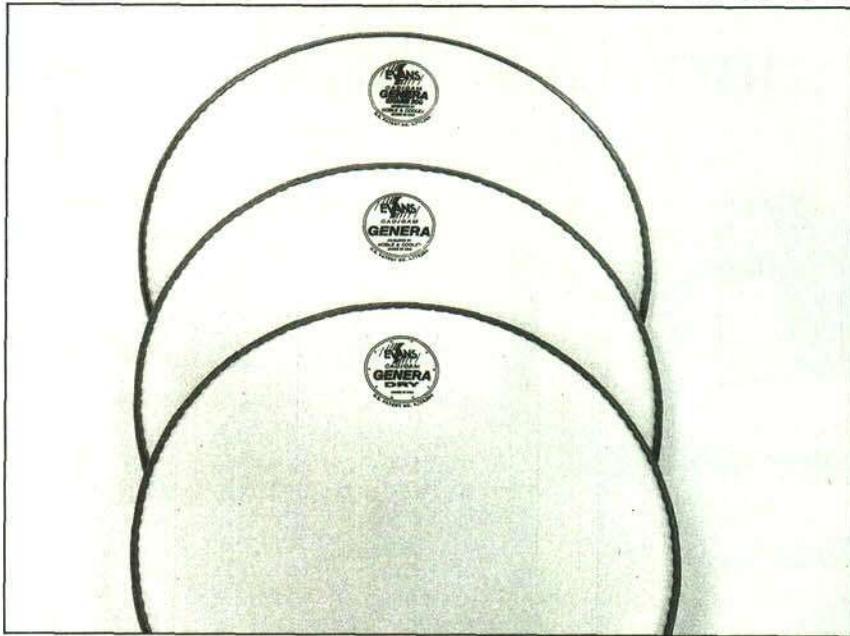
SIMMONS

SIMMONS ELECTRONICS USA

2630 Townsgate Road, Suite 'H', Westlake Village, CA 91361 USA

Tel: (805) 494-5007 (800) HIP DRUM Fax: (805) 494-9415

THE BOLD NEW SOUND.



GENER A EVANS DRUMHEADS



P.O. Box 58 • Dodge City, KS • 67801
316-225-1308 • FAX 316-227-2314

- | | |
|----------------------|---|
| GENERA SNARE | 200 or 300 gauge snare-side head for a clean, bright snare sound. |
| GENERA BATTER | 1000 gauge coated drumhead with an internal tone control ring for a more focused sound. |
| GENERA DRY | Genera Batter with multiple air vents for a drier yet full-bodied sound. |

READERS' PLATFORM (continued from page 6)

talented guys, and it was a pleasure working with producer Andy Johns.

Denny Carmassi
Fairfax CA

LOTS OF THANKS FROM BUTCH

Just a quick note to let you know I enjoyed the Steve Riley interview in your January issue. I don't listen to groups like L.A. Guns or W.A.S.P., but I really liked how the interview delved into the W.A.S.P. organization at some length. I'd like to see more interviews like this—more into the business as well as the drumming. I'd also like to say thanks for:

Keeping *MD* a publication that encourages a lot of reader participation (as with *Drumline*).

Forwarding all the mail I've written to pro drummers. I've heard back from 99% of them.

Rick Van Horn's articles, and his personal help in straightening out a problem I had with a Tama snare drum when I called him.

Publishing my *Speed King* tip in *Drumline* with a nice editing job. I speak much better with sticks in my hand than when I'm writing. Good job getting my point across!

I have both criticized and praised things in your magazine in my letters. It's only because I think it's a great publication and I want to see that it stays that way. From the looks of things, I don't think I'll have to worry. I look forward to future issues of *MD* as the '90s begin.

William "Butch" Melton
Indianapolis IN

*A new generation of
drums for
a new generation*

*of drummers—
Corder presents
Robin
DiMaggio...*

*Corder and
DiMaggio...
an
unbeatable
pair!*



MANUFACTURER OF QUALITY DRUMS

Corder Drum Co.
3122 12th Avenue, Huntsville, Alabama 35805

WRITE FOR PRICE LIST

**Play Your
Drum Set
Without Making
Noise**

SOUND OFF™

DRUM SET SILENCERS



Available in drum sizes 6"-18"; plus cymbal and hi-hat models.

At Your Music Store

**HQ PERCUSSION
PRODUCTS**

P.O. Box 430065 • St. Louis MO 63143 • (314) 647-9009

WHERE'S THE ETHOS?

Editor's note: Peter Erskine's column entitled "Where's The Ethos?" [October '89 MD] generated a tremendous amount of reader response—all of it positive. Here are but two brief examples of how drummers related to Peter's conceptual article.

Let me start by saying I find Peter Erskine's playing and his insights in *MD* most enjoyable and educational. Adding personality and musicality to otherwise "pre-programmed" jazz charts has always been first and foremost in my mind. Peter's article on the "ethos" of music has provided further insights—and his story of Mr. Grolnick provides a valuable lesson for all musicians: Chops are not everything!

Let me finish by saying I especially appreciate the way Peter incorporates Eastern philosophies and practices into his artistic expression. I'll always look up to him as a very wise master of the drumming trade.

John Hedges
Kirkland WA

Peter Erskine's "Where's The Ethos" was, I think, the most inspiring piece of literature I've ever read in *MD*. I felt bad that Peter felt compelled to apologize at the end, because there are *too* many columns dealing with pure *notes* rather than the reasons and attitudes *behind* them. I don't want paradiddles and "honest-to-goodness beats that sound good"! I want to know *why* to play, not *how* to play. Peter's column touched me deeply, and I thank him for giving me another reason to continue making music.

Luc R. Bergeron
Gorham ME



CONFUSED ABOUT YOUR SUBSCRIPTION?

We're not perfect, and mixups can occur.

If you're at all confused about your subscription or renewal, just call an MD Service Rep at
1-800-435-0715
(Mon - Fri 8:30 AM - 4:30 PM CST)
In Illinois call
1-815-734-6309
For Immediate Assistance.

REPRINTS of most MD Feature Articles and columns ARE available! Call the office for a price quote



CALL FOR A FREE CATALOG

THE BEAT GOES INTO THE 90'S

THOROUGHbred MUSIC

2204 East Hillsborough Avenue, Tampa, Florida 33610

FREE T-SHIRT WITH MOST PURCHASES

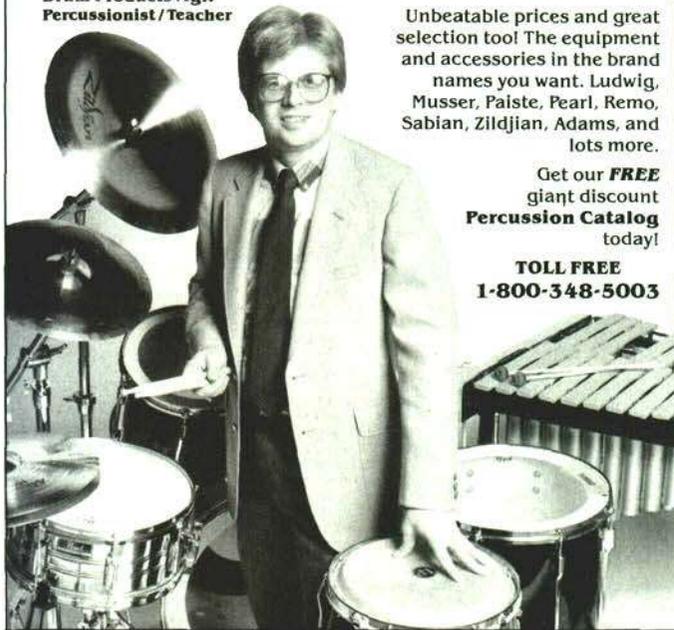
PHONE: (813)237-5597
FAX: (813)238-5443
CALL FOR OUR TOLL-FREE ORDER HOTLINE

An Unbelievable in-stock PERCUSSION INVENTORY!
L.P., TAMA, BEATO, NOBLE AND COOLEY, SABIAN, DDRUM, ZILDJIAN, GRETSCH, R.I.M.S., PEARL, SONOR, VIC FIRTH, REMO, REGAL, D.W., PROMARK, EVANS, ROLAND, ANVIL, LUDWIG, PAISTE.

LARGEST DRUM INVENTORY ANYWHERE!

PERCUSSION? If you didn't buy from me . . . you probably paid too much

Bobby Wantuch
Drum Products Mgr.
Percussionist / Teacher



Unbeatable prices and great selection too! The equipment and accessories in the brand names you want. Ludwig, Musser, Paiste, Pearl, Remo, Sabian, Zildjian, Adams, and lots more.

Get our **FREE** giant discount **Percussion Catalog** today!

TOLL FREE
1-800-348-5003

the WOODWIND & the BRASSWIND 19880 State Line Rd.
South Bend, IN 46637

IT'S QUESTIONABLE continued from page 16

ments and condos comes along, you can be sure MD will be eager to pass it along. Until then, the harsh reality is that if you plan to practice in an area where unsympathetic people are likely to be within earshot, you are going to have to use pads or on-kit muffling devices if you hope to avoid visits from the local constabulary.

Q. I was recently given a brand-new CB-700 *International* five-piece drumkit with 12" and 13" rack toms, a 16" floor tom, a 22" bass drum, and a 6x14 snare. All of the drums have deep shells. This may sound crazy, but since this is the only kit I own, I'd like to use it to get a gig in a jazz band soon. Can you please suggest a good set of heads for this kit that will give me that old "bebop" drumkit sound? I could also use a few tips on tuning for that sound.

K.M.

Cleveland OH

A. *Bebop* jazz kits traditionally are tuned a bit higher in pitch and with more "ring" than are rock or studio kits. This is to provide projection at low volume, and to give good stick response on the toms as well as the snare. Although not a hard-and-fast rule, the drums used are generally traditional sizes (rather than deep toms), with fairly small bass drums (18" and 20" being the most common in this idiom).

However, there are many contemporary jazz drummers using larger drums, so don't feel as though you are handicapped in any way by the sizes of yours. You may simply have to make some head selections that will help you to achieve the jazz sound you're looking for in conjunction with your larger drums. To that end, you might want to try single-ply, coated heads, such as Remo Ambassadors, Aquarian Texture Coated models, or Evans Uno 58 heads. For a slightly mellower, even more "traditional" sound, you could experiment with Remo's Fiberskyn 2 line, or some of Compo's Natural Series heads.

