

# MODERN DRUMMER™



The International Magazine Exclusively For Drummers

April 1982

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**NARADA  
MICHAEL  
WALDEN:**  
Inspired

**DANNY  
GOTTLIEB**

**The Tubes'  
PRAIRIE  
PRINCE**

**How To  
Publish  
Your Book**

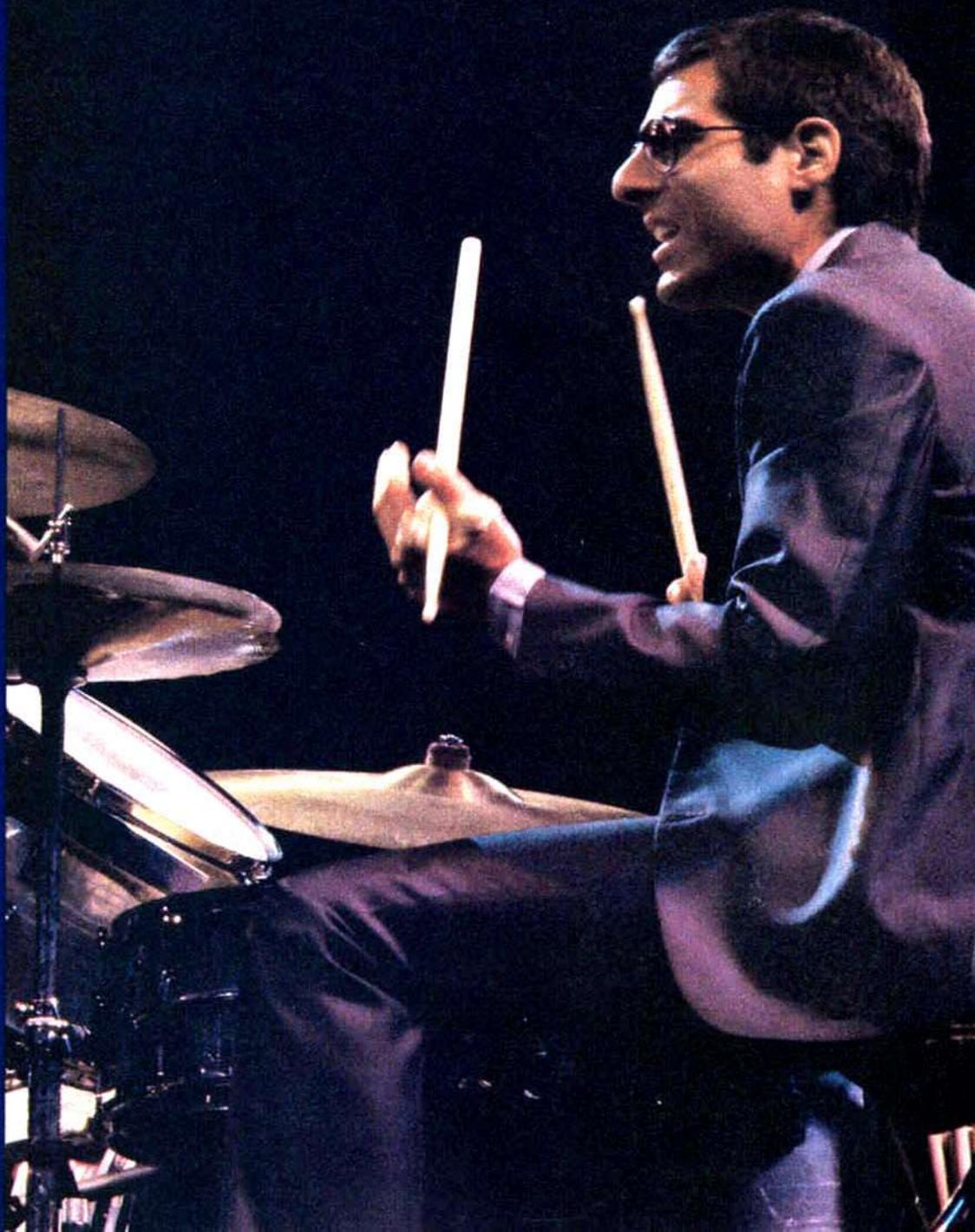
**A New Look  
At The  
Matched Grip**

**Stretching  
Your Technique**

**Understanding  
Rhythm**

**Plus:**  
**Hal Blaine**  
**GO-GO'S**  
**Gina Schock**  
**Jack DeJohnette**

## MAX WEINBERG: Springsteen's Big Beat





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# EDITOR'S OVERVIEW



I recently had a discussion with MD Advisory Board member Charlie Perry, on a matter of importance to us all.

Charlie was mentioning a desire to see a standardized drum set notation for the musical examples we use in the magazine. It soon became obvious to us both that a standard code is not utilized simply because none exists.

Over the years, we've dealt with a dual set of problems in reading books, charts and solos. First, the reading itself. Second, trying to absorb and get comfortable with the code for that particular piece. The blame for the inconsistency, to some degree, belongs with the arrangers and copyists who appear to get enjoyment out of confusing the issue. But, as drummers, we're equally at fault due to our own inability to agree upon a standard method.

Of course, the basics of a system do exist: Bass clef A for bass drum, snare drum on the E space, cymbals with an x, etc.. But there remain far too many ambiguities. For example, the manner in which various cymbals are notated, multiple toms, rim shots, hi-hat strokes. They're all quite varied. Just glance at the literature on the market today for clear evidence of the problem. Even the amount of staff lines tends to vary from one writer to the next. Unfortunately, the trend towards multiple drum set-ups and elaborate cymbal arrangements has made the situation that much worse.

It's interesting to note that this problem is common only to drum set notation. Think about it. In melodic notation, treble clef E doesn't change—except when the clef itself alters the structure. Composers don't refer to first line, treble clef as E in some cases, G# in others. Why the problem with a standard system for drum set?

Perhaps we've all been guilty of accepting the situation without questioning it for so long, that we haven't bothered to give any serious thought to a more uniform method. Is there something we can do about it? Maybe, maybe not—but we can try.

Charlie Perry had a suggestion with which I wholeheartedly agree. Though it may take some time and determination, let's begin with a consensus of opinion; some individual suggestions for a standard format. We'll combine this information with the suggestions of the Advisory Board, and other professionals, teachers, authors and studio players. Perhaps even a group of arrangers and composers. Together, we should manage to come up with something concrete. Ideally, we'll come up with a notational system which *could* become the accepted standard for the instrument. And *that* would be a welcome change. Send your ideas to MD, c/o Code System. Let's see what comes of it.

One other thing: Alert readers may have noted two errors on last month's cover. A flopped Philly Joe Jones photo, and announcement of a Dino Danelli article.

Originally set for February/March, Dino was re-scheduled at the last minute. Unfortunately, we missed making the change on the front cover. Philly's photo was inadvertently flopped by the printer shortly before press time. Our apologies to Philly, Dino and MD readers.

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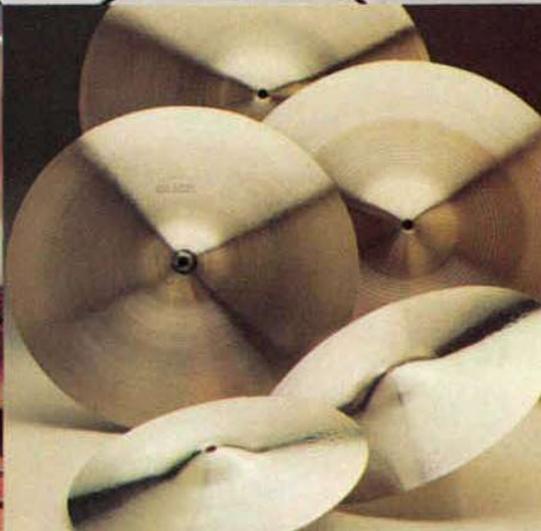
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# READER'S PLATFORM

Well, you've finally done it. Your wonderful magazine, which I enjoy, has dealt a harsh blow to the drumming profession. I'm referring to the Dec./Jan. issue featuring *that guy* who played drums for the Beatles. John, Paul and George were three of the greatest musicians in the world, and I loved their music, but somehow I always wondered how they put up with his obnoxious drumming.

Let's stick to the professionals of the business. Surely you can't be running out of them. I hope this issue was a fluke and not the trend of issues to come. I already put this issue in the waste can in sincere hope that your next issue is a redeeming one.

JIM SOURWEINE  
LANCASTER, PENNSYLVANIA

I've been meaning to write to you for a long time to tell you how much I truly enjoy your great magazine. It is encouraging that you treat rock drummers, jazz drummers, country drummers, and classical percussionists all with equal respect.

I must admit that I get a little uptight when some of your readers write to you with their ultra-superior attitudes and knock drummers who have been successful in the business. I want to be a successful musician and I appreciate any information and advice I can get from someone who has made it in the business, whether it be Buddy Rich, Ringo Starr, or Rick Van Horn. I need encouragement as a drummer and you good folks give me the encouragement I need.

JIM BENTON  
FORT WAYNE, IN

I have been receiving MD for a long time. I always enjoy the good interviews, informative news, and helpful hints. I would like to see some Christian drummers interviewed to read their point of view on why they play drums, and what their goals are as drummers. Bob Wilson with Seawind, and Bill Maxwell formerly with Andre Crouch come to mind. I think the readers would find it interesting to know what motivates these drummers.

SCOTT KERNS  
MOBILE, ALABAMA

Thanks for your article. *Soundproofing The Practice Room*, by Steven Lake, in the October '81 issue. Here's another idea other drummers might be interested

in which looks good and costs just a little more.

Staple the insulation; it's a lot easier and faster, and then cover it with burlap. The burlap comes in assorted colors, 48" wide. You can buy it at most fabric stores. It also keeps the fiber dust from going everywhere. If you want to spend a little more money, use particle board behind the insulation which also helps the sound. Similar safety precautions, as mentioned by Steven Lake (mask, goggles, gloves, etc.) should be taken.

I hope this can be of use to other drummers.

RENE BARRON  
SEATTLE, WA

I have enjoyed your fine magazine for over a year now, but in the December-January issue I encountered some rather distressing comments in the Ringo Starr interview. I am surprised to hear that he thinks the description of a good drummer is himself and he is the best rock drummer. I would be interested to hear Neil Peart's or Simon Phillip's reaction to this statement. Mr. Starr's comments on reading seem to be an excuse not to progress and to remain lazy. What will young readers think when he states that not practicing and ignoring the rudiments are good?

His comments on soloing are strange in saying the soloist has an ego problem playing more interesting things that may not be logical to put to music. He has a lot of nerve saying the soloist has an ego problem when he thinks he's the best rock drummer.

In closing, I would enjoy interviews with Vince Colaiuta, David Logemann and Mark Craney. I'm sure these excellent drummers will have more interesting comments than the off-the-wall Ringo Starr.

A VERY CONCERNED READER

I am surprised that MD hasn't yet interviewed any contemporary Christian drummers such as Tom Reeves of the Imperials, Dennis Holt of the Wall Brothers, and Bill Maxwell who has worked with such artists as Andre Crouch, Reba Rambo and Dony McGuire. I hope to see articles on these fine drummers in the near future. Keep up the great work.