In terms of tuning, keep in mind that larger drums will produce deeper pitches, even when their heads are fairly tight. This could

The Sound of Tradition

Bevel the edges the old Cuban way, leave the wood a little thicker and seal it a little longer. Put on five extra coats of lacquer and you have a Royce wood Conga or B500 Bongo. The same care and quality goes into our fiber-glass Congas. Visit your Royce dealer today, and see the full line of fine percussion we've offered since 1959.

Royce
PERCUSSION

3451 W. Commercial Ave.
Northbrook, IL 60062
(312) 498-9850

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$6.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
\$8.00 US Funds



—Specify Size—

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(404) 436-3786

Call or write for our **FREE DISCOUNT FLYER**
Call Information for our toll free number

give you an advantage, if you happen to like deep, full drum sounds, since you can get that jazz-style tension (and resulting stick response on the heads) without sacrificing much in the way of drum depth. There will probably be a lot of ring, which you can either allow to remain or muffle slightly, depending on the needs of your band, the sound of the room you're playing in, etc. The beauty of heads that produce a live drum sound is that you can always muffle them down, if necessary. Heads that muffle the sound to begin with cannot be altered to increase the drum resonance.

Be aware, too, that although there is a "traditional" sort of bebop drum sound, the most important sound is what you and your band like. The sound of your drums should blend well with the sound of the other instruments, and the overall result should be a musical ensemble that pleases everybody. Don't be hemmed in by somebody else's concept of what a jazz drumkit should sound like. Use that as a starting point, perhaps, but work with your drums to produce a sound that identifies you as a player.



Acknowledgement:

The photo of Deen Castronovo on page 31 of the February 1990 issue of Modern Drummer should have been credited to Lynn McAfee.

Practa Pal™
Drum Practice Pads

7 NEW COLORS!

RED • BLUE • BLACK • YELLOW • PINK • WHITE • PURPLE

Made in the USA • Available Internationally

JEMM CO • 3300 WALNUT STREET • DENVER, CO 80205
(303) 296-1660 • FAX (303) 292-3638

Custom Classic

Introducing Pearl's new Custom Classic Snare Drums, formed from a single piece of hand selected solid maple. The idea isn't new, but the patented shell forming

process and related technology definitely is. Custom Classic's thicker one-piece shell (7.5 mm) doesn't need inner glue rings for strength that can rob resonance, sustain and contaminate the consistency of a smooth, unobstructed air chamber.

But a pure classic sound is not all this drum has going for it. New brass plated "bridge" type minimum contact lugs, thick solid brass hoops, and gold plated high carbon steel snare wire add the finishing visual and functional touches to this outstanding instrument... a true custom classic.



Brass Custom Classics are available in 5 1/2" and 6 1/2" depths and only in Liquid Amber Lacquer. Chrome Custom Classics (shown above) are available in 5 1/2" and 6 1/2" depths in Black or White Lacquer only.

Pearl®
The best reason to play drums.

INDUSTRY HAPPENINGS

HIGHLIGHTS OF PASIC '89

Nashville, Tennessee • November 8-11, 1989



Walfredo Reyes Junior and Senior performed together in a rousing Latin clinic.



Dennis Chambers demonstrated his special brand of funk drumming.



Vinnie Colaiuta and Jim Chapin discussing technique—a perfect example of the attitude of sharing that permeates PAS conventions.



George Gaber's clinic dealt with the fundamentals of tone production.



Larrie Londin began his clinic by explaining that he was going to do the same things that Dennis Chambers did—just a whole lot slower.

FINALLY!

Pure Tone™

DRUM RESONANCE ELIMINATOR

FINALLY!

Performs Live or in the Studio

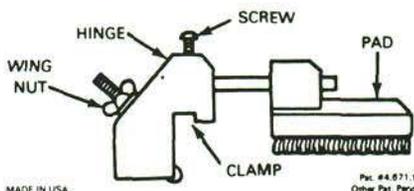
Adjust all or some resonance (decay) to achieve your sound without changing the FEEL, TONE or TUNING of your drums.

With PURE TONE, a drum tuned to A440 will play A440.

To eliminate unwanted bottom skin resonance or snare rattle, ask about PURE TONE'S BOTTOM LINE.

PURE TONE gives its users several advantages over conventional methods of controlling drum resonance.

Manufacturers 1 Year Warranty



MADE IN USA

Pat. #4,671,156
Other Pat. Pending

PURE TONE COMPANY
29504 DOVER • WARREN, MI
(313) 751-2097 • FAX (313) 751-2730

Dennis Chambers
Dennis Chambers

Michael J. Powell
Michael J. Powell

R.J. Latest Arrival
R.J.'s Latest Arrival

Larry D. Fratangelo
Larry D. Fratangelo

Nate Neblett
Nate Neblett

Nate Neblett

Stick Stix
Stick Stix

MECHANICAL
NOISE
GATES

• ACTUALLY
BREATHES
WITH
THE
DRUMS
• ADJUSTABLE



ROC-N-SOC Is Proud
To Announce...

"The Throne Fit For A King."

"The Motion Throne"

- Velour vinyl trimmed cover
- Completely hand crafted
- Made in America
- Designed to get rid of lower back fatigue
- Increases playing ability and speed
- The most comfortable throne on the market
- Base constructed from high grade steel
- Hand sculpted cycle seat cushion—no leg fatigue

Suggested Retail Price

\$199.00

Introductory Offer

\$189.95

"Like Floating On Air"

5% off credit card phone orders

- The Motion Throne With Back \$230.00
- Gray & Black Red & Black Blue & Black
- Money Order Cashiers Check
- Visa Mastercard American Express

Account Number _____ Exp. Date _____

Cardholder's Signature _____

Name _____

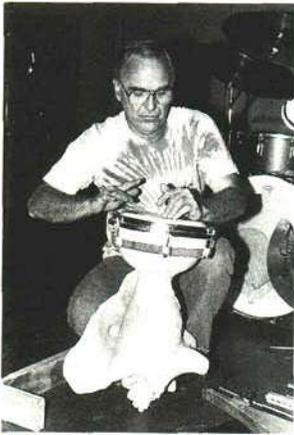
Address _____

City _____ State _____ Zip _____

ROC-N-SOC

2511 Asheville Road, Waynesville, NC 28786

Photos by Lissa Wales and Rick Malkin



Kenny Malone demonstrated some of the unique instruments that he has built, such as a drum mounted on a large sea shell.



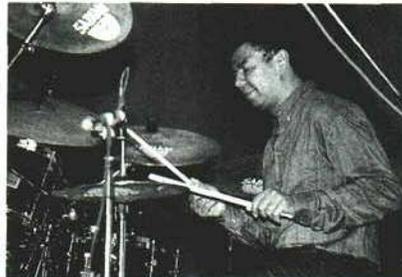
Taking advantage of the Nashville locale, this year's convention featured clinics by Bob Mater, Tommy Wells, Dale Armstrong, and Eddie Bayers held in a Nashville recording studio.



Omar Hakim performed with his band, drawing the largest crowd for any single event.



Gary Chaffee explored the possibilities of polyrhythms.



Jack DeJohnette gave a solo drumset performance notable for its musicality.



Louie Bellson and Jacob Armen performed with the University of Tennessee Jazz Ensemble.

MOVING TO A NEW ADDRESS?

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

New Address

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

CUSTOM DRUMS

ORDER DIRECT and SAVE



Top quality single drums or complete kits made with only the finest shells and hardware. "Kill on Command" drums – you'll appreciate the quality and be amazed at the price. Standard and custom finishes available.

Do it yourselves can purchase recovering material, shells, etc. and raise your own drums from the dead.

Send \$3.00 today for our complete color catalog/price list.



Resurrection Drums, Inc., 2920 S.W. 30th Avenue, Hallandale, FL 33009
Call (305) 945-8096 or 457-9020



The convention concluded with a concert by Dave Samuels, who was accompanied by the Manhattan Marimba Quartet.

Next year's PASIC will be held in Philadelphia. For information, contact the Percussive Arts Society, 123 West Main Street, Box 697, Urbana IL 61801.

MEL LEWIS TRIBUTE

Love was the operative word in the Great Hall at New York's Cooper Union this past October 26. The audience gave a standing ovation to Mel Lewis when he came out, and again when he left the stage at the conclusion of the American Jazz Orches-

tra tribute to him. In between, the 17-piece orchestra, with Lewis at the drums, performed key compositions, stemming directly from the drummer's experience. An important concert of the New York season, it served a dual purpose—to salute Lewis's talent and excellence over a 40-year period, and to express thanks to him for the example he has set for the jazz community as a musician and person of great integrity.

The American Jazz Orchestra performed music from Stan Kenton, Terry Gibbs, and Gerry Mulligan, and from the current Mel Lewis Jazz Orchestra book, and gave a good, warm accounting of itself—particularly on the Lewis band material. At the center of everything was Lewis, seemingly unaffected by illness. He brought to the music a rhythmic focus and a sense of on-going creativity that have been his hallmarks through the years. Never too loud or too soft, he was consistently a help to the players and a stabilizing factor in the music itself, building a bridge to the audience.

This concert of music by Bill Holman, Bob Brookmeyer, Al Cohn, Thad Jones, and others did much to redefine who Mel Lewis is and why he remains one of the premier drummers of his generation. Like his friend the late drummer Tiny Kahn,

more than anything else Lewis is a *musician*. He plays in a manner that goes beyond firm, facile, swinging timekeeping; Lewis makes a statement while giving life to an arrangement. Simultaneously he lets you know how he feels and who he is while allowing the music to breath and to be. A natural phenomenon, Lewis is strong, quietly responsive—a colorist who knows when and where to add something and when to remain quiet.

Shortly before the close of the concert, Lewis came to the microphone and spoke at some length—sometimes sardonically, sometimes humorously—about his career. But he told us everything we needed to know when playing and leading his musicians into the evocative performances. Each piece felt good and right; the interpretive quality was the direct result of Lewis's input. "Until the rehearsals for this concert," said Jazz Orchestra pianist Dick Katz, "I never quite realized what a great leader Mel is, and what a phenomenal memory he has. He knew every note of every arrangement, and the way he prodded, sang, and taught the music to us was really marvelous. He picked just the right tempo for every piece, and the way he guided the band and shaped every phrase was just great!"

Loren Schoenberg, the AJO's manager

Some Bowling's Super Gloss Drum Material Free Samples! Many Colors!

Shipping Time:
2-7 days

\$59⁹⁹ Super Gloss II Plus
(Black or White, 5 pc. sets,
other colors \$69.99)

Hours: Mon.-Fri.

Eastern	10-8	Mountain	8-6
Central	9-7	Pacific	7-5

Call for free samples and compare our quality and price. Whether you have one drum or 10,000, we have enough to do the job. Why pay more? Why settle for less?

Because of recent technology advancements, we offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that resists heat incredibly well and is suited for indoor and outdoor use.

Six years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!

If it doesn't say "Super Gloss II Plus," it's not technologically advanced space age drum material!

We Ship C.O.D.
Dealer Inquiries Welcomed.

(602) 279-4041



When you are serious about your sounds

DRUM DOCTORS™

Recording Quality Drumset Rentals

Offering L.A.'s Finest Collection
of Acoustic, Electronic & Vintage Drums

- **Sets** - modified and tweaked for recording by the Drum Doctor Ross Garfield.
- **Serious Snares** - over 60 to choose from, including Black Beautys, Radio Kings, Piccolos, Pioneers, Noble and Cooleys.
- **Tuning** - we'll make the drums on your session sing in no time.
- **Samplers** - and triggering devices.
- **Cartage** - licensed and insured.

• WILL SHIP ANYWHERE

• 7 DAYS •

(818) 765-7989

N. Hollywood, California

• Thank you Jeff Porcaro, Vinnie Colaiuta and Jim Keltner for your support over the years.

the world's leading drummers...



Photo by Rick Malkin

"I look forward to all the information *Modern Drummer* provides—from the interviews to the columns to the ads."

Dave Weck

read the world's leading drum magazine

**MODERN
DRUMMER**

and tenor soloist, added, "His depth and understanding of the subtleties and essence of the pieces was extraordinary. I guess I always knew he heard well, but it was a thrill to realize it again. As for his effect on the band as a drummer—it's very hard to verbalize. He got deeply into each of the charts in a way that is very rare."

Life at its best, according to Mel Lewis, is when he is playing drums in musical circumstances that please him. Surrounded by love, performing music he cares for with musicians he respects, Lewis had all he needed at this concert. May he continue for a long time to come.

—Burt Korall

ENDORSER NEWS

Carl Allen endorsing Evans drumheads.

Pat Tomek of the Rainmakers playing Sonor drums.

Mark Zonder has joined the CMS Drum Company's artist roster.

Nick Mason, Troy Luccketta, and **Joey Kramer** using Pro-Mark drumsticks. In related news, Pro-Mark endorser **Gordy Knutson** performed with the Steve Miller Band this past November for Earthquake Relief, a concert organized by promoter Bill Graham to help raise money for

victims of the recent San Francisco earthquake.

Chad Rager using the Insight Percussion *Power Cradle* bass drum pedal footboard.

Zoro being powered by Crown International amplifiers and mic's.

Impact Drums has announced the addition of **Duffy Jackson** of the Count Basie Orchestra and **Joe Harris** of Little Buddy to its roster.

Audie Desbrow and **Troy Luccketta** now playing LP, along with **Omar Hakim** and **Paul Wertico**.

Jerry Gold of Love/Hate, **Paul Goldberg,** and **Rich D'Albis** of Flys On Fire endorsing Gretsch drums.

Rod Morgenstein and **Patrick Gesualdo** now hitting Sabian cymbals.

Mike Balter mallets are being endorsed by **Keiko Abe** and **Nigel Shipway.**

Ian Wallace employing Ramsa mic's.

Roger Taylor of Queen playing Ludwig drums.

Mike Mainieri using Lang Percussion's K&K MIDI Master Vibe Kit and Saito vibraphone.

Mapex Percussion Technology has added **David Teegarden, Moe Potts, Kenny Gingrich, Blas Alias, Larry Hirt, Jim Katone, Jamie Foxx, and Ken Ferman** to its endorser list.

Mike DiStefano now endorsing Xersticks. **Richie Morales** using Fishman's ADT-100-S drum trigger.

INDY QUICKIES

Sonor Drums has announced the appointment of **Karl Dustman** as its new director of sales and marketing. The company has also appointed **Bob Saydlowski, Jr.** as product specialist.

Dom Famuloro has been named to the newly created post of Education Director and Clinician Advisor for the Sabian International Artists Program.

Jay Wanamaker has been named Marketing Manager of all product lines for Yamaha Corporation of America Band & Orchestral Division. In addition, performing artist and Yamaha clinician **Professor James J. Petercsak** of the Crane School of Music at Potsdam College (SUNY) has been selected as a SUNY "Best Faculty Fellow" for 1989-90.

Chris Ryan, head of the U.S. product specialist team for ddrum, has moved to the company's corporate office in Trumbull, Connecticut.



MODERN DRUMMER BACK ISSUES

#75—JANUARY 1986

MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

#76—FEBRUARY 1986

Roy Haynes, A.J. Pero, Jimmie Fadden, David Calarco.

#77—MARCH 1986

Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

#78—APRIL 1986

Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

#79—MAY 1986

Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Harner.

#80—JUNE 1986

Kenny Aronoff, Adam Nussbaum, Joe English, Doane Perry, MD Sound Supplement: Focus On Hi-Hat by Peter Erskine.

#81—JULY 1986

Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.

#82—AUGUST 1986

Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis.

#83—SEPTEMBER 1986

Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Riley.

#84—OCTOBER 1986

Dave Weckl, Bobby Blotzer, Debbi Peterson, Staying In Shape: Part 1.

#85—NOVEMBER 1986

Joe Morello, David Uosikkinen, Barriemore Barlow, Staying In Shape: Part 2.

#86—DECEMBER 1986

Simon Phillips, Dave Holland, Industry Insights With Remo Belli, MD 10-Year Index.

#87—JANUARY 1987

Gregg Bissonette, Gary Husband, Rod Morgenstein Sound Supplement.

#88—FEBRUARY 1987

Anton Fig, Connie Kay, Jerry Kroon, NYC's H.S.I. Of The Arts.

#89—MARCH 1987

Graeme Edge, Joe Smyth, Blues Drummers: Part 2, Inside Pro-Mark.

#90—MAY 1987

Vinnie Colaiuta, Stan Levey, Music Medicine, Neil Peart Sound Supplement.

#91—JUNE 1987

J.R. Robinson, Lars Ulrich, Ricky Lawson, Inside P.I.T.

#92—JULY 1987

Peter Erskine, Anton Fig, Drummers of West Germany, Close-up On Drumsticks.

#93—AUGUST 1987

Buddy Rich Tribute, Mike Baird, Tom Brechtlein, 1987 Readers Poll Results.

#94—SEPTEMBER 1987

Rick Marotta, Steve White, Gary Burke, Reminiscing With Bill Ludwig.

#95—OCTOBER 1987

Narada Michael Walden, Al Jackson, Neil Peart Contest Results, Dave Weckl Sound Supplement.

#96—NOVEMBER 1987

Randy Castillo, Curt Cress, Christian Drummers: Part 1.

#97—DECEMBER 1987

'Manu Katche', Steve Houghton, Drumming At Disney World, 1987 MD Index.

#98—JANUARY 1988

Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

#101—MARCH 1988

Rick Allen, Richie Hayward, The Graceland Drummers, Stryper's Robert Sweet.

#102—APRIL 1988

Danny Gottlieb, Alan Childs, The Downtown Drummers, Drummers Collective.

#103—MAY 1988

David Van Tieghem, Bill Berry, Charlie Benante, Cavaliers.

#104—JUNE 1988

Tommy Aldridge, Ralph Humphrey, Luis Conte, Drummers in the Business World.

#105—JULY 1988

Liberty Devitto, Ron Tutt, Carlos Vega, Mick Brown, Greg Bissonette Sound Sheet.

#106—AUGUST 1988

Joey Kramer, Steve Ferrera, John Dittrich, Neil Peart.

#107—SEPTEMBER 1988

Airto, Buddy Miles, Gilson Lavis, Dave Tough Remembered.

#109—OCTOBER 1988

Jon Farris, Charlie Morgan, Albert Bouchard, UFIP Cymbals.

#110—NOVEMBER 1988

Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums on Campus.

#111—DECEMBER 1988

Chad Wackerman, Lionel Hampton, Allan Schwartzberg, Gary Chaffee on Linear Drumming.

#112—JANUARY 1989

Al Foster, Anders Johansson, John Molo, Terry Bozzio Sound Supplement.

#113—FEBRUARY 1989

Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy.

#115—APRIL 1989

Steve Jordan, Lenny Castro, Tony Brock, Drummers of Montreal.

#116—MAY 1989

Dennis Chambers, Chris Blackwell, Bill Berg.

#117—JUNE 1989

Michael Shrieve, James Kottak, Trevor Tomkins.

Total issues ordered _____ My payment for \$ _____ is enclosed.

B-B13

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

Check off the issues you desire above and send in the entire ad. All back issues are \$4.00 each (this includes postage and handling).

Mail check or money order (no cash) in U.S. funds to:

MODERN DRUMMER PUBLICATIONS

Back Issue Service, P.O. Box 480

Mt. Morris, IL 61054-0480

Allow 6 to 8 weeks for delivery

WHY PAY LOCAL HIGH PRICES?

L.A.'s LARGEST SELECTION OF
DRUMS • GUITARS • KEYBOARDS • PRO AUDIO

ABK Rocks

"WE BEAT ALL DEALS"

*CALL US WITH YOUR BEST DEAL AND WE'LL BEAT IT

CUSTOM BUILT DRUMS

"Reshell That Old Set."
Need 24 X 24 BassDrums?
Highest Quality Birch or
Maple Shells Almost Any Size
and Plys Imaginable. **"Major
Finish Breakthrough."**
Refinish your Drums With
Lacquer Veneer Wood! "It
Sounds Like Wood and
Doesn't Choke Your Drums."

WE STOCK ALL STYLES AND MOST COLORS
OVER 1000 NAME BRANDS:

- PEARL • TAMA
- PREMIER • GRETSCHE
- SONOR • ELECTRO
VOICE • ZILDJIAN • SABIAN
- PAISTE • D.W. • REMO
- R.I.M.S. • L.P. • PROMARK
- REGAL TIP • VIC FIRTH
- SHURE • AKG • T0A



- *Save on local Taxes
- *Overnight Delivery Available
- *We'll Ship Anywhere
- **We Double All Manufacturers Warranty's**
- *Save Additional 2% with Cash
- *All Items Brand New

For The Electronic Drummer
Complete MIDI, Synth,
and Rack Center. Mixers,
Speakers, Power Amps,
Effects, and More!