MICHAEL R. CHILDERS  
CHARLOTTE, NC

I started playing drums in high-school rock and commercial bands, and then quit and went into the Army and attended college for Business Management. After graduating I was honestly unable to find anything I liked as much as drumming. I spent a lot of time finding out what I didn't want to do and not enough time doing what I wanted to do. At 25, I didn't have the drumming skills I felt I needed and I thought I blew it! Through reading the first several issues of MD, particularly the interviews and the self-help articles, I gained the confidence to go full-speed ahead with studying drums and I raised myself from a mediocre drummer, to being a drummer with the top local rock act, playing to capacity crowds and booked several months in advance. Even if this band doesn't work, I now have the confidence to keep on. I hope I can repay you all at MD for what you've done for me.

HENRY BRZOSTOWSKI  
ERIE, PENNSYLVANIA

*Editors Note: Henry, letters like yours make it all worthwhile.*

Just as I was about to write a letter requesting that you interview Ringo Starr, the December/January issue was delivered to my door. What timing! And what a great article! I've read it two or three times and I still enjoy it. So much was brought out that was never known of him before. He was truly an inspiration to drummers of the '60s, '70s, and still is in the '80s.

DAN KIROUAC  
WORCESTER, MA

I think you did a fantastic job on the Saul Goodman interview. It was extremely interesting, with very fine photos. You deserve some sort of award on this project.

RONALD D. HALSEY  
VALLEY, OHIO

Thanks for the great interview with Ringo. A lot of credit should go to Robyn Flans, who asked some very perceptive questions which elicited some insightful answers. I'm glad to see Ringo featured as a player rather than as a Beatle.

For too many years, I've heard people, and even musicians (who should know better), say "Ringo wasn't any good—he had no chops." Quite often, people confuse playing an instrument with making music. Although his chops

*continued on page 93*

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# ASK A PRO

## BILL BRUFORD KING CRIMSON

Q. There is a cymbal you used on the King Crimson *Red* album. It has a fast decay and a quick "trashy" sound. What kind of a cymbal is it?

John Law  
El Paso, Texas



Photo by Brian Killigrew

A. I found the cymbal by chance in a trash can in the rehearsal room the first day we started work on the album. It had obviously been rejected as useless by the outgoing drummer. It was an ageing 20" Zilket, as I recall, split in two places, but for about six months it had exactly the sound you describe. It was perfect for the album. It got as far as *Seconds Out* by Genesis, then it died. Funny how there's good trash and bad trash—and you can't mistake the two!

## ED SHAUGHNESSY NBC TONIGHT SHOW

Q. At the end of one of your drum clinics you spoke briefly about East Indian rhythms. Where did you learn this method of counting?

Gene Davis  
Pittsburgh, Pa.



A. I studied tabla drums privately with Alla Rakha for two or three years. Since he did quite a bit of traveling, whenever he was in New York I would take two or three lessons a week. He gave me so much material I could keep busy for ten years. I would equate the learning experience to studying calculus compared to basic math. The knowledge of the tabla has opened many doors for me musically, especially the art of improvisation, by allowing me to play the sounds I hear in my head melodically and fluently.

continued on page 11



Photo by Martin Cohen

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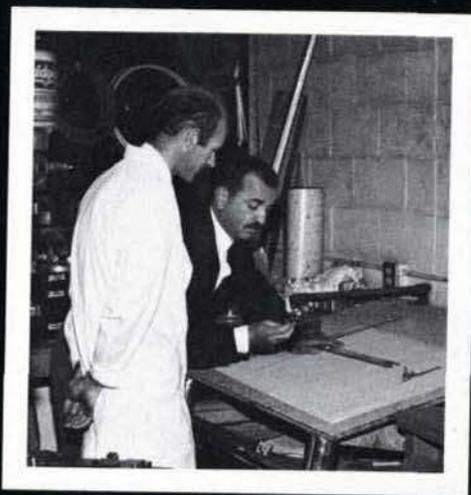
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**1982**

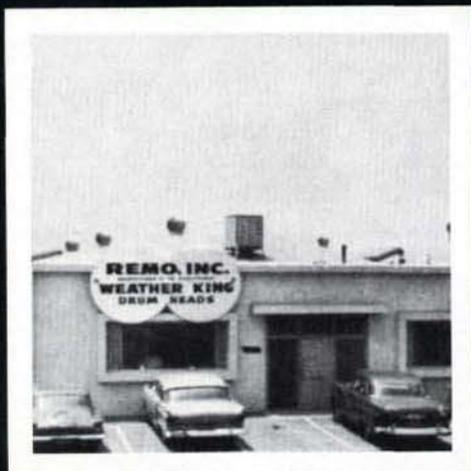


*It seems like only yesterday...*

First came the Idea:  
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**1957** On April 29, 1957, Remo, Inc. opened its doors to produce its first plastic heads, developed after months of research by Remo Belli and a small, dedicated group.



**1957** Armed with samples, Belli went to the music trade show in Chicago and came home with orders for 10,000 heads. The Weather King heads were a success, and soon the company relocated to its present North Hollywood location.



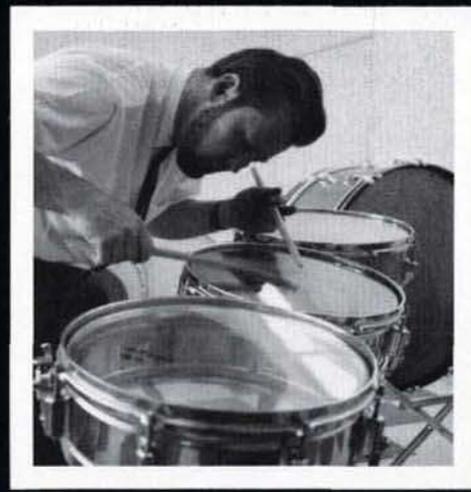
**1960** When Elden Bailey of the N.Y. Philharmonic endorsed the new Diplomat series, the Weather King reputation grew.



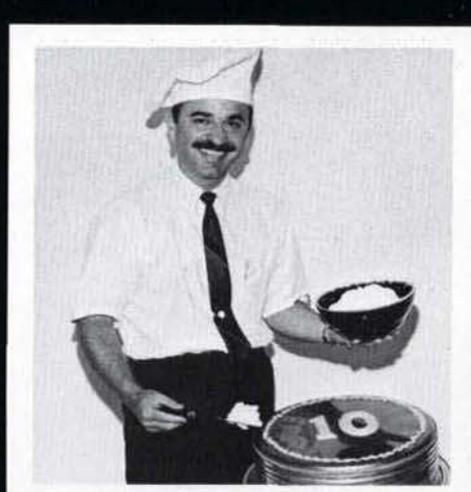
**1961** Belli hosted a dinner which led to the founding of Percussive Arts Society. From left, Belli, Don Canedy, Jack McKenzie, Merv Britten. During its infancy, PAS was totally funded by Remo, Inc.



**1964** Belli and Bellson shake hands to formalize Louie's role as Remo consultant, clinician and endorser — an association which has continued over the years.



**1966** The Remo "drum room" offered visiting professionals a chance to try out the company's latest ideas. Some, like the youthful Lloyd McCausland, stayed around awhile.



**1967** Chef Belli added a little frosting to the company's 10th anniversary by introducing Sparkletone drum heads. The concept didn't last, but proved the market was ready for something new.



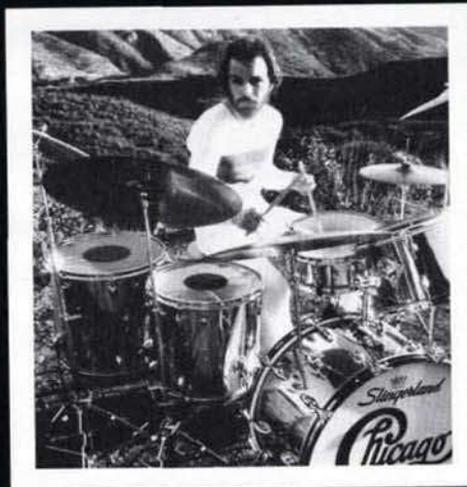
**1968** By now Remo, Inc. offered a broad line of products, including practice pads and sets, banjo heads, mallets and the new tuneable RotoToms.



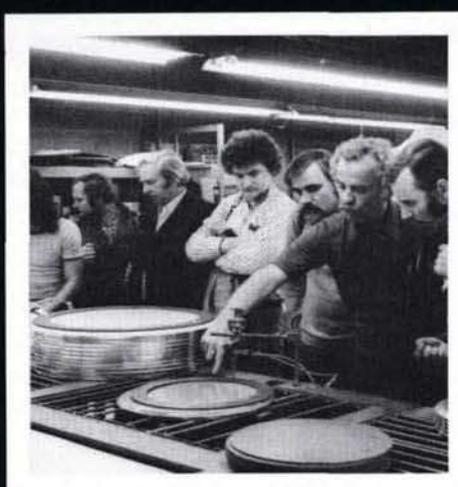
**1970** Shelly Manne used RotoToms extensively on the sound tracks for the movie *Daktari* and the *Hawaii Five-O* TV series. And a growing repertoire of RotoTom music began to ensure their role as a new voice in percussion.



**1971** Getting Buddy and Louie together was easy. Keeping them from breaking each other up was harder. The only problem was deciding the billing: "Buddy & Louie" or "Louie & Buddy". We flipped a coin and Buddy won.



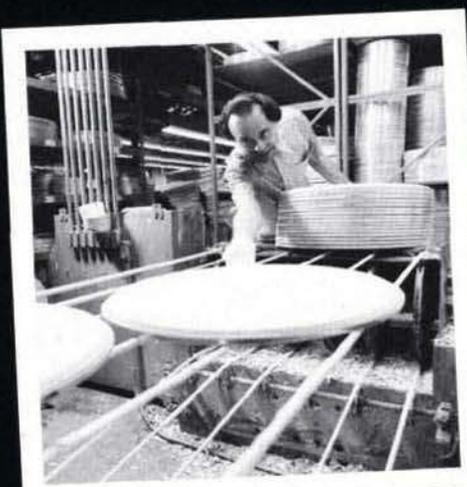
**1972** The trend toward a tighter drum sound with less overring led to the introduction of the CS Black Dot heads, and Danny Seraphine was an early endorser.



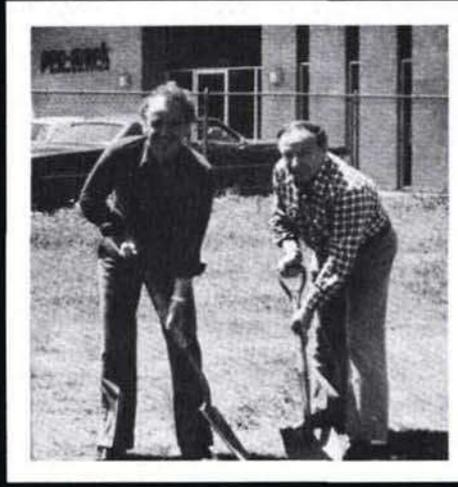
**1973** Members of *Les Percussions de Strasbourg* ensemble toured the Remo plant. They were part of a steady stream of foreign visitors, attesting to Remo's worldwide reputation.