All Cymbals Hand Picked For
Excellent Tone And Quality.

Hard To Find Parts

Unbeatable Box Stick Prices!

FREE MANUFACTURERS CATALOG just send \$2.00 shipping & handling

FAX
(818) 893-4331

For Product Specialist
(818) 893-1511

For Orders Call
(818) 891-0402

Open 7 Days
Mon-Sat 11-8
Sun 11-5

9034 Woodley Ave., Sepulveda, California 91343



PRO-MARK NATURAL DRUMSTICKS



Pro-Mark has added a new member to its large family of drumsticks and percussion accessories. This 1990 addition is a stick called *The Natural*.

Pro-Mark president Herb Brochstein says, "Over the past couple of years we've noticed a growing demand for a drumstick with no lacquers, varnishes, or other types of coatings. In answer to that demand, we developed the *Natural* line. These sticks are made of the same U.S. select, kiln-dried hickory as our other hickory drumsticks, but we've given the wood a special treatment and left off the lacquer. It's pure, natural wood, hence the name."

Brochstein continues, "While we use the same high-quality raw hickory, we've

taken *The Natural* one step further. We've developed a unique method of processing the wood, which gives *The Natural* a slightly more textured feel than our standard hickory sticks. The slight difference makes *The Natural* very easy to hold on to, even under the most demanding situations. We're also able to offer *The Natural* for sale at no increase in price. They will cost the same as our other first-quality hickory drumsticks. We think our customers will see and appreciate the value!"

Pro-Mark's new *Natural* line is in stock for immediate delivery to retail dealers. It is available in 5A, 5B, Rock-747, and 2B wood-tip and nylon-tip models. Drummers who wish to buy a sample pair may send \$5 to Pro-Mark. This offer expires May 15, 1990. **Pro-Mark, 10707 Craighead Dr., Houston, TX 77025.**

NOBLE & COOLEY HORIZON SERIES

Noble & Cooley recently introduced a new line of ply-shell drums employing a new shell design, which they claim offers timbre characteristics closely resembling those of solid-shell drums. Designated the *Horizon* line, the new drumsets combine

the deeper shells (and corresponding deeper tones) normally associated with ply construction with the enhanced attack transients of solid-shell drums.

Based on extensive acoustical research, each drum in the new *Horizon* line was individually designed from scratch to work with the others as a unit. Vent hole quantity and placement (as many as three symmetrical vent holes are used on the smaller drums), for example, were customized to ensure consistent sustain and decay across the entire line. Drum designer Bob Gatzen explains that the guiding principle in targeting the desired sound for the new drums was the fact that it's easier to manipulate brighter sounds on stage or in the studio through subtractive EQ than to try to enhance a drum lacking a clear and strong top end.

Noble & Cooley has adopted many of the features of their solid-shell drums into the new *Horizon* line, such as heavy-duty, die-cast chrome rims, finely cut bearing edges that minimize drumhead to shell contact, and their patented nodal-mounted lug system, which maximizes shell vibration.

Drums available in the *Horizon* line will include six different full-depth toms, plus 19 x 20 and 18 x 22 bass drums (with 18"- and 24"-diameter bass drums

First we zigged. Then everybody zigged.

available by request). *Horizon* drumsets may be completed with either Noble & Cooley *Star* or *Classic* snares. Available finishes include strobe white, static black, red and blue urethane, and clear and honey maple. All drums are available separately or may be purchased in kit form with DW mounting hardware. **Noble & Cooley, Water St., Granville, MA 01034.**

NEW FROM KAMAN

Kaman Percussion Products has introduced its all-new Toca Percussion line for 1990. Originally introduced in 1986, the Toca line was designed to be a quality, value-minded intermediate product line. Hand-crafted in Thailand to exacting specifications, the line features hardwood and fiberglass congas and bongos and professional steel timbales. Wooden drums are available in natural, red cherry, and walnut-brown hand-rubbed lacquer finishes. New for 1990 are molded and reinforced fiberglass shells (congas and bongos), which are available in black, white, and red. All congas and bongos come equipped with hand-selected natural skin heads and heavy-duty chrome hardware.

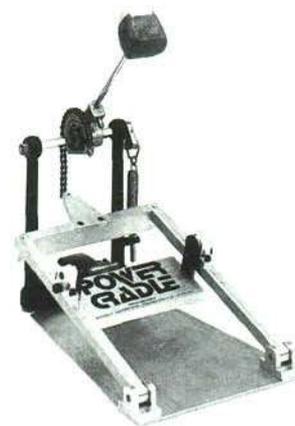
Kaman has also introduced the CB Percussion AS 600D six-piece *International Series Special Edition* drumset. Available for a limited time only, the IS 600D comes equipped with all the features found on CB Percussion *International Series* drums, such as double-cut 45-degree bearing edges, heavy-duty single-braced hardware, and 9-ply cross-laminated shells. Standard on the AS 600D are these additional features: new limited production gun-metal blue metallic finish, extra cymbal boom stand, AS 442 *Super Grabber* clamp, AS 425C tom arm, and choice hand-rubbed mahogany inside shell veneers. **Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.**

NEW REGAL TIP STICKS

Calato USA has announced the introduction of several new Regal Tip drumstick and brush models. The new products "were designed in association with some of Calato's top endorsers to meet their individual drumming needs," according to Carol Calato, director of marketing for the company. Included are the new 3B, 4B, and 7B wood- and nylon-tip sticks, 1A, and 9A wood-tip sticks, *Power Rock* and *John Beck* sticks, 3/8", 7/16", and 1/2"-di-

ameter timbale sticks, wood-handle *Blasticks* and *Ed Thigpen* brushes, as well as the all-new *Split Sticks*. **Calato USA, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, Tel.: (716) 285-3546, FAX: (716) 285-2710.**

POWER CRADLE STREAMLINED



Insight Percussion has introduced a streamlined version of their *Power Cradle* footboard. According to the company, the

Zag.



When we introduced the Pad-8 Octapad it was radical. People copied it. Now there's the Pad-80 Octapad II. With a new foot pedal for greater control and expression, and twice as many memory patches as everyone else. Once again Roland marches to the beat of a different, well, you know. **Roland®**

RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040-3647 (213) 685-5141

patented *Power Cradle* offers added power, comfort, and control, in a package only 7" wide. Multiple settings, including swivel and non-swivel action, allow a custom location for the cradle sweet spot. The makers claim that eliminating the dead zones of a conventional footboard allows for a concentrated delivery of energy that requires very little effort. The heavy-duty footboard is made of machined aluminum and is built for long-term use. The unit sells alone or complete with a DW 5000 CX front end. **Insight Percussion, 1160 Burnham Dr., Columbus, OH 43228, (614) 878-7831.**

MAPEX PRO DRUMSETS

As a direct result of feedback from dealers and artists, Mapex Percussion Technology has introduced two new drumset series—the *Pro I* and *Pro II*. The *Pro I* and *Pro II* series have 6-ply all-maple shells and 6-ply birch shells, respectively. Both *Pro* series also have the new *Freedom Lug*, which is a full-length lug with minimum shell contact. The lugs are separated from the shells via PVC gaskets to promote

maximum resonance. In addition, both *Pro* series feature new tom-tom mounts that connect directly to the *Freedom Lugs*, thus minimizing shell contact. Ball sockets are used for greater flexibility in setup for both the tom-tom mounts and the snare stand. The *Pro I* models come standard with a 6 1/2" maple snare with die-cast hoops, while the *Pro II* series offers a 6 1/2" birch snare with 2.3mm *Powerhoops*. Also new to these series is a double spring hi-hat pedal and chain-drive bass pedal. **Mapex, P.O. Box 748, Effingham, IL 62401, (217) 342-9211.**

NEW DW SOUNDRACK AND CATALOG

The DW *Sound Rack* drumrack features 1", insulated, satin-finished stainless steel tubing sections in a choice of lengths. The *SoundRack* also comes equipped with cymbal stand T-legs, plus 1"-to-1" two-way clamps, which accommodate a variety of tom-tom, cymbal, and accessory fittings. The basic rack package (model SR 1) includes two T-legs, a 48" curved cross

bar, and three two-way clamps with tom-tom arms. Extension arm packages (model SR 1X), which include one cymbal stand T-leg, a 36" straight bar, and two two-way clamps with tom arms, are also available, as are individual components for custom applications. The *SoundRack* is designed to incorporate the use of RIMS suspension drum mounts.

Also new from DW is their 16-page, full-color catalog. The catalog contains photos and information collected through interviews with 30 of DW's top endorsing artists, along with extensive technical information on the full line of DW acoustic drums. **Drum Workshop, 2697 Lavery Ct. #16, Newbury Park, CA 91320, Tel.: (805) 499-6863, FAX: (805) 498-7392.**

SONOR MULTIBEATER

Sonor has announced the introduction of the *SCH 27 MultiBeater* for bass drum pedals. The beater, which was designed to work with any Sonor bass drum pedal, as well as most other popular models, offers drummers a choice of four unique sounds

ROCK

IS A HARD PLACE

We can make it easier for you.

To make it in this business today, you need more than chops and dedication. You need information. You need contacts. We can help.

We are **THE SOURCE** to music industry professionals and services.

THE SOURCEBOOK IS:

- 7,000 contacts in 60 categories
- Timely, Accurate
- Full-Color, Spiral-Bound, Over 400 pages
- Available on floppy disk for IBM and Macintosh, includes complete operating software.

PRICED FOR THE WORKING MUSICIAN

7,000 LISTINGS IN 60 CATEGORIES

A & R Managers • Major Labels • Independent Labels • Publishing Companies • Film and Television Scoring • Record Producers • Sound Stages • Recording Studios • Audio Sweetening • Recording Promoters • Musician Associations • Graphic Artists • Music Instruction and Schools • Concert Promotion • Clubs & Venues • Attorneys • Music Stores • Audio Engineering Schools • Mastering • Duplication Companies • Public Relations • Music Licensing • Music Video Production • Agents • Directories • and Much More

RECORDING INDUSTRY SOURCE BOOK

ORDER FORM

Full Color Sourcebook — 34.95

Sourcebook & Floppy Disc — 195.00

Macintosh IBM

California residents add 6.5% sales tax
Please add \$5 shipping and handling

Check enclosed for \$

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Send To:

Modern Drummer Att. Bob
870 Pomton Ave.
Cedar Grove, NJ 07009
1 (800) 522-DRUM

Please make check or money order payable to: Modern Drummer

in one pedal. Four interchangeable striker inserts, made of wood, felt, rubber, or acrylic plastic, are provided with the unit. A plastic central housing holds two striker inserts at one time, and by turning the beater surface 180 degrees, drummers can get a completely different sound instantaneously. **Sonor, c/o Korg USA Inc., 89 Frost St., Westbury, NY 11590, (516)333-9100.**

PURECUSSION MEMBRAPHONE

PureCussion's new Membraphone is a series of PureCussion Drum assemblies mounted on a Collarlock bar system, chromatically tuned to duplicate the black and white notes of a piano keyboard. According to the company, Evans Resonant white and black Cad Cam heads combined with the RIMS mounting system make the instrument more resonant than rotary-tuned, single-headed instruments. The Membraphone utilizes 10" and 16" NE series drums, and its two-octave range makes it very adaptable to percussion ensembles.

PureCussion says that the individual 16" drum assemblies tuned in timpani ranges could provide middle schools with a cost-effective set of substitutes for kettle drums. The Membraphone's portability also makes it ideal for home practice. And the purity of sound could help develop pitch awareness in young players. In addition, advanced players can benefit from the lower cost and portability by using the instruments alone or in conjunction with conventional timpani for sticking practice. PureCussion also suggests that the light weight of the PureCussion Drum assemblies should prove attractive to marching bands. **PureCussion, Inc., 3611 Wooddale Ave. South, Minneapolis, MN 55416.**

EVANS DRY DRUMHEADS

Recommended for all 14" snare drums, Evans Dry drumheads feature multiple air vents precisely placed at the heads' perimeter to achieve a drier, more focused drum sound without diminishing the heads' attack characteristics, responsiveness, or durability. Currently available are the *Uno 58* (single-ply), *Genera* (single-ply with internal tone control ring), and 57 (double-ply) Dry heads. All come with a white, coated playing surface as well as Evans' exclusive Dry venting process. (For more information on Evans *Genera Dry* heads see *Product Close-Up*, February '90 MD.) **Evans, P.O. Box 58, Dodge City, KS 67801, Tel: (316) 225-1308, FAX: (316) 227-2314.**

NEW SOUND LIBRARY FOR ENSONIQ EPS

The Ensoniq SLT-8, a new ten-pack of sounds for the Ensoniq EPS sampler-based workstation, features contemporary drum sounds (including ambient jazz kits and "larger than life" drums), as well as modern rap, electronic drum, and percussion sounds. Included in the SLT-8

drum library is a Bonus Beats Sequence Disk, which provides sequence information, making it easy to create drum tracks for songs with the sounds provided. Upcoming sound libraries include a comprehensive sound effects library consisting of *Holophonic* sound effects, and one capturing the brass and percussion sounds of the Miami Sound Machine. **Ensoniq, 155 Great Valley Parkway, Malvern, PA 19355, Tel.: (215) 647-3930, telex: 551905.**



Drum School Part 1

*The Ultimate Learning Experience
Available on Video Cassette*

Includes:

- Rudiments
- Rhythms
- Four Part Independence
- Back Sticking Exercise
- Wrist Exercises
- Fusion
- Latin Funk Feels
- Soloing
- Over 30 Exercises in 3 meters
- Everything is broken down for the beginners to the extreme advanced players
- With in depth explanations of everything being played
- Drum Ensemble.



**Lee Mangano
(N.R.G.)**



**Jackie Santos
(Tavares)
"Bob James" "Tom Brown"**



**Joe Pet
"Joe Perry Project"**



**Hirsh Gardner
(New England)
Record Producer**

*Also Joe Pet is offering personalized one on one video drum lessons through the mail from his studio in Boston. For more information contact Joe Pet at 1-617-391-1334

Please send me: Drum School Part 1 VHS only \$49.95 each
Make check or money order payable to:
Drum School, P.O. Box 20535, Cranston, RI 02920
or call 1-401-738-7511

Name _____ Address _____

City _____ State _____ Zip _____ Phone _____

Signature _____

Add \$4.00 shipping U.S.A.
\$9.00 outside U.S.A. per tape.
R.I. State residents add 6% sales tax.

DRUM MARKET

If you've got something to sell, instructions to offer, or are looking for a hard-to-find item, advertise in **DRUM MARKET** and reach over a quarter million drummers worldwide for only \$1.00 per word plus \$4.00 for an address. Minimum charge \$10.00. Underline words to appear in **BOLD** type and add \$.50 for each bold word. Deadlines for ads: the 20th of the month two months preceding on-sale date. Ads received after the deadline will be held for the next issue unless otherwise specified. All ads must be paid in full in advance. Mail ads to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

FOR SALE

*****VINTAGE DRUMS*****
WE HAVE THE LEGENDARY SOUND YOU WANT. Huge selection—Ludwig, Slingerland & more! Money-back guarantee. Layaway available! VISA/MC/AMEX. **FREE CATALOG!** Vintage Drum Center, Route 1, Box 95B, Dept. 108, Libertyville, IA 52567. (515) 693-3611 or **CALL OPERATOR FOR TOLL-FREE NUMBER.**

ALL REMO, LUDWIG, EVANS DRUMHEADS at huge savings!!! **ALL ZILDJIAN** (including K-Brilliant, Platinum, Z Series), & **PAISTE** cymbals at lowest prices! Huge drumstick savings on all sticks: **PRO*MARK, VIC FIRTH, SILVER FOX, MAXX, REGAL TIP, AQUARIAN** & many others, plus we roll 'em!!! Amazing low prices on all drums & accessories! Send for free catalog. **BIZARRE GUITAR, 2677 Oddie Blvd., Reno, Nevada 89512. (702) 331-1001.** Plus no sales tax on out-of-state sales!

Electronic Drum Sale: **ROLAND PAD 80, PM-16**, & all pads on sale! **SIMMONS SDS-1, SDS-5, SDS-7** at **BLOW-OUT** prices!! **TAMA TS-204** synth module brand new (Lists at \$175) on sale \$75.00!!! **TAMA, PEARL, DW, & YAMAHA** Hardware at Amazing Low Prices!! **BIZARRE GUITAR, 2677 Oddie Blvd., Reno, Nevada 89512. (702) 331-1001.**

Drum Machine Super Sale: **KORG, ROLAND, YAMAHA, ALL ON SALE!** We have memory cards, sampler cards, etc., in stock and discounted! **ALL** makes of Drum machines & all digital Reverbs and Processors on sale and in stock! We will not be undersold! **BIZARRE GUITAR, 2677 Oddie Blvd., Reno, Nevada 89512. (702) 331-1001.**

Micro Torque Wrench Drum Tuner. Tune faster, accurately without having to hear drum. A quality chromed steel tool. Guaranteed. Send \$12.00 to: **KITWIT, 5518 S.E. Ash, Portland, OR 97215.**

EAMES HAND-CRAFTED North American Birch Drum Shells. Select from Finetone, Naturaltone, or Master-tone unfinished or finished shells. Design your own instrument as only the discerning player can...For free brochure write: **Eames Drums, 229 Hamilton Street, Saugus, MA 01906. (617) 233-1404.**

FACTORY DIRECT PRICES! Customized, hand-made Maple Drums. America's finest quality workmanship, materials, and a wide choice of finishes. **ALL AMERICAN MADE, CORDER DRUM COMPANY, 3122 12th Avenue, S.W., Huntsville, AL 35805. Phone: (205) 534-8406.**

DISCOVER THE MISSING LINK between your drums and a rich, new sound. How would you like **120 DIFFERENT SNARE SOUNDS** with your current snare? **ACOUSTIC** solutions to enhance the sound of your drums. Send \$9.95 plus \$2.50 P&H. **LINC PERCUSSION SYSTEMS, P.O. Box 16098, Minneapolis, MN 55416.**

THE MASTER MUSICIANS DRUM SHOP—WE SPECIALIZE IN NEW, USED AND VINTAGE DRUMS! 1940's **SLINGERLAND RADIO KING 3-PC.**, WMP, \$795! 1952 **WFL 4-PC.**, AQUAMARINE SPARKLE, AWESOME! 7x14 **JOE MONTINERI AMBER SUNBURST**, NEW! MANY OTHER SETS, SNARES, SINGLES, PARTS AVAILABLE! TOO MUCH TO LIST! WE BUY, SELL, TRADE! **NEW NOBLE & COOLEY, TAMA, PEARL, MONTINERI, SOLID PERCUSSION, ZILDJIAN, PAISTE, SABIAN!** WE SHIP WORLDWIDE! CALL FOR PRICES AND AVAILABILITY! (301) 261-2115.

Ludwig Clear Blue 5-pc., Reasonable. Fred T. Hayes, 5602 Randall Ave., Richmond, VA 23231.

FREE! DRUM CHARTS, CATALOG & SAMPLE! Absolutely the best! **DRUM CHARTS INTERNATIONAL, Box 247-F04, Nanuet, NY 10954-0247.**

CYMBALS!! CYMBALS!! Zildjians (PLATINUMS, BRILLIANTS), Sabians, Paiste, Pearl. All in stock. Satisfaction Guaranteed!!! Wholesale Prices! Call or write for **FREE** flyer. **Waddell's Drum Center, RD #2, Box 133, Rt. 56, Leechburg, PA 15656. (412) 845-DRUM.**

THE BEST IN AMERICAN DRUMS—DW, GRETSCHE, LUDWIG, NOBLE & COOLEY, LEEDY, REMO, PLUS SNARES FROM MONTINERI. ALSO...LP, PAISTE, ZILDJIAN, AND SABIAN...AND PREMIER, NEW, USED, VINTAGE—SETS, PARTS, RECOVERING. GREAT PRICES EVERYDAY! CALL THE DRUM CENTER OF INDIANAPOLIS. (317) 259-4474.

THE DRUM CELLAR
BUY—SELL—TRADE—NEW—USED—VINTAGE
4949 St. Elmo Ave., Suite 206 Bethesda, MD 20814.
(301) 654-DRUM.

PLAY ON YOUR SET WITHOUT NOISE! *SoundOffs* available in drum sizes 6"-18", cymbal & hi-hat. Great feel, durability & price. Ask your favorite store. **HQ PERCUSSION PRODUCTS, P.O. Box 430065, St. Louis, MO 63143.** Dealer inquiries invited.

HIGHEST QUALITY SUPER GLOSS DRUM COVERING AT GUARANTEED LOWEST PRICES! Send 50¢ for information and samples. **PERCUSSION SERVICES 3115 Hanna, Cincinnati, Ohio 45212.**

JOE, GARY, JIM, DOM, JOHNNY, CASEY & ED HAVE RealFeel!