**1973** This was the year Remo acquired Pro-Mark, but we couldn't find a photo of Belli and Herb Brockstein beating a Remo head with a Pro-Mark stick. So here's Saul Goodman and Vic Firth filling in on timpani.



**1977** The 20th anniversary found the company operating three shifts 'round the clock to keep up with a booming worldwide demand. Production had become highly automated.



**1980** Construction was started on Pro-Mark's new Houston facility. Completed in 1981, it increased the company's production capacity to over two million pairs of drumsticks annually.

...but that was just the first 25 years!

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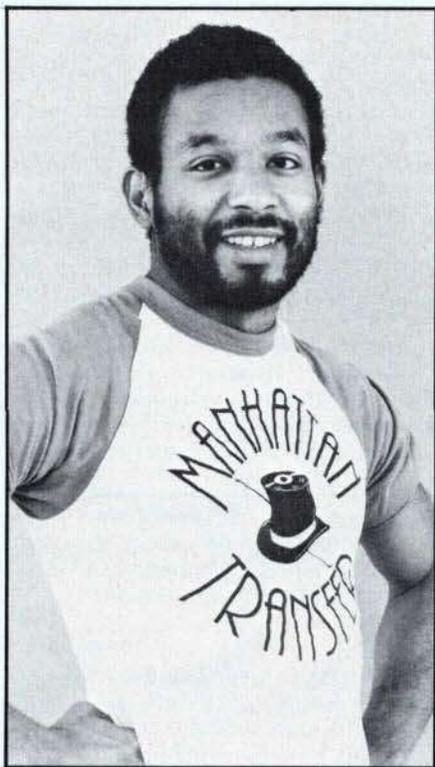
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## KENWOOD DENNARD MANHATTAN TRANSFER



Q. In what way do you make time more elastic?

Bill McCrudden  
Detroit, MI

A. The way I make time more elastic is to manipulate the orchestration of what I'm playing. Now that takes many forms, but to speak generally, you can change the density of the orchestration simply by what you play; which part of the drum set. It changes the sound and it can stretch the time like a rubber band. You can change what the time sounds like without actually dragging or speeding up by changing the location of the notes on the drum set. Orchestration basically refers to the instrumentation of the orchestra. But when I refer to orchestration on the drum set, it refers to the use of shakers, heavy cymbals, and other percussion. That's my favorite way of doing it.

It also depends on what style of music you're playing. Let's say, for instance, you are playing free jazz. The way to make the time more elastic is to play a lot of contrasting rates of speed. One way would be to play quarter notes and quarter note triplets. The contrast of the two patterns makes the time sound more elastic for however long you play that section. In that particular example it slows it down. I would suggest playing the quarter-note triplets on the ride cym-

bal (possibly on the bell of the cymbal so it will stand out), and the quarter notes on the hi-hat, something that is used a lot for keeping time. In a free jazz situation both elements are going to change—both will speed up and slow down. That's the nature of the style. I did a great deal of playing with Chico Freeman, and Pharoah Sanders, and the example I have just given is ultra simplistic. The music I was playing with those guys was very much more involved than that. Depending on where you play the contrasting rates of speed, that changes the time feel. If you play some consistent rhythm on the bass drum, and then you play a contrasting rhythm on the rim of the snare drum, the deeper orchestration is going to be predominant. If you suddenly reverse the roles, then you are going to get an entirely different sound. It will stretch the time. Although you haven't done anything bizarre rhythmically, you have changed the orchestration and the way people hear what you are playing. That is one way of making a few rhythms go far. If you're free to do a lot of different things, you can adjust the time by playing a particular rate on the hi-hat and slowing it down from groups of eight, groups of seven, groups of six, quintuplets, etc. It depends on your level of playing and the situation.

## LARRIE LONDIN STUDIO DRUMMER



Q. I've read that you developed a method to teach yourself to read music. I'm a full-time player and don't have the time to study with a teacher, but they tell me there's no short cut for reading. Because of my reading inability, I've had to give up a lot of good-paying studio gigs. Can I obtain your method?

Ron Orrico  
New Castle, Pennsylvania

A. I didn't teach myself. I had been playing in the studios approximately seventeen years, giving up a lot of movie soundtracks and jingles that required reading. I knew basically what quarter notes and eighth notes were, but I couldn't put them together. My friend Kenny Malone, who taught at the Navy School of Music for fourteen years and retired to become a studio drummer in Nashville, was doing all those soundtracks and jingles.

We had a pretty extensive bet that within three weeks he could have me reading basic studio charts. Not concert snare drum parts, but "big band"-type reading. He gave me this routine: Pages eighteen and nineteen from Ralph Pace's book (Variations of Drumming), and page 35 of Jim Chapin's book where it starts right into left hand and bass drum coordination. I practiced playing the eighth notes with my left hand and the quarter notes with the bass drum using

just those pages, playing the basic ride and 2 and 4 constant on the hi-hat. By practicing those particular figures, you can learn to handle most anything you'd see in any studio chart. I also did the same thing with Ted Reed's Syncopation, and using eighth note ride patterns, like rock drumming.

I'd start working sessions about 9:00 AM and get home around 10:00 PM and work out of those books. If I had late sessions I'd work on the books in the morning; approximately four to six hours a day, and eight to twelve hours a day on weekends. There is no shortcut to it.

In less than a month I was in LA. on a Carpenters session with a heavy arranger. The charts came in and I recognized some of the patterns. I read down note for note what was written, and everything was written including the tom-tom fills. It was the first time I'd ever done that and I'd been playing studio work for about seventeen years.

Anybody at any age, with a basic knowledge of how to count, and how to recognize a quarter note and an eighth note, can learn how to read. And that comes from Kenny Malone, too. You can take those books and do amazing things with them like reversing it and playing eighth notes with your bass drum and quarter notes with your left hand.

# IT'S QUESTIONABLE

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

Q. I'd like to get a copyright for a tune I've written. I can't write music very well. Is it acceptable to send a tape recording of my song to obtain copyright?

D.C.  
Miami, Fla.

A. A January 1, 1978 revision of the United States Copyright Act introduced a copyright system known as "Phonocord." Through this system, a composer can submit a cassette of a song(s) with no written manuscript and obtain a copyright. The duration of the copyright is either 100 years from date of creation, or 50 years after the death of the composer. Composers can write to the Copyright Office, Library of Congress, Washington, D.C., 20559 and ask for the P.A. (Performing Artist) Form.

Q. Can a studio musician make enough money to consider it a steady job?

D. F.  
Queens, N.Y.

A. Yes. But, what's a "steady job"? Your security on any job—be it studio musician or magazine writer—is dependent upon your ability to perform. Studio playing is very demanding and it requires that a musician stay constantly aware of the musical changes that go on. If you have a "steady job" as a studio musician one month, and the next month a style of music that you can't handle becomes the new thing—you either adapt or you're back on the street again.

Q. What is the proper way to mike a bass drum? I use a high impedance mic' through a Fender amp with four, ten-inch speakers. The drum sounds distorted and lacks the deep tone I'd like. I play Country and Country-Rock.

N.J.T.  
Windsor, Connecticut

A. Fred Satterfield, drummer with the Oak Ridge Boys suggests: "Move the mic' out away from the head, and put it on a stand at the front entrance. Point it just off-center but towards the center of the drum. A lot of the distortion comes from where the beater hits the head. Every mic' is different and every bass drum sounds different. Put a feather pillow in the bass drum with a mic' stand bottom or a heavy weight to push the pillow against the head—that makes the drum sound real good. It gives it that nice, "thuddy," studio sound. It works for me in the studio every time, and live also. Also, ten-inch speakers to handle a live bass drum is not real good. Try to run it through the P.A. system. But, you need to use a feather pillow because feathers breathe."

Q. What effect would spraying the inside wall of tom-toms and bass drums with clear lacquer have on the drums?

T.H.  
Allentown, Pennsylvania

A. This is done to wood drums. The lacquer would create a harder surface than the wood, and would eliminate the natural absorption of sound, thereby creating a louder drum. Max Weinberg discusses using this process on his own drums in this issue.

Q. I'm a semi-pro drummer about to buy a new drumset. How can I choose a good drumset? There are so many brands. For my hard earned money—which is the best?

K.H.  
St. Catherines, Canada

A. There really is no "best" drumset. What you buy should depend on the style of music you'll most likely play, and also on the drum sound you prefer. For example, if your interest was in playing mainstream jazz, you wouldn't buy a 24" bass drum with a deep snare and power tom-toms. You'd probably want to invest in a drumset with smaller dimensions like an 18" or 20" bass drum, 8 x 12 or 9 x 13 toms, and a standard 5 1/2" snare, either wood or metal.

Also, it's common for drummers to mix sets. Buy your snare from one manufacturer, hardware from another, tom-toms from still another. The best thing is to try out as many different drumsets as possible before buying. If a dealer won't let you play the drums before buying—buy your drumset someplace else.

Q. I'm thinking of adding 6", 8", and 10" Roto-toms to my drumset. If I mike the Roto-toms in small clubs will they project? I also plan to use them in a lot of the grooves and fills I play. Is the Roto-tom suitable for that kind of playing?

K.G.  
Yonkers, N.Y.

A. Aside from the obvious differences between a Roto-tom and a standard double-headed tom-tom, the Roto-tom serves basically the same purpose as a tom-tom! Whether or not it's suitable for your needs can only be determined by trying them out. Maybe you can borrow someone's Roto-toms and try them on the job for a night or two. Have someone else play your drumset and walk around different areas of the club. How do the Roto-toms sound to you? That's the bottom line.

Q. What kind of cymbal set-up did John Bonham use with Led Zeppelin?

K.A.  
Cedar Falls, IA.

A. According to the Paiste Profiles of International Drummers, John Bonham used 15" Sound-Edge hi-hats 2002, 16" medium 2002, 24" Ride 2002, 18" Ride 2002, 38" Symphony Gong, and sometimes an 18" Medium 2002 and a 20" Medium Ride FO 602. This may have varied from time to time during his career.

Q. Could you give me some helpful hints on tuning my drums? Should I use internal or external mufflers? I have a set of Ludwig drums that I use for country music in small clubs.

D.J.W.  
Wauregan, Connecticut

A. Most professional drummers are using external mufflers. External mufflers are more accessible to the drummer if he wants them on one song and off on another. Ed Soph tapes a piece of felt to the outside of the batter head of his bass drum, rather than having it inside the batter head. That's a great system because you can alter the bass drum muffling from song to song, or several times within a song! You can purchase special mufflers, or you can use tape, tissue, felt, or Dr. Scholl's foot pads.

Q. In the April/May '80 MD, you ran an excerpt from a Jack DeJohnette/Charlie Perry book in *Jazz Drummers Workshop*. Where can I get this book and how much is it?

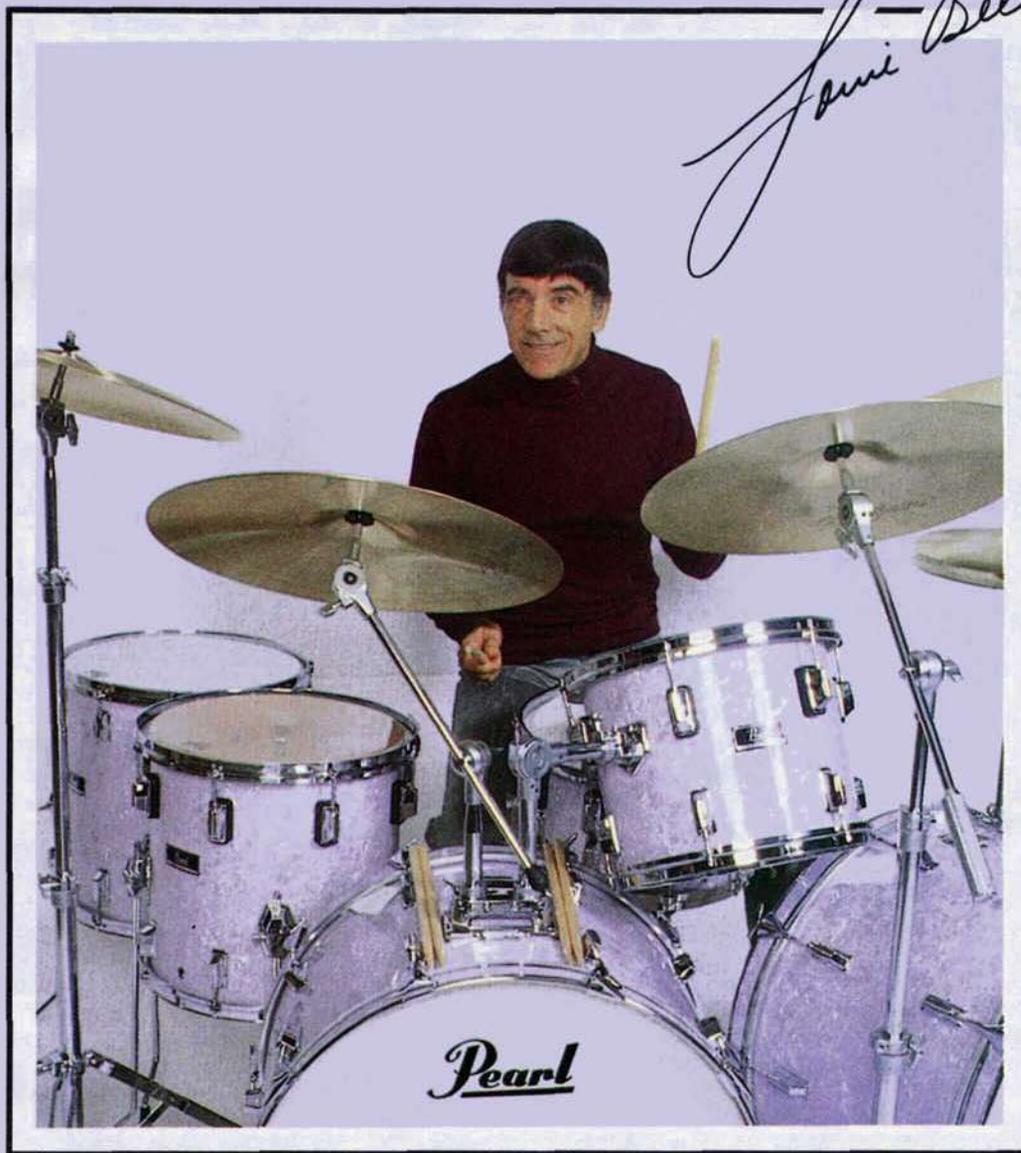
B.E.  
Rockford, Illinois

A. The book is *The Art of Modern Jazz Drumming*. The price is \$15.00 and is available through the Long Island Drum Center, 2204 Jerusalem Avenue, N. Merrick, New York 11566.



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*Louie Bellson*



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# MAX WEINBERG

## Good Time on "E" Street

by Scott K. Fish

*There's an old song that says: "Talk about a dream. If you don't have a dream, how are you going to make your dreams come true?" In a world where eighty-seven percent of the people have no dreams it is always a pleasure, and a memorable experience, to get to know a person like Max Weinberg. Max is a dreamer. Since the winter of 1980 when I first met Max, up until Bruce Springsteen and The "E" Street Band filled the 20,000 seat arena at the New Jersey Meadowlands on five consecutive nights in the summer of '81, I've been trying to put my finger on the center of the band's popularity. It has to be the dream!*

*There's a message to Springsteen's music, a thread that says it's okay to dream, that you can have anything you want out of life as long as you're willing to pay the price. Jon Landau called this music the future of rock and roll. I would hope that the attitude of Max and the others is also the future of rock and roll. It's the toughness of the Marlboro Man—but it's also the ability to cry. It's hope and optimism, but above all else it is the ability to dream. In a band of dreamers, Max Weinberg is the King of the Big Beat.*

**MW:** I was born on April 13, 1951 in Newark, New Jersey, and I grew up in the suburbs of Newark. It's just like a million other places in the country, I guess. In the Fifties, rock and roll was just getting started. I had a lot of energy and was lucky enough to have parents and sisters who helped guide that energy in the right direction.

I was always listening to records as a kid. At two years it was Harry Belafonte and Jamaican records. I was really into the *beat* of music, and then I was about five years old when Elvis happened big. My sisters were into Elvis and I started hearing that music and I just loved it. I *really* remember that as a kid, I wanted to play an instrument.

My parents were very musically inclined. My father plays violin, my mother was always singing songs, my sisters played piano, and my sister Nancy *still* plays. So there was always all different

kinds of music around the house.

When I was in second grade, my cousin gave me a bass drum. It was like a thin Scotch marching drum. I beat the hell out of it and that was fun. I was starting to get directed into an area of music. In third grade, 1958 or '59, they held auditions for the school band. I wanted to play saxophone but I had braces on my teeth! I couldn't play a wind instrument. They said, "Do you want to play violin?" "No, I don't want to play violin." The only instrument that no one else picked that I could physically play was the drums. So, in Marshall School in South Orange, 1958, I was the only kid in my third-grade class playing drums. I played the bass drum with my right hand, snare drum with my left, and played two beats: "boom-chick, boom-chick" for 2/4, and "boom-chick-chick" for 3/4. That's all we did and that's how I got into it.

When I was ten, I started private lessons with Gene Thaler, a local drum teacher who worked great with kids. He really developed a rapport with them and got them interested in drums *as an instrument*. We went through all the rudiments, and I took lessons with him until the ninth or tenth grade. At the same time, rock was going through a real strange period. Elvis was drafted and it was about two years before the Beatles happened. What *was* happening was Chubby Checker and these Philadelphia vocal groups. It was rock, it was real watered down, but if you listen to those records, the rhythm sections are swinging, cooking, and they're fantastic!

The first band I had was in 1961. My friends Douglas, Billy and I put together a band: trumpet, clarinet and drums. We played "When The Saints Go Marching In." Three little kids practicing, rehearsing, and working on songs. Meanwhile, I was still taking lessons, rock was leading up to the Beatles, and I was getting better as a drummer. My "set" was the bass drum my cousin gave me and a snare drum he gave me that was almost a tenor drum. I also had a little brass cymbal. It wasn't much of a set. I had a real cheap bass drum beater. There were

Photos by Barry Goldenberg

no spurs on the bass drum so I had two cardboard boxes on each side of it to support it.

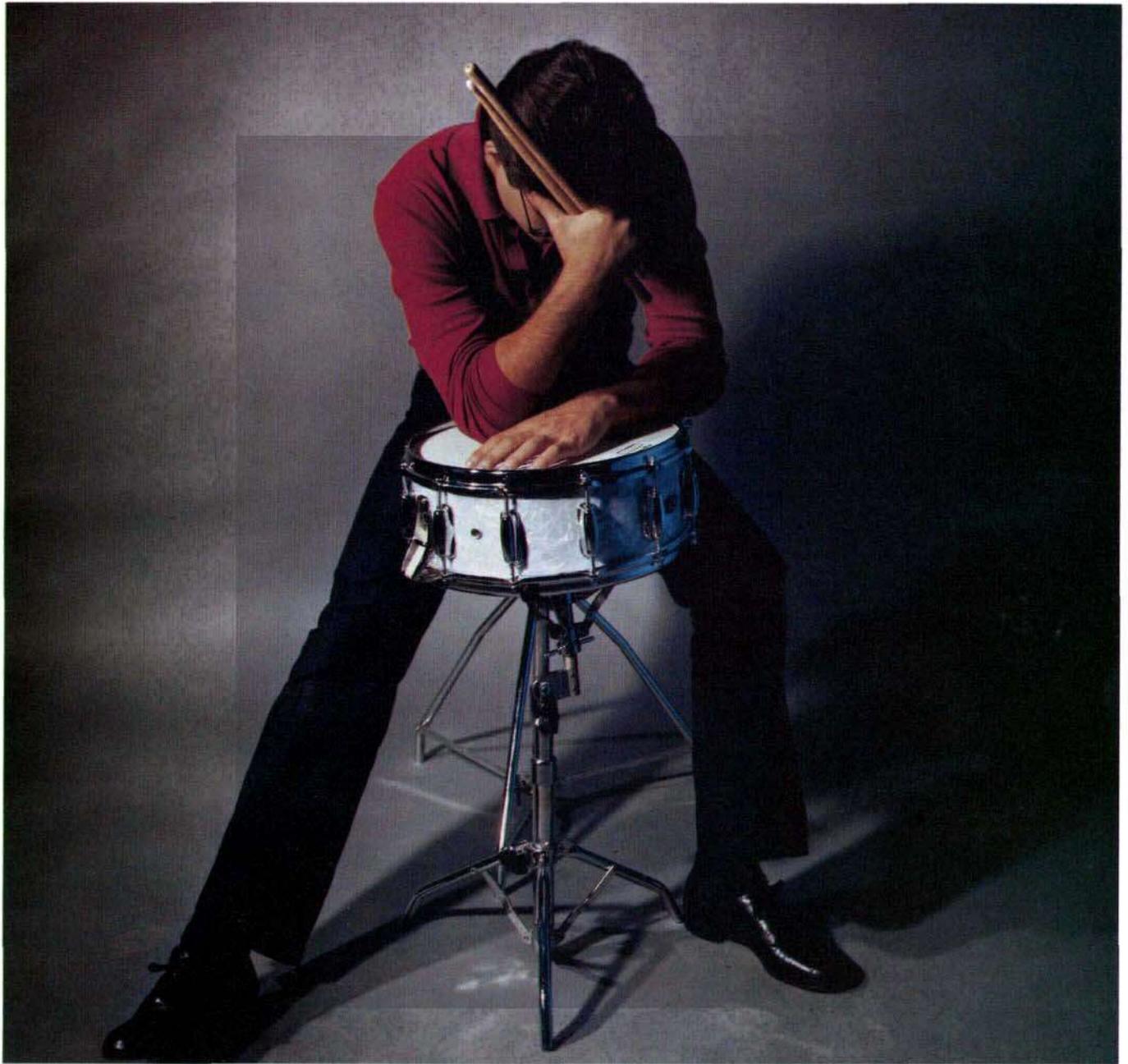
In '63, my folks saved up \$125 and bought me a three-piece, blue-sparkle pearl Kent drumset. It was a great little set of drums. At the end of our first year, our band knew four songs and we didn't play anywhere. This was before guitar groups came in. The Village Stompers were a popular group with "Washington Square," and I was listening to, and loved, "Take Five."