*****VINTAGE DRUMS*****
TO OWN ONE IS TO OWN MUSIC HISTORY. Choose from huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! VISA/MC/AMEX. **FREE CATALOG!** Vintage Drum Center, Route 1, Box 95B, Dept. 128, Libertyville, IA 52567. (515) 693-3611 or **CALL OPERATOR FOR TOLL-FREE NUMBER.**

SONOR SALE!! World's best drums at unbelievable prices!! Limited quantities. Call or write for **FREE** flyer. **Waddell's Drum Center, RD #2, Box 133, Rt. 56, Leechburg, PA 15656. (412) 845-DRUM.**

PEARL DRUMS*EXPORT MODEL 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design 88 version. 100's brand new. **AL DREW'S MUSIC, 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 769-3552.**

VIBRAPHONE—Deagan Commander, never traveled, excellent condition. Dave (701) 232-6297 or (701) 235-8355.

DRUM CAGE/RISER FOR THE 90s. CUSTOM AND PRODUCTION DRUM CAGES. **FALCON DESIGN (813) 461-4161, 2041 RANGE RD., CLEARWATER, FL 34625.**

DREW DRUMS 8 ply maple shells custom sizes, custom colors, handmade. **DREWCO MFG., 526-528 Front St., Woonsocket, RI 02895. Tel. (401) 766-4871.**

FREE DRUMS!! Plus Keyboards, Guitars, P.A. can be yours for NOTHING or next to nothing with these **SIMPLE, LEGAL** instructions. **GUARANTEED!** Send \$11.00 to **P.R.O. Productions, P.O. Box 52, Allenton, WI 53002.**

VINTAGE DRUMS—FREE CATALOG! Celebrity privacy. (516) 763-3163.

ROGERS*ROGERS. DRUMS, PARTS, ACCESSORIES. MEMRILOC, SWIVO*MATIC, R-360, R-380. Lugs, Rims, Tr-ods, Cymbal stands, Pedals, Hi-Hat stands, Rogers Original Logo Heads, Add-on Drums. Complete sets, Mini and Dual Tom Holders, Dynasonic snares and frames, Rogers Drum Sticks, All Sizes, Rogers Stick Caddys, Stick Trays, Bass Drum Hoops, Drum Thrones. We Bought All The Rogers Inventory From Fender Musical Instruments. In Stock 8 Ply Maple Shells and Covering. Also, Used Ludwig, Slingerland, Gretsch, Sonor Drums, Parts. Call for those hard to find parts and accessories. **Al Drew's Music, 526-528 Front Street, Woonsocket, RI 02895. (401) 769-3552.**

RADIO KING DRUMS. (516) 763-3163.

FOR SALE: TAMA IMPERIALSTAR, ROYAL PEWTER. (1) 9x8, (2) 9x10 1/2, (2) 11x12 1/2, (1) 12x13. **MUST SELL.** Call (314) 965-2609, Patrick Cunningham, 1489 Royal Spring Dr., St. Louis, MO 63122.

SAVE WITH HI-QUALITY NAME BRAND USED DRUMS. 1960s. 4-PC. **LUDWIG, GRETSCHE, SLINGERLAND, SONOR, ROGERS, 5-PC. LUDWIG CLASSIC.** EXCELLENT, GREAT SOUND. RARE **FRANK WOLF S.D. 6 1/2x14 WHITE PEARL CIRCA 1937. GRETSCHE ROUND BADGE WOOD SHELL 6 1/2x14. S.D. ROGERS, SLINGERLAND, LUDWIG SUPER-SENSITIVE 5 1/2x14 S.D. MINT. PLUS MORE GREAT DRUMS. ED... (718) 296-2036.**

ORIGINAL BILLY GLADSTONE DRUMSET: 4-pc. Silver Sparkle. EXCELLENT! Serious calls only please, call before 10 pm eastern time. (703) 642-5381.

STUDY MATERIALS

NEW! DRUM CHARTS! Accurate computer printed drum charts for the latest pop/rock/heavy metal releases. Huge catalog. Send for free catalog and sample chart. **Hollywood Drum Products, P.O. Box 93566, Hollywood, CA 90093.**

Improve and increase your ideas around the drumset with a thorough learning of sixteenth notes and triplets. *Drum Control With Sixteenth Notes* book and video, \$39.95. Book alone \$5.95. *Drum Control With Triplets* Book alone \$6.95 (Video not available yet for *Triplets* book). Both books are recommended by: Louie Bellson, Ed Shaughnessy and Ed Thigpen. Send money: **Dennis Venuti, 1212 Mollbore Terrace, Philadelphia, PA 19148.**

Preview Drum Videos! Preview Drum Videos by mail. All the latest releases! Send for info: **Accent Video, #2 Kenwood Crossing, Levittown, PA 19055.**

FREE! DRUM CHARTS, CATALOG & SAMPLE! Best Charts Ever! Hundreds Available! Rock, Jazz, Fusion, Classical & more! **DRUM CHARTS INTERNATIONAL, Box 247-APD, Nanuet, NY 10954-0247.**

ADVANCED STICK AEROBICS—Workout your WEAKER HAND while playing **ADVANCED FUNK** drumset patterns & SOLOS. Send \$8.95 plus \$6.00 for supplementary cassette to: **KEN COX, P.O. BOX 954, AGOURA HILLS, CA 91301.**

ANALYTIC DRUM TUNING recommended by Russ Kunkel, Sonor, Modern Drummer. Complete Drum Tuning instruction. Get "Your" Drum Sound. Send \$8.95 to Steven Walker, Box 40352, Indpls., IN 46240-0352.

TWIRL DRUMSTICKS like a Pro. No Devices Necessary! Drum Corps Trick, Easily learned. Three pages describe technique. Send \$5.50 to: Steven Walker, Box 40352, Indpls., IN 46240-0352.

FREE PERCUSSION EXPRESS LEARNING CATALOG. Easy Read—Rock—Jazz—Fusion—Audios—Videos—Funk Session—New Jazz Session—Drumwear—Hutch Pedestal System Drums and Racks. We're your direct line to Professional Instruction. Percussion Express, PO Box 1731, Rockford, IL 61110. **HOTLINE** (815) 962-3147.

Drummers need *DYNAMICS IN TIME*—the book (65 pages) that reveals how to use the metronome effectively to perfect your sense of time and dynamics. "Jim Chivers' book is an essential text for any serious drum artist. It combines time and dynamics in a truly useful way, and is a unique melding of technical and creative studies." Bill Goodwin. Send \$14.95 (US) to Pulse Music #193-133 W. 5th Ave., Vancouver, B.C., Canada V5Y 3X1.

TO BE A GREAT DRUMMER you must first believe you are a great drummer. **DRUMNETICS** gives you confidence in every aspect of your drumming: time, groove, fills, soloing, and creativity. Through cybernetics, you gain the belief in yourself necessary to make it to the top. One tape is worth dozens of lessons. 30 day Money Back Guarantee. Send \$19.95 + \$2.00 P&H to: SELF IMAGE DYNAMICS, 7977/2 Estates Dr., Aptos, CA 95003. CA Residents add 6 1/2% sales tax.

Visual Aids—the book of showmanship that helps create pros. The book has 8 chapters spanning 42 pages. Completely illustrated. To order send \$10.00 plus \$2.00 shipping and handling (\$12.00 total) to: Visual Aids, 9918 Turf Way #2, Orlando, FL 32821.

NEW!!! RHYTHMS AND ACCENTS For Drummers by Gordy Knudtson. The **ULTIMATE** rhythm and accent "source book" on the market today! **Contains extensive 16th, 8th, triplet, & 6/8 rhythms, accent patterns, and solos** presented in a unique, easy to use and understand format. **UNLIMITED APPLICATIONS!!** Of all the books you own this will be the one that gets used again and again! **Recommended by Jeff Porcaro, Peter Erskine, Vinnie Colaiuta, Ed Shaughnessy, Louie Bellson, and MODERN DRUMMER.** Send \$15.00 to: GK Music Publishing, P.O. Box 7540, Dept. MD, Minneapolis, MN 55407

INSTRUCTION

BOSTON AREA: Studio Locations: Kenmore Square And Quincy. Home Lessons Available. We Teach All Styles, All Levels. To Enroll, Call or Write For Brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. Tel. (617) 770-3837.

SCHOOL FOR MUSICAL PERFORMANCE, Specializing in Percussion: Drumset, Vibraphone and Marimba 4-mallet technique. Private instruction for ALL instruments, Voice, Theory and songwriting. Musical Director, David Kovins, B.A., M.A., M.S.M., 910 Kings Highway, Brooklyn, NY 11223 (718) 339-4989.

Balto. Grant Menee Studio of Drumming, B.M. Berklee College of Music, Towson State University Instructor, Drums re-covered. (301) 747-5TIX.

ORANGE COUNTY, CALIFORNIA: Build your hands, develop stick control, improve your reading skills. Learn in the tradition of Adler, Rich, Bellson, Burts. CALL: Phil Jackson (714) 957-2636.

Dial-A-Beat by Jeff Indyke. Call (516) 938-DRUM For Kicking Drum Riffs over the phone! New innovative way to learn. Call Now !! 24 Hours!!

NYC DRUMMERS: STUDY WITH **JOHN SARRACCO**, ONE OF THE MOST KNOWLEDGEABLE PROS IN THE NY AREA. ACCEPTING ONLY THE SERIOUS-MINDED FOR DRUM INSTRUCTION "THE PROFESSIONAL WAY", MANHATTAN AND STATEN ISLAND STUDIO LOCATIONS. (718) 351-4031.

In the S.E. Bay area, John Xepoleas, author of *Studies For The Contemporary Drummer*, is accepting serious students. Develop the skills needed for today's drumming. (415) 942-2066.

STUDY WITH DRUM CHARTS! FREE CATALOG & SAMPLE! DRUM CHARTS INTERNATIONAL, Box 247-104, Nanuet, NY 10954-0247.

Atlantic City & Philadelphia: Discover **NEW & UNIQUE** methods of developing musical technique & creative dexterity. Gain speed with finger system. All styles. Armand Santarelli 1-609-822-9577.