My parents owned and operated a summer camp in the Pocono's for years and we went there every summer. There was a guy at camp who turned me onto "Take Five." The camp was really nice. I had the city suburban life and the real country life. The camp exposed me to a lifestyle that I wouldn't have normally been exposed to. But, the day I got that drumset was like the happiest day of my life. I thought it was really cool to be a drummer; much cooler than being a place kicker for the New York Giants, which is what I wanted to be up to that point.

The first *paying* gig I played was in sixth grade. I think the band got one dollar to split four ways, but it didn't matter because we were playing in public. People liked us and all the little kids were coming over to us afterwards. We were cool. *That's* when I wanted to be a musician. *That's* when it really started.

That summer I went away to camp. My father hired a sort of Doo-Wop group that played guitars and had a drummer. I used to sit in with them. I was twelve and they were sixteen or seventeen from Canarsie, a tough neighborhood in Brooklyn. Here I was playing shuffles with a semi rock and roll band, and I played "Stagger Lee"! The end of that summer of '63 was my big moment. My counselor at camp played trumpet, and he worked up an arrangement on "Flight of the Bumblebee" and I played a drum solo. I was on borrowed drums and I played a solo in front of the whole camp . . . and people applauded. It was fantastic. Again, I knew I wanted to do this.

Three months later the Beatles hap-



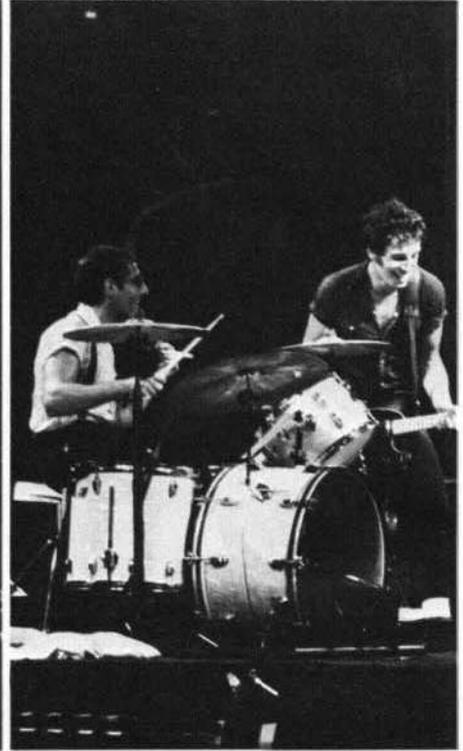
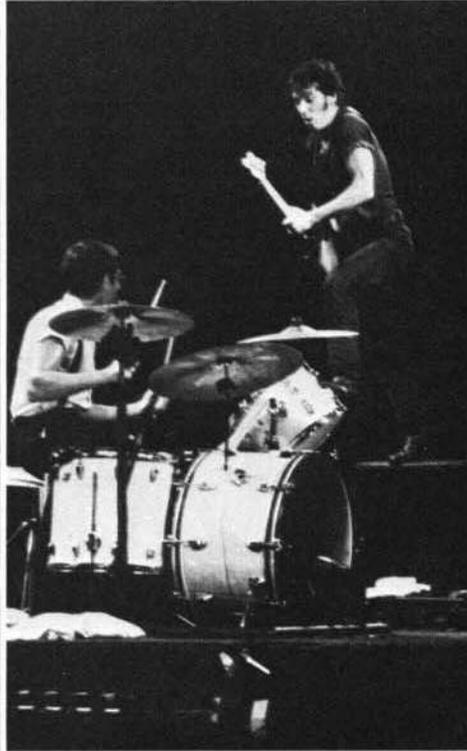
pened and "I Want To Hold Your Hand" was released. After the Beatles, man, I wanted to get guitars in our band. I met my friend Jeff Kawalek at a Bar Mitzvah in '64. He was a guitar player. I said, "Wow! You're fantastic. That's the best thing I ever heard in my life! Let's start a band." So we did. Jeff was the best man at my wedding last June, and now he owns "Boogie Hotel," a great recording studio in Port Jefferson, New York. We called ourselves the Epsilons. In 1964 the Beatles were just on Ed Sullivan and we had a band already: Jeff, his friend Steve Cumerland, and myself. No bass player. We eventually found another guitar and then a sax player. We didn't know what the hell we were doing, but we were learning songs and it was great! We were plugging the guitars into

tape recorders, singing through tape recorders, and rehearsing in my parent's attic. Actually, at that time Beatles songs were too hard to learn, so we were playing a lot of Dave Clark 5 and some surfing tunes like "Wipe Out," and "Walk, Don't Run." We got hired to play a dance at my junior high school. Kids were so into Beatlemania that they flipped out over us. It was so exciting that I said, "Man, I want to do this for the rest of my life." A twelve-year-old kid dreaming.

Things changed when I got to be fifteen or sixteen. I started playing lounges, got my ABC card, and started playing schlocky music. But, I *always* played. My father used to drive us all over the place. My parents did so much for all the bands I was in.

**SF:** That's important.

**MW:** It is. A parent could despise their kid being in music or really help the kid. *Either* one could fuel an intense desire within the kid to be in the music field. Bruce, for example, had a lot of problems with his music in that respect. I think his father kind of gave him a hard time. I think it just fueled a more intense desire on Bruce's part. *My* parents *helping* me really fueled my desire. They saw music as a worthwhile pastime. I was making a couple of bucks; I was having fun; I was learning how to do something. I was channeling this nervous energy I had into something constructive. In the Sixties it was important to do that. That whole music revolution of the Sixties channeled a lot of nervous energy of musicians who are now 30-35 years old,



into something that really helped people instead of being destructive.

My whole philosophy even then was that you've got to be able to play everything. You don't just play rock, you don't just play jazz—you play *drums!* I tended towards rock because that's what I was good at, but if someone called me to do *any* kind of date or gig—I'd do it. I might not do it as well as somebody else, but I'd give it a shot. I did every kind of gig you can imagine as a young kid: Bar Mitzvah's, weddings, cruises, a lot of gigs in the Catskills. At sixteen I was playing at Grossinger's hotel for the whole summer, which was a big gig back then. It was terrific experience. I was making seventy-five dollars a week plus room and board.

In high school I was mainly with a band called The Flock from about '68 to '71. We played a lot in the Plainfield/Scotch Plains area of New Jersey. After some personnel changes in '69 we changed the name to Blackstone, signed a contract with Epic, and released a record that shot to the *bottom* of the charts with a bullet. A lead weight! There's still copies floating around. I think we sold two thousand copies. We signed with a producer who had about twenty bands. His philosophy was: "Sign as many bands as you can. Screw them as badly as you can. Maybe one'll hit." But, it was great experience.

I wanted to be Ringo, you know. That was my dream. I wanted to be playing for big crowds and in a good band. When Blackstone broke up in 1970, I was nineteen. It was really a crushing defeat for

me because I put a lot of time and effort into that band and it just fizzled away. I figured, "Aw, this is *never* going to happen." From the age of nineteen until I met Bruce, four years later, I freelanced. I had a central core of musicians that I played with. We did every kind of date you can imagine. All the schlockiest gigs and some good gigs. Mostly one nighters. We never made any money; I was living at home and studying with Bernard Purdie. My *drumming* was getting better, but my career just didn't seem to be developing the way I wanted it to.

Was I going to end up a club-date drummer? I didn't want to do that. I still had my dream, but I couldn't do it by myself. I *had* to be in a band. For four years I played every kind of date imaginable, and it just made me more determined to be successful in some area of music where I could respect myself—be it studio, or getting a band and touring.

**SF:** Did you ever talk to Bernard Purdie about your frustration?

**MW:** Oh yeah. All the time. I don't know *any* drummer who isn't frustrated. Most musicians are frustrated, but especially drummers. Drummers, by and large, have to depend on other musicians. Learning *any* instrument is very solitary, but being a drummer is like the old joke: "How many guys in your band? We got ten musicians and a drummer." Fighting against that kind of thing is hard. I talk to drummers about this and guys who know themselves will admit to it.

It took me a long time to find myself. I've luckily been able to experience what

I have over the years in this band. I've been able to find myself as a drummer, to find out what I really *like* to do, and have that be what I'm really good at—which is a terrific feeling because it takes away some of that frustration. When I get on stage, I don't want to be anyplace else. I'm doing *exactly* what I want to be doing. Exactly! And it's painful sometimes. It's *physically* painful and it's *emotionally* painful. But, as emotionally painful as it can be, it's also that rewarding.

My wife, Becky, knows. I've come back from the recording studio practically in tears. I mean, *at the bottom*. It's not all peaches and cream. It's real hard to make the transition from kid, to talented kid, to talented amateur kid, to talented semi-professional amateur kid, to semi-pro, to pro, to veteran-pro, to seasoned professional, which is what I am now. I can go into any situation and play because I have my conception. Whatever the situation is, I can pretty much fit in.

**SF:** You probably know guys that you grew up with, who maybe were better players than you were, but they stopped playing and you went on to become a success. What's the difference between you and them?

**MW:** Enthusiasm! I wanted to *do it*. More than I wanted to be anything else. When I was a kid I wanted to be Ringo. When I was older I wanted to be a respected drummer.

I was always known as "Max the Drummer," because I started when I was such a little kid. Pretty much everybody in Bruce's band were the guys in

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TO REALIZE."**

the bands who really wanted to make it; who really would do anything that they could respect themselves for to make it.

I have a friend who lives on Long Island who was a "monster" drummer. I had my four basic beats and he had all these fancy syncopated polyrhythms and funky boogaloo beats. He was a great drummer but he lacked something in his personality. He never got ahead. He had an attitude. I *never* had an attitude about my playing. I'd play anywhere! It didn't matter whether I got paid or not.

I think the reason I got with Bruce—because there were probably better drummers who auditioned—was because I really wanted to be in his band! I really wanted to play drums with that kind of

rock band. It was the rock band I was looking for all my life. Just a simple rock band playing straight-ahead rock. Chuck Berry. Beatles. Shuffle-inspired rock and roll. That's the kind of stuff I wanted to play. During those four freelancing years I played in the pit for *Godspell* for about a year on and off. I had a lot of reading training from the "Borscht Belt" circuit. I went in as a substitute and cut the gig right away. Just sat down and read it. My reading isn't as good as it was then because I don't have to read too much anymore. But, I did that show and I really didn't like it. It was good career-wise because it put me in New York in touch with some New York musicians, but it was so boring. The same thing every night. You could read a book while you were playing the show.

Enthusiasm is the main thing. Really work at it. You have to work at it. Still, when I'm home I practice everyday and I take drum lessons with Sonny Igoe. Every day before a concert, I practice my rudiments to get my wrists limbered up. I get there an hour to two hours before the rest of the guys in the band. I tune my drums and I buy my own cymbals.

I like to stay in touch with my drums. If I was off for a couple of weeks and someone called me to do a wedding, I'm sure I'd do it. It'd be fun. I like to play that kind of stuff. We played *my* wedding!

**SF:** Is it difficult to relax when you're recording?

**MW:** It's hard—but you *have* to. I used to sneak into Columbia records. An engineer friend used to let me watch sessions from the side. I used to go there every night and hope that someone would let me in to watch a session. It was a good learning experience because a studio can be real intimidating. Up until halfway through *The River*, the studio really intimidated me. You have to maintain this balance between tension and relaxation. Tension can really make you concentrate and be precise with your playing, but if you're not relaxed it makes it very hard. I listen to the records I've played on and I can tell exactly where I was relaxed and where I wasn't; where I rushed a passage or maybe screwed up a tempo. I'm still working on my drumming all the time. I've made more progress in the last six months than in the ten years before that.

**SF:** We were discussing a time problem that you had to correct. What was that all about?

**MW:** Basically it was a problem that presented itself when we got into the nakedness of recording. We're a very excitable rock and roll band. We're a tight studio band *now*, but for a long time we were a great act, a tight band, but not a real musical band. We were playing

*continued on page 70*

## Max's Drums on Stage

by Robert Carr

From a recording or sound reinforcement standpoint, rock and roll drums have always been the toughest instrument to reproduce. Roadies, and the musician himself, can spend hours setting up and tuning a kit, especially with radical shifts in atmospheric conditions that touring groups encounter while traveling. In addition, engineers and producers then put in their time selecting the right microphones, positioning them correctly, and finding the perfect combination of bass, mid-range, and treble equalization to make the drums cut and sound like cannons from the Crimean War. Fortunately there is a better way.

The chief audio engineer for the Springsteen show is Bruce Jackson, whose credits include the Elvis Presley tours from 1971-1977, Three Dog Night, Cat Stevens, Rod Stewart and more.

"There's no comparison between before and after Bruce Jackson started doing the sound," says Max. "Before, you couldn't even hear the drums in the audience. We're a tough band to mix. He's done some amazing things."

The first major consideration was finding an easy and efficient way to set up the kit for every show. Bruce came up with the idea of constructing a multi-purpose frame. He contacted an aircraft welder in Lititz, Penn., named Bill Carter, and contracted him to build an aircraft-grade, tubular-steel skeleton. The bass drum slides in against the inside center of the U shape, and eliminates the common headache of drum creep. The floor tom legs fit along the right arm of the U (All of these descriptions are from the drummer's perspective). The tall poles on both sides are cymbal stands that won't fall over. The bases for the hi-hat

and snare drum stands are welded in place, so they won't move either. Set-up time takes about 10 minutes, if you take your time. The drums are always in exactly the right spot from one performance to the next, and don't budge.

Weinberg feels that, "The best thing about this rack is that it keeps everything consistent. On a tour like this, it takes a tremendous amount of pressure off me in terms of trying to get the drums positioned. Now they're in the optimum places. I can hit that cymbal as hard as I can, and it doesn't move.

"For the next tour we're going to build a big padded box for the drums—an Anvil case that fits over the top of the whole drum set. We'll just take the cymbals off, cover up the set, and wheel them into the truck."

Another major consideration for the group was to avoid the typical stage clutter that accompanies any situation where the drums have to be miked. Until his popularity forced him to book huge arenas, Springsteen preferred the intimacy of smaller venues and freedom from semis full of equipment. That same "bar band" look was something that everybody wanted when they started playing the bigger halls. The drum frame was the answer to avoiding the forest of mic' stands that usually surrounds a rock and roll drummer on stage.

The small extensions protruding from the sides of the cymbal stands and from the center of the front rack section are quick-release microphone mounts. They provide the engineer and roadies with a way of setting up the mic's in a short amount of time, and insure that their placement is consistent. "The bass drum sounds the same every night," continues Max, "because the mic's are always in the same place. With no mic' stands in the way, it's easier to see what's going on around the stage. But the thing I like the most is that the whole set-up looks so clean. People comment on how small the kit looks on stage. My whole answer is "Less is more."

*continued on page 83*

# DANNY GOTTLIEB



# In Pursuit of Excellence

by Rick Mattingly

*"Contemporary" is defined as "being of the time." When applied to music, the term indicates that the music is made up of elements that are currently in existence. Many of the elements will be brand new; others will have been around a while, but will still be considered viable. Contemporary musicians, then, are those who are able to draw from any and all of the current musical styles, and in the process, help to pioneer some new directions. The best of these musicians also have a clear understanding of the history behind their instruments, and are thereby able to achieve continuity between the most up-to-date musical trends and the more traditional musical values.*

*Danny Gottlieb is a contemporary musician. Whether playing acoustic jazz with someone like Stan Getz, or playing ultra-modern electric jazz-rock fusion with the Pat Metheny Group, Danny's drumming reflects his ability to blend elements from a wide variety of musical styles, and make them all sound like they belong together.*

*Danny's first involvement with music came when he was in junior high, but his first instrument was cello, which he played throughout junior high and high school. While in high school, he began studying drums with Meyer Sebold, and during his senior year, took lessons from Joe Morello. After high school, Dan spent a summer playing drums at a Catskill Mountains hotel, and then entered the University of Miami, majoring in Music Merchandising. After two semesters, he switched over to the jazz department, and soon afterward, met Pat Metheny.*

**DG:** Pat entered the University of Miami as a freshman during my second year there. We hit it off instantly from the first day we met and started playing together. This was around the time that Miles Davis had done *Bitches Brew* and it was right before the Mahavishnu Orchestra stage. There was a newness about that type of music that influenced a lot of people at the University. Pat and I were part of a group called Kaleidoscope, which was sort of a faculty ensemble formed with Dan Haerle, Whit Sidener and Mike Treni. It was an experimental band and it gave us a chance to try out a

lot of different things, such as playing in all kinds of weird time signatures and different textures. For me, it was something I could really concentrate on. It was the first real band that I was ever involved in.

When Pat and I were not playing with Kaleidoscope we would often play duo gigs. We also did some shows together. There was a club in Fort Lauderdale called Bachelors III that would have all kinds of shows, and people from the University would play there, as well as people like Jaco Pastorius. Sometimes Jaco would play bass; other times Jaco would play piano and Pat would play bass—it was just a lot of different combinations. There were a lot of good musicians there at the time and it was a great chance to get some experience. Pat and I also played the show *Godspell* for about six weeks. We were playing together in many different situations. That was sort of the beginning of the Pat Metheny Group, but we didn't know it at the time.

**RM:** But Pat didn't stay at Miami very long, did he?

**DG:** After Pat had been at Miami for a year and a half, Gary Burton offered him a teaching position at Berklee. That eventually led to Pat's gig with Gary's band.

**RM:** You remained at school?

**DG:** I wasn't ready to leave. I was getting a lot of experience playing at school, and I feel that I really did benefit by going to college. A lot of times, young drummers or people in high school come up to me and want to know what I think is the best route as far as pursuing a career in music. I usually answer that there are a lot of ways of going about it, depending on how strongly motivated you are and if you know exactly what you want to zero in on or not. For me, I wasn't really sure what I wanted to do, so I was one of the people who benefited by going to college and being in that kind of environment. I actually stuck it out and got a degree.

Miami only had about 50 jazz majors at that time, and so there really wasn't a lot of competition between people. Everybody was helping each other. There was a professional attitude there because all of the teachers were active professionals, playing gigs. The Dixie Dregs were all going to school there too. It was

a real positive, productive environment for me. I don't know what Miami is like right now, or what any other schools are like, but for a drummer who just isn't ready to jump into New York, school can be a good opportunity to get experience playing with people.

If you get to a place where you can interact with other musicians who are around the same level you are, or a little better, it's a real productive thing. Years ago, musicians could hang out around 52nd St. and hear everybody playing and have chances to sit in. I never had a chance to be a part of that whole environment, so school offered a viable alternative. If you are so strongly motivated that you feel that one or two years in that environment is enough, and you feel it's time to move on and get with a better level of players—so be it. But I profited by staying in that environment.

**RM:** You mentioned that there were only 50 jazz majors. Do you feel that a musician would benefit by going to a small school where he could get more chances to play?

**DG:** I never went to Berklee, so I can't speak from first-hand experience, but the few times I was up there, I think they were telling me that there were 700 guitar players and 300 drummers. With that many players, you'd never see the same person twice. I don't know how well I would have done in that type of situation, but I know a lot of people who went to Berklee and felt it was a real positive environment. So again, there are a lot of ways to go about it.

**RM:** So Pat was in Boston and you were in Miami. Did the two of you stay in touch?

**DG:** Yes. In between gigs with Gary Burton, Pat was doing his own gigs using a variety of players. Sometimes I would fly up from Miami and he would use me.

**RM:** What did you do when you got out of school?

**DG:** I graduated in '75 and I was ready to take the first gig that came along. Bobby Rydell, the rock and roll singer from the '50s, was on the road and needed a drummer. He was going to go to Australia, and that sounded like a fun thing to do, so I took the gig.

I was also trying to play with Pat Martino, the guitarist. A friend of mine, Gil Goldstein, was playing in his band,

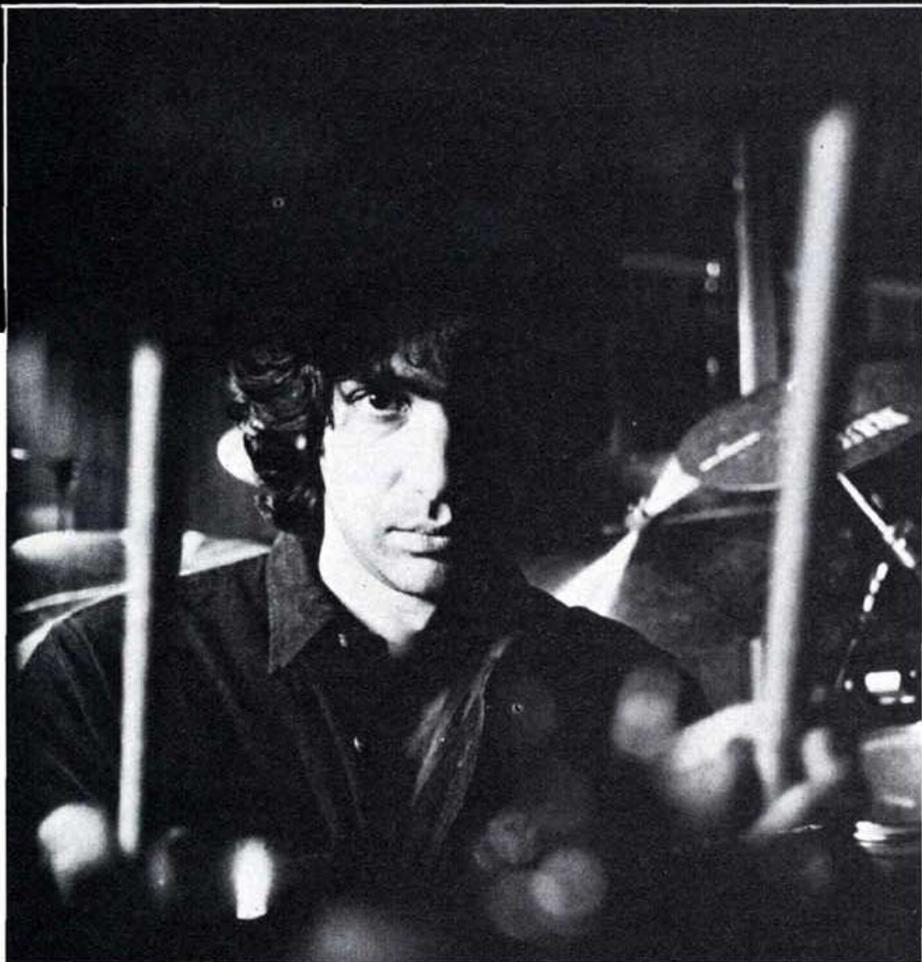


Photo by Deborah Feingold

**"I'M ALWAYS TRYING TO LISTEN TO WHAT THE OTHERS ARE DOING AND REALLY BE A PART OF THE ENSEMBLE AS OPPOSED TO PLAYING SOMETHING JUST FOR THE SAKE OF PLAYING IT. EVERYTHING SHOULD HAVE A REASON FOR BEING PLAYED."**

and he was looking for a rhythm section. Martino lived in Philadelphia and so did Bobby Rydell, so whenever I'd go there with Bobby, I would try to do some playing with Martino. We rehearsed off and on for about six months, and did one gig in New York, but that band really never got together after that. However, it made me realize that I wanted to play in a situation where I could grow musically. With Bobby, we would just pick up musicians wherever we went. I was the only one who traveled with him. Bobby was a good singer, but as far as the rest of the band, if we got a good bass player and the band could sort of read, that was as good as it got. There was nothing left to do in that situation in terms of musical growth. So I left and moved to New York.