PHILADELPHIA/SOUTH JERSEY AREA DRUM SET INSTRUCTION with 31 years of experience can help improve your musicianship. With a combination of all the current modes of study plus an on-going use of keyboards/sequencers, I can duplicate virtually any musical situation for accompaniment and/or coaching the student. With this approach I can lead you away from the many pitfalls of practice and performance, and towards a better balance of technique and musicianship. For further information call (215) 739-6382 or (609)393-0673.

ANNUAL SUMMER DRUMSET WORKSHOPS. Three Locations—**CAPITAL UNIVERSITY,** Columbus, Ohio, June 17-21; **UNIVERSITY OF NORTH TEXAS,** Denton, Texas, July 10-14; **UNIVERSITY OF UTAH,** Salt Lake City, July 17-21. Faculty: **ED SOPH, STEVE HOUGHTON, GUY REMONKO, BOB BREITHAUPT.** Private and group lessons, listening, basic musicianship and history of drum set classes, commercial styles, chart reading, video tape sessions and other intensive classes. Contact: **BOB BREITHAUPT**—Conservatory of Music, CAPITAL UNIVERSITY, Columbus, Ohio 43209 (614-236-6234), or **ED SOPH**—School of Music, UNIVERSITY OF NORTH TEXAS, P.O. BOX 13887, Denton, Texas 76203 (817-383-4693 OR 817-565-3714), or **DOUG WOLF**—Department of Music, UNIVERSITY OF UTAH, Salt Lake City, Utah 84112 (801-581-6398).

WANTED

VINTAGE DRUMS! Immediate cash/trade! Vintage Drum Center. 1-800-729-3111, (515) 693-3611.

MUSICIANS NATIONAL REFERRAL: Professional Musicians Seeking Bands—Bands Seeking Professional Musicians—**BANDS REGISTER FREE.** Call now for information (800) 366-4447.

WANTED: DRUMMERS TO RECEIVE FREE DRUM CHARTS CATALOG! DRUM CHARTS INTERNATIONAL, Box 247-W04, Nanuet, NY 10954-0247.

WANTED: LUDWIG SNARE, SINGLE OR SET IN BLACK GALAXY COLOR. WILL PAY CASH! (619) 344-8261.

CASH PAID FOR DRUMS. COMPLETE SETS OR PARTS. CYMBALS, PEDALS, STANDS, ANY DRUM EQUIPMENT. NO ELECTRONICS. ED...(718) 296-2036.

OLD DRUM CATALOGS. 1960s OR OLDER. CASH OR TRADE. ED...(718) 296-2036.

ATTENTION—HIRING! Government jobs—your area. \$17,840-\$69,485. Call 1-602-838-8885 Ext R15797.

ATTENTION: EARN MONEY READING BOOKS! \$32,000/year income potential. Details 1-602-838-8885 Ext. BK15797.

WANTED: TAMA IMPERIALSTAR/SUPERSTAR, BASS AND TOMS. ANY CONDITION BUT NO RUST. CHEAP! (813) 447-7900.

ANY VINTAGE DRUMS—CYMBALS! Immediate cash. (516) 763-3163.

DRUM TECH AVAILABLE WITH NATIONAL TOUR EXPERIENCE, EXCELLENT REFERENCES. RELIABLE. PROFESSIONAL. (607) 227-0202.

Feeling is Believing

It's simple. The most important thing about a drum stick is how it feels. That's why we make twelve different great feeling models of U.S. made, premium grade American Hickory drum sticks. Matched in pairs and guaranteed straight. Let your feelings be your guide. Tama Power Tools. At your authorized Tama dealer.

For a Powertools catalog, send \$2.00 (\$3.00 in Canada) to: Powertools, Dept. MDD2, P.O. Box 886 Bensalem, PA 19020 • 3221 Producer Way, Pomona, CA, 91768-3916 • P.O. Box 2009, Idaho Falls, ID, 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T2P1 Canada.

next month in MAY'S
MODERN DRUMMER...

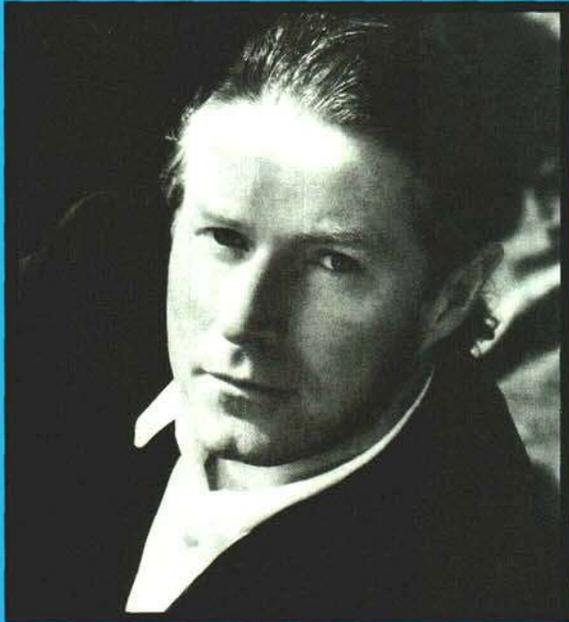


Photo by Alberto Tolot

**DON
HENLEY**

**JASON
BONHAM**

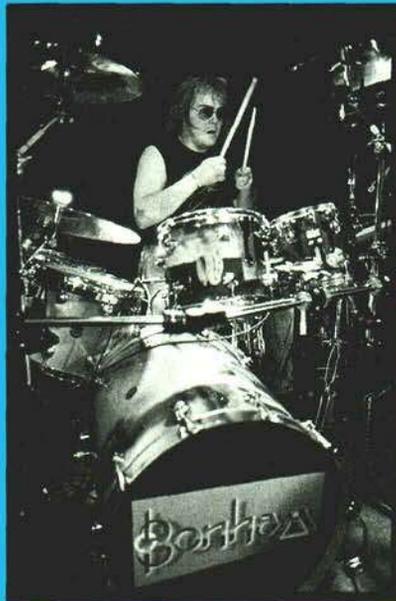


Photo by Ebet Roberts

Plus: • **Terry Clarke**
• **Johnny Dee**

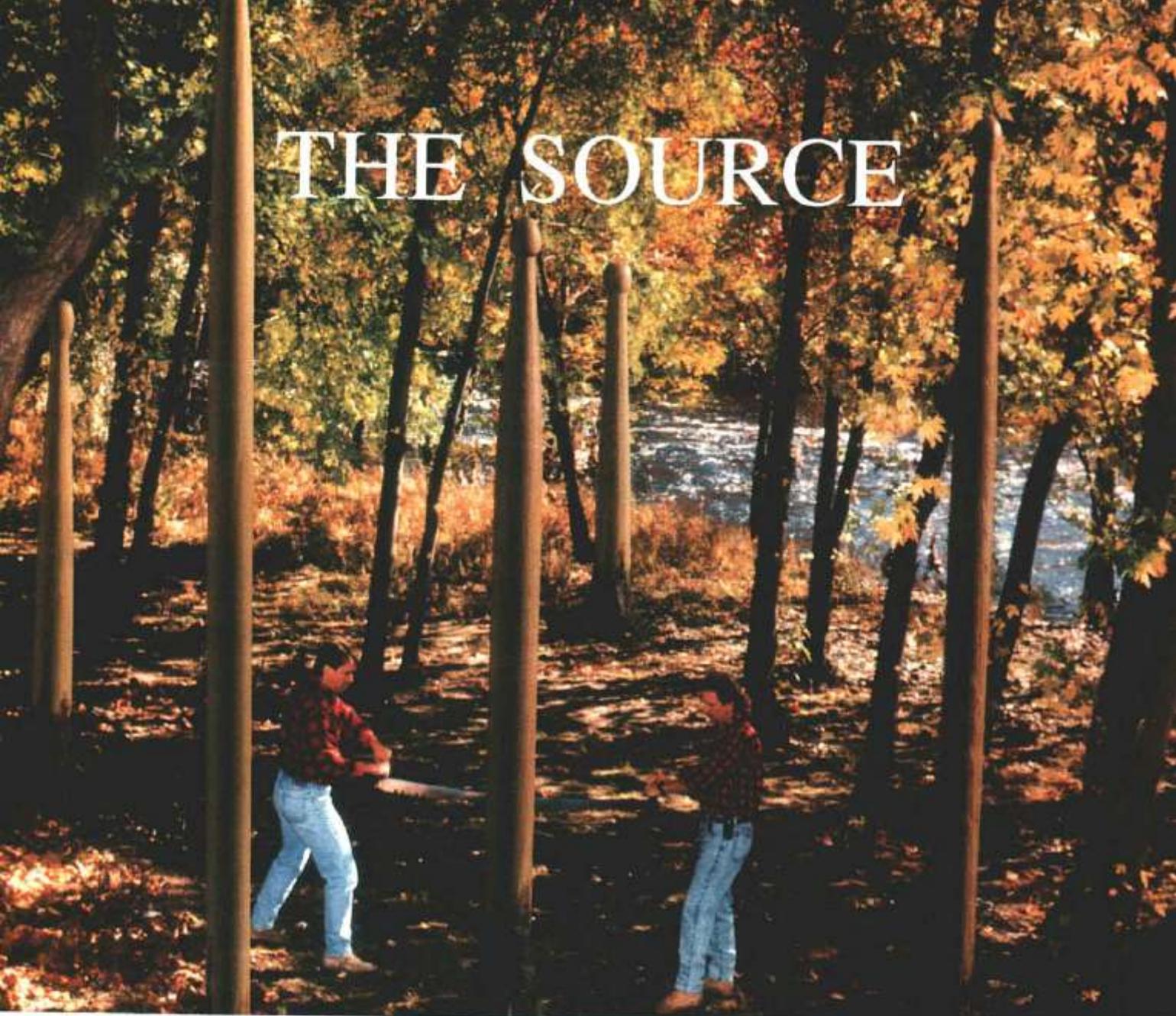
AND Columns by: • **Rod Morgenstein**
• **Kenny Aronoff**
• **Anthony J. Cirone**

and much more...*don't miss it!*

**ADVERTISER'S
INDEX**

ABK Rocks	103
Apex Systems Ltd.	59
Atlanta Pro Percussion	96
Mike Balter Mallets	46
Sam Barnard	100
Brady Snare Drums	84,85,86
Berklee College of Music	87
Calato/Regal Tip	48/49
Corder Drum Company	94
DC1000	70
DCI Music Video	68,81
Drum Doctors	100
Drum School I	107
Drum Workshop	72,85
Drummers Collective	84
Drums on Sale	71
Drumstix	84
Electro Voice	45
Evans Products	53,94
GMS Drum Company	74
Grant's Drum City	86
Grove School of Music	91
HQ Percussion Products	89,95
Hart Systems, Inc./ ACUPAD	72
Istanbul/Gretsch	62
Jemm Company	97
Latin Percussion, Inc.	73
Long Island Drum Center	55,89
Ludwig Industries	79, Inside Front Cover
Mapex Percussion	9
MD Back Issues	102
MD & Pro-Mark Trivia Contest	65
Music Tech	60
Musician's Institute	5
Noble & Cooley	86
Paiste	51
Pearl International	14/15,44,97, Inside Back Cover
Percussion Paradise	80
Precision Drum Co.	86
Pro-Mark	41,82
PureCussion, Inc.	69
Pure Tone	98
Recording Industry Source Book	106
Remo	53,83
Resurrection Drums	99
RimSHOT America	77
ROC N SOC	98
ROLAND	104/105
Royce Percussion	96
Sabian	1, Insert
Sam Ash Music Stores	62
Skins-N-Tins Drum Shop	71
Chuck Silverman	85
Solid Percussion, Inc.	77,79
Sonor	36/37
Stingray Percussion	80
Tama	7,61,63,109
Thoroughbred Music	95
Vater Percussion	111
Vic Firth, Inc.	13,61
Video Drum Lessons / Joe Pet	70
Waddell's Cymbal Warehouse	46
Glenn Weber Drum Studio	77
The Woodwind & The Brasswind	96
Yamaha	6,17
Zildjian	11,47, Outside Back