**RM:** Was it hard to break in?

**DG:** I started out just playing some sessions with people around Manhattan. One of the sessions was with Barry Finerty, who was the guitarist with Joe Farrell's band. We played a session and the next night Barry was going to open with Joe at the Village Vanguard, so I went down to hear them. I don't know who the drummer was supposed to be, but I was sitting in the audience and it was five minutes before it was time to play, and there was no drummer! Every-

body in the band was milling around and the place was packed, so I ran up to Barry, he introduced me to Joe, and Joe said, "Look, if you can get some drums here, you can play the second set." At the time, I was living at 171st St., which was about a half-an-hour drive, and my car was almost out of gas. So I made a bee-line up the East River Drive, trying frantically to get my drums in time and praying that I wouldn't run out of gas. Of course, traffic was heavy, but I got the drums in time for the second set. Joe liked my playing and hired me for the rest of the week. So I did a week at the Vanguard and that was my first gig in New York.

**RM:** How did you come to join Gary Burton's group?

**DG:** Shortly after I had moved to New York, I got a phone call from Pat Metheny telling me that Bob Moses was going to be leaving Gary's band. I had always liked Gary's playing, and since Pat was in the band, I had heard the group a lot and knew all of their music. There was limited rehearsal time, so I was a logical choice. I went up and auditioned and Gary liked my playing, so that's how I joined his group.

**RM:** On the album you made with Gary (*Passengers*), Pat wrote three of the six tunes. Was he actually doing half of the

writing for the Burton group at that point?

**DG:** No, the album just happened to come out that way. There was no set format. Whenever Pat would come up with a tune, Gary would listen to it and if he liked it, he would use it with the group. As far as that record, those just happened to be some of the tunes we had been performing. Eberhard Weber was on that album and that was my first meeting with him. It worked out great because I then got a chance to work with his band in Europe, which was an incredible experience. I loved it.

**RM:** You then played on the *Watercolors* album with Pat. Had the two of you left Burton or was this just a project on the side for Pat?

**DG:** That's exactly what it was. Pat had done the *Bright Size Life* album for ECM while he was still in Gary's band, and he was ready to do a second record. He used me and Eberhard, which was great because Eberhard and I had been working together for six weeks just before we did Pat's record. That record was the first time Pat and Lyle Mays had worked together on a project.

**RM:** One of the tunes ("Florida Greeting Song") was just you and Pat. I guess that came from the duo gigs you mentioned earlier.

**DG:** Right. Pat and I played together a lot and we wanted to include a little of that on the album. It was strictly improvisational.

**RM:** Getting back to Gary Burton, what are your thoughts as you look back on the time you spent with his group?

**DG:** I learned a lot of things. I can't really think of a better early experience to have had than playing with Gary, from a lot of different angles. From a musical perspective, Gary is a great musician and a great leader. He has a definite sound in mind, and if he feels that something is not right musically, he won't let it go by without making a comment. It was great to have an influence like that. From a professionalism standpoint, Gary has been doing it a long time and has a very calculated stage presentation. He is also very organized in his manner of going on the road, so I was able to learn a lot about the best way to deal with touring.

**RM:** How did the Pat Metheny Group

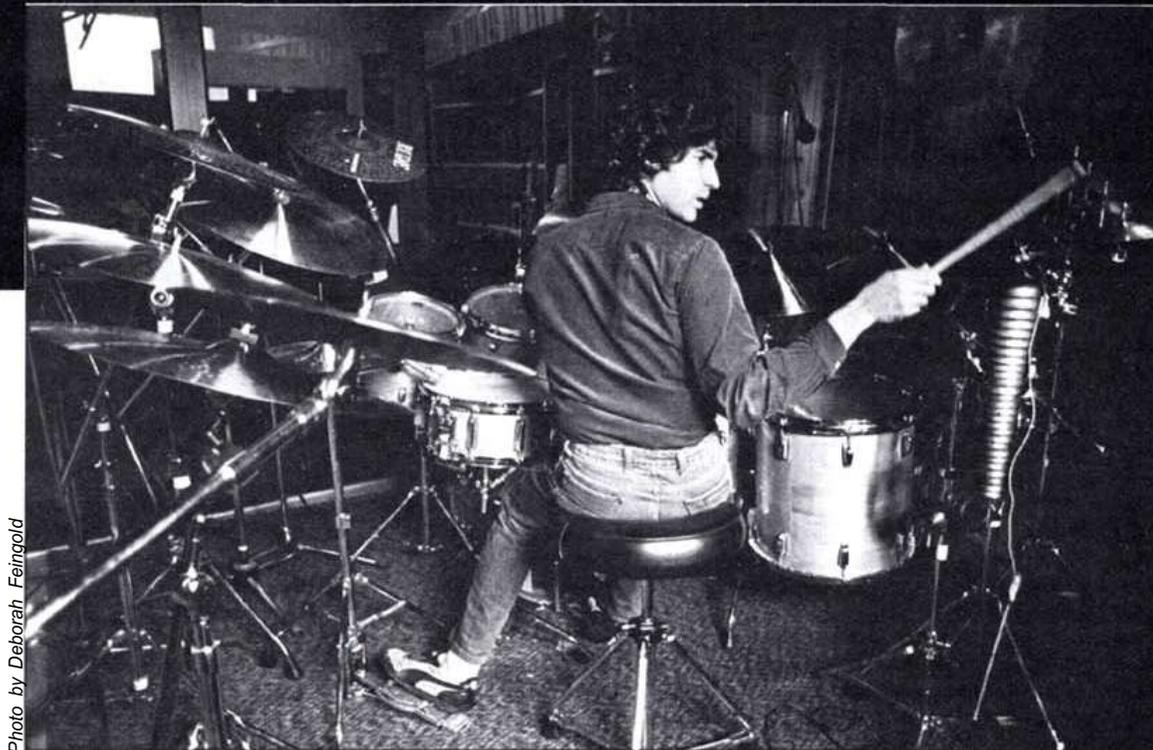


Photo by Deborah Feingold

finally get started?

**DG:** Pat and I left Gary at the same time, and the idea was to start a group. It was kind of a questionable thing to do because people knew Pat, but he hadn't made a name for himself as a leader yet. So there was a question as to how well things were going to go. Pat got together with Gary's booking agent, Ted Kurland, and they discussed how the group would work. The idea was to try and get us as much work as possible in a variety of situations. We knew Mark Egan from Miami, so with me, Pat, and Lyle, Mark made the group complete. Pat bought a van from his father, who is a Dodge dealer, and we went on the road.

They booked every possible gig. If it was somehow conceivable that we could get between two points, we did. We once drove from Seattle to Dallas to Quebec in five days. It was just the four of us—no road crew. We would take turns driving and sleeping on the equipment. It was a combination of Kurland's ability to book gigs, and the group's determination to go out and play music for people. We had a sound that we believed in, and all of that led us to going on the road and playing about 300 dates a year for the first two or three years of the group. Most of the time, we would be opening for someone or were by ourselves in small places where nobody knew who we were, or cared. But we felt good about playing for people who didn't know us and getting them to enjoy the music.

**RM:** When did you record the *Pat Metheny Group* album?

**DG:** We were on the road for about a

year before the *Group* album was done. There were a couple of factors as to why we waited on the record. For one thing, the music was growing on almost a daily basis. The more we played, the better it got, and everybody was aware of that. Another thing was that most ECM records were done either in Germany or in Oslo. We were hitting the road so hard we just didn't have time to go to Europe to do the record.

**RM:** When the album finally came out, did it have an immediate effect on the group's success?

**DG:** The album did well. I think one of the reasons, besides the music, was that we had been on the road for a year before it came out and people knew us. We had built up sort of a cult following, and a lot of people were waiting for a record from us. And then we continued touring, and people liked the music. We were not an overnight sensation or anything, but things did gradually get better. We got to the point where we could hire a small crew to help us, and if we had a long jump to make, we could afford to fly instead of drive.

When things started getting better, one of the first things Pat did was buy a 7-foot Steinway, because one of the main problems a touring band has is that the pianos are usually horrible. The next thing was to get our own PA system so that we would be assured of consistency of sound.

**RM:** How much input do you have in the group?

**DG:** I basically have the freedom to come up with any kind of interpretation of the music that I want. If Pat has

something specific in mind, he'll let me know how he feels it should be played, and then I can either do it that way or try and come up with my own conception. So it's sort of a trade off.

It's not a strict leader/sideman arrangement, but it's closer to that than it is to a co-op band. I'm kind of idealistic in that I've always wanted to be in a co-op band situation. But in most of the co-op bands I know, where everybody has an equal say, a lot of times there is confusion as to the final decision, and it tends to cause a lot of inconsistencies. In this group, we can all try different things and give our own input, but Pat makes all of the final decisions.

**RM:** I understand that the group takes breaks now and then, during which, each member has time to pursue other projects.

**DG:** Yes. The idea is to have a group that we can play music with and grow together in, and also have the flexibility for each of us to do different things as well. During one of our breaks, I was able to play with Stan Getz, which was a great experience for me. So it's a nice situation.

**RM:** Even before *American Garage*, the group had a certain amount of "garage band" spirit. I've even heard stories that in the early days of the group, you would often start playing old rock and roll songs as part of your set.

**DG:** That's totally true. When we first started touring, we were a little more open because we didn't have as many of our own tunes, so we were calling on a lot of different sources. One of the things

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# MD SPECIAL REPORT

# a realistic look at MATCHED

For more than twenty years, drummers have been arguing about the traditional grip vs. the matched grip. Steadfast traditionalists maintain that their grip offers maximum stick control, and they are quick to point out the achievements of Buddy Rich, Louie Bellson and Joe Morello as evidence of the speed, power and endurance one can attain with traditional grip.