THE SOURCE



It's not that easy. Good wood is a must, but high quality sticks must be carefully crafted like any other precision tool. A good eye, a good ear, skilled experience and of course, using only the highest grade American hickory, oak and maple come together to make Vater one of the best stick makers in the world.

That's why Vater should be your source for sticks. The stick you use should feel like part of your hand. Vater has done rigorous testing, designing shapes to make sure all their sticks have that "just right" feel and balance. Vater's testers are equally fussy, guaranteeing two straight and evenly matched sticks in every pair (not the "one straight/one warped" common with other stick makers.)

Vater has been making and designing sticks for over a decade and continues to manufacture sticks for some of the largest drum companies in the world. Vater has even made sticks for two of it's leading competitors!

The Vater family controls every step from wood selection to final testing in their own factory. As a matter of fact, about the only thing they don't do is cut down their own trees!



GOOD WOOD. . . perfected

For our brochure on stick selection write to:
VATER PERCUSSION INC.
270 CENTRE STREET
HOLBROOK, MA 02343

Photo Gallery

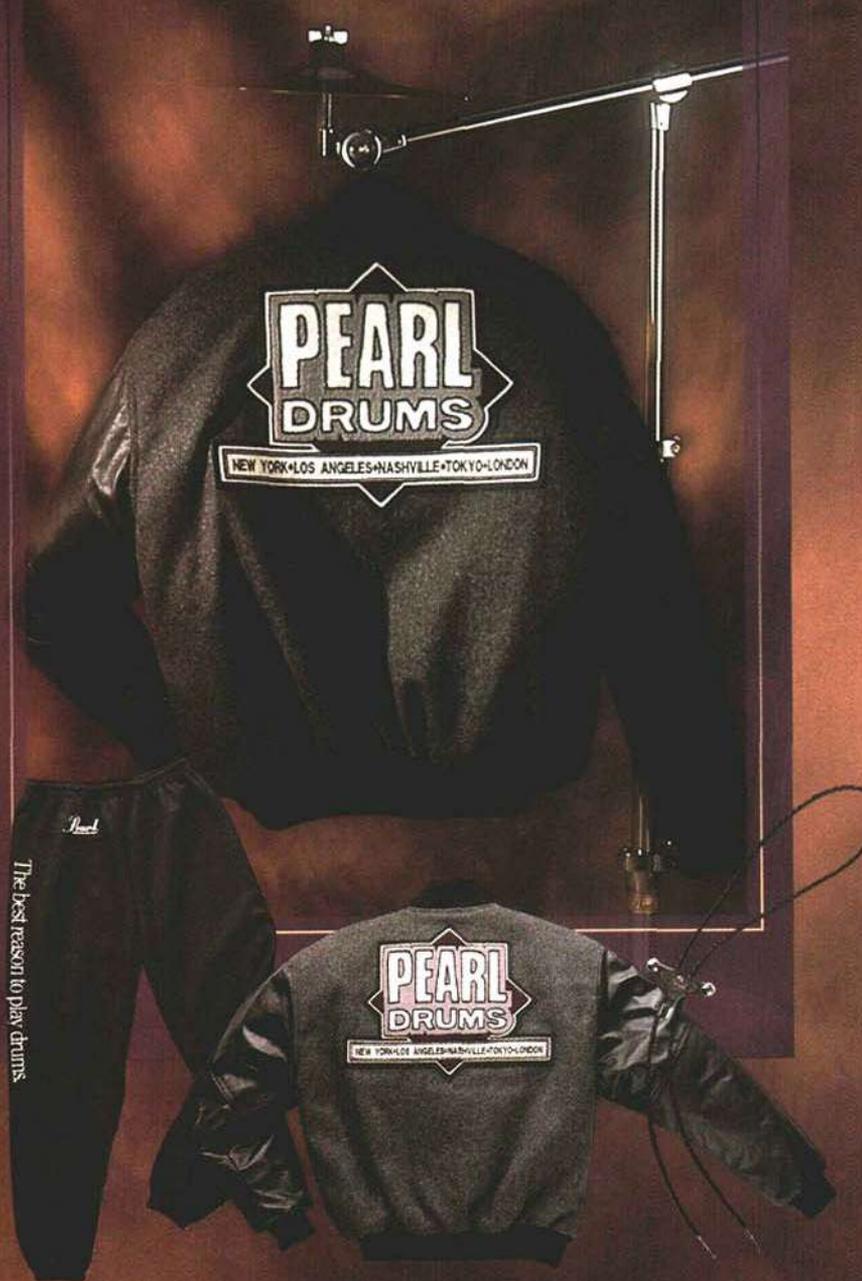


Ginger Baker

Photographed by Andre Csillag/Photofeatures Intl.

IMAGEWEAR

AND ACCESSORIES



The best reason to play drums.

This Catalog Fulfills Two Basic Needs Common to Every Drummer.

Clothing and Accessories



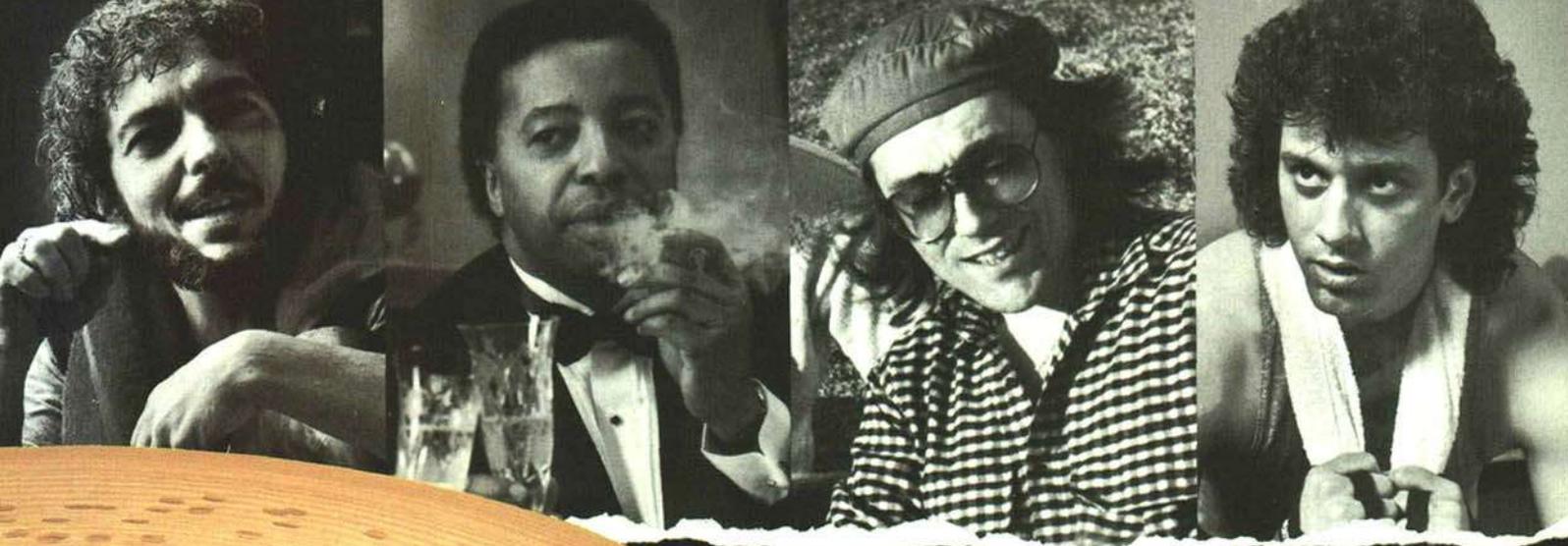
Introducing pearls' new Imagewear. Clothing and accessories with a slightly different approach. Differences like a leather/wool Tour Jacket with full back patch, jean jackets, acid-washed tour tee shirt, long sleeve tees,

sweats, tuning key bolo tie, pewter pin, and the list goes on. Each item carries the Pearl logo for the ultimate in drummers clothing.

The new Imagewear catalog and clothing are available two ways, through your local authorized Pearl dealer or directly from Pearl (see address below). If your ready for a new look in clothing for drummers...your ready for Imagewear by Pearl.



Pearl
The best reason to play drums.



WHY THE LEGENDS PLAY THE LEGEND.

Perhaps no other percussion instrument in history carries with it as much mystique as the K Zildjian. The dry, trashy, hand-hammered cymbal born in Turkey, and re-created today in the USA—with far greater consistency... and the same dark magic.

Who plays K's?

Tony Williams, Steve Gadd, Peter Erskine, Vinnie Colaiuta, Dave Weckl, Steve Smith, Alex Acuna, and Dennis Chambers, among others.

For all of them, K's are their favorite cymbal. And for most of them, it's just about every piece of metal in their kit.

The legendary K's. Just one more reason that more of the world's great drummers play Zildjians than all other cymbals combined.

Zildjian®
The Only Serious Choice.

© 1989 The Avedis Zildjian Co., Longwater Drive, Norwell, MA 02061