Matched grip players disagree, claiming that not only is matched grip easier for a beginner to learn, but it is also better suited to the drum set. The matched grip advocate prefers to classify the three aforementioned super-drummers as notable exceptions, rather than as the rule.

MD felt that perhaps it was time to do some careful, serious research, which to our knowledge, had never been done before. After much preparation, our plans began to take shape. Two test groups would be formed in order to test both grips in action. One of the groups would involve beginners; the other would use experienced drummers. We would observe their progress carefully. Several leading teachers would also be asked to comment. Finally, some degree of medical research would be conducted on the physical differences between the two grips. The results of this study are presented in the following report.

As most drummers are probably aware, the traditional grip can be traced back to the days of the marching snare drummer. The matched grip would have been quite impractical since the drum was played at a rather severe angle, and the drummer would have had to play with the left elbow protruding up and away from the body in an uncomfortable position. The traditional grip was developed in order to keep the elbow closer to the body, and the hand in a more natural position.



The question, however, is whether a method designed to meet the needs of the marching drummer should remain the accepted standard by the majority of today's drum instructors. Is a system, which was devised for the colonial snare drummer, practical for the set drummer of the '80s? It's an interesting

question which we'll attempt to answer, first, by analyzing the interactions of the muscles of the hands and arms.

## A PHYSIOLOGICAL COMPARISON

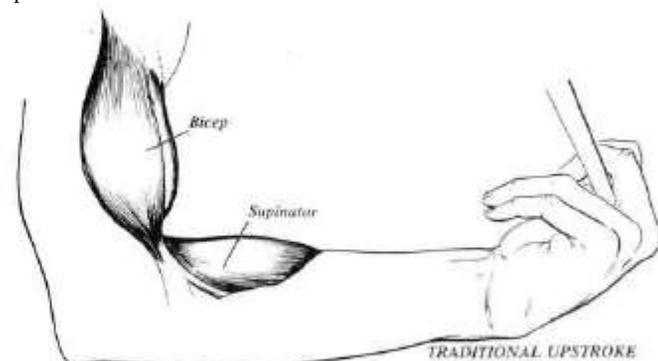
From the very first lesson, the typical right-handed, traditional-grip beginner becomes aware of the fact that his left hand is the weaker of the two. His natural right-handed tendency, coupled with the obvious neglect of the left hand in normal daily activity, are usually given as the reasons. Though both reasons are valid, there is really much more to the situation than first meets the eye.

First off, with traditional grip, the left hand uses an entirely different set of muscles than the right. This can further cripple the left hand, particularly at the early stages of development, and often well into the player's career. Let's begin by looking at the muscles involved in the left hand traditional grip downstroke.

Two primary muscles are used for the downstroke: The *Pronator Teres* and *Pronator Quadratus* (Fig. 1).



An upstroke also involves two primary muscles: The *Supinator*, on the outside of the upper forearm, and the *Bicep*, located in the upper arm (Fig. 2). Though other muscles are activated, it is these four which, in essence, initiate the downstroke and upstroke.

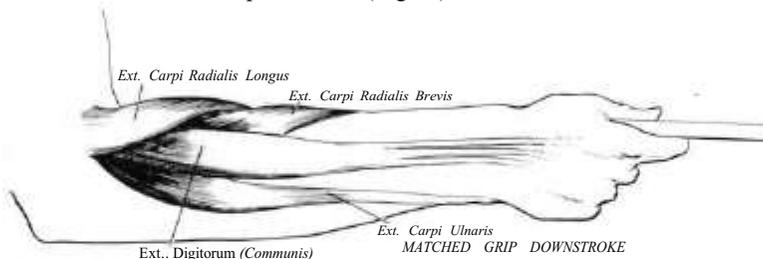


Though most traditional grip advocates claim to play from the wrist, it's interesting to note that the traditional left stroke does not involve a wrist turn at all. If we define the wrist as the junction between the hand and forearm, we see that the wrist itself is kept quite straight in the traditional concept. In actual-

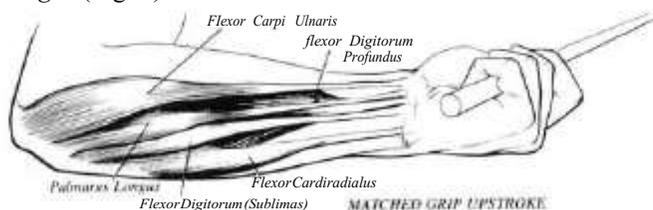
# the GRIP

ity, the wrist turns *with* the forearm. The stroke itself is made from a full forearm turn which pivots from the elbow. Let's now turn our attention to the muscles utilized in the matched grip stroke.

Movement of the hand for a matched grip downstroke utilizes a group of arm muscles known as the *Extensors*. Four *Extensor* muscles produce the action: The *Extensor Carpi Radialis Longus*, *Extensor Carpi Radialis Brevis*, *Extensor Digitorum* and the *Extensor Carpi Ulnaris* (Fig. 3).



Five *Flexor* muscles are used for the upstroke: The *Flexor Carpi Radialis*, *Flexor Carpi Ulnaris*, *Flexor Digitorum Sublimis*, *Flexor Digitorum Profundus* and the *Abductor Palmaris Longus* (Fig. 4).



As we study the diagrams, it is apparent that a greater number of muscles are used in the matched grip stroke. Though the traditional grip calls upon *four* muscles for the complete action (two for the downstroke and two for the upstroke), the matched grip requires *nine* muscles (four for the downstroke and five for the up). With more than twice as many muscles coming into play, it is logical to assume that the matched grip player would tend to develop at a faster rate. Greater muscle usage would also indicate that more speed, power, strength and endurance would ultimately be possible. It is also logical to assume that the traditional player may never achieve complete equality of the hands since entirely different and significantly less-powerful muscles are utilized. The attainment of equality would very likely take longer to achieve.

A similar situation is prevalent on examination of the hand muscles. Two hand muscle groups tend to develop with the traditional grip. The first are the muscles at the base of the thumb: The *Flexor Pollicis Brevis*, *Abductor Pollicis Brevis* and *Opponens Pollicis* (Fig. 5). These muscles are primarily used to exert fulcrum pressure, though they also aid the forearm muscles in the downstroke action.



Second is the *Abductor Digiti Quinti*, a muscle which requires substantial development, particularly in light of the fact that the first group are mainly engaged in maintaining the fulcrum. Unfortunately, the *Abductor Digiti Quinti*, primarily used for flexing the fifth finger, is not a very powerful muscle. Equally unfortunate is the significant demand the traditional grip places on this muscle. (In fairness to the traditional grip, it should be pointed out that the *Abductor Pollicis Obliquus*, located at the top of the hand (See Fig. 7) is developed as a result of first and second control finger movement).

The same three muscles used for traditional grip fulcrum pressure are used in the matched grip as well (Fig. 6).



The difference, however, lies with the other stronger hand muscles used in the matched grip: The *Opponens Pollicis*, *Abductor Pollicis Obliquus* and *Abductor Pollicis Transversus* (Fig. 7).



These strong muscles all assist the arm muscles in making downstrokes and upstrokes, and act as reinforcement on fulcrum strength. Here again, a greater number of muscles come into play, and the superior strength of these muscles would indicate that greater speed, power and stamina are possible with the matched grip, contrary to what most of us have been led to believe.

In an effort to medically verify our scientific data, the above material was presented to Dr. William J. Ranucci of Glen Ridge, New Jersey, and Dr. Joseph Pedecini, staff physiatrist (study of the muscles) at Clara Maass Memorial Hospital in Belleville, New Jersey. Both doctors were asked for their opinions, strictly from a physiological point of view. Their combined statement was as follows: "The utilization and interaction of a greater number of muscles, along with the more natural usage of those muscles, would indicate that the matched grip would, in fact, lead to greater muscular control, coordination and stamina when applied over an extended period of time."

## TESTING THE BEGINNER

In order to test one grip against the other, we set up a formal test situation with two youngsters, neither of whom had ever touched a pair of drumsticks before.

Two, right-handed twelve-year-olds were chosen for their similarity in age, muscular frame and build. Both met separately with the Test Instructor, and each was given a similar pair of drumsticks and practice pad. Each student was supplied with basic first-lesson information at the initial meeting, however, one student was taught the traditional grip while the other was taught the matched.

Both students were instructed to practice no more, but no less, than one-half hour per day for five consecutive days. A follow-up meeting with the Test Instructor would then take place. Both students were given Practice Time Record forms to record their practice. The forms were logged daily to verify that the practice requirement for the week had been fulfilled. Further verification by a parent at the end of each week was also required. The complete test situation was scheduled to run for eight consecutive weeks. The objective was to gauge beginner's muscular and coordinative development under regulated conditions, and because of this, no drum set studies, reading, or other forms of study were administered other than the following three basics: SINGLE STROKES; DOUBLE STROKES; SINGLE PARADIDDLE; each starting slowly and gradually building to maximum speed.

Separate progress forms were maintained weekly by the Test Instructor to record each student's development in the following four areas: POWER; the volume and overall strength attained on each of the fundamental patterns. SPEED; Maximum speed attained on each pattern gauged by metronome. CONTROL; evenness, muscular coordination and precision of execution. ENDURANCE; The length of time each pattern was fluently controlled and maintained at maximum or near maximum speeds, gauged by total number of bars and a stopwatch.

The test program concluded precisely eight weeks from the starting date. All requirements, plus practice and progress records were accurately maintained and verified. The results were carefully compiled and evaluated, and revealed the following in their condensed format: POWER; generally speaking, the matched grip student achieved a slight advantage over the traditional grip student after eight weeks. Though the traditional grip student was capable of producing nearly as strong a left stroke, a significantly greater effort was involved. SPEED; clear evidence of matched grip superiority with speeds exceeding those of the traditional grip student by as much as eight metronome points on the paradiddle, and sixteen points on the single-stroke roll. CONTROL; the traditional grip student continued to experience moderate difficulty maintaining a consistent left hand fulcrum by the eighth week. The matched grip student after eight weeks had more or less settled into a pattern of improved grip control. Execution of single strokes and paradiddles were considerably superior particularly as a result of the above. There was a less noticeable difference in double stroke control. ENDURANCE; Here again, the test program indicated marked superiority of the matched grip after eight weeks with endurance levels significantly higher on each of the three patterns at maximum speeds.

The test program purposely avoided basic drum set studies, though all of this, of course, has a direct bearing on actual set performance. What about the applicability of the traditional grip to the contemporary drum set, and what are the shortcomings?

### ANALYSIS ON THE SET

Suffice to say, the traditional grip is effective on the set providing the snare drum, and any tom-toms positioned in front, or to the left of the snare drum, are angled somewhat to coincide with the angle of the left hand stroke. Unfortunately, not everyone likes to play this way, nor does every drummer

appreciate being compelled to play in this manner simply to accommodate the traditional grip. The grip does not lend itself well to the drum set if the drums are positioned flat, or are in any other way out of alignment with the angle in which the left hand strikes the drum. Let's look at a few of the reasons. 1) Both hands, for the most part, remain at an equal height off the snare drum with the traditional grip. However, the left has a marked tendency to rise higher than the right when playing on the tom-toms directly in front. The left hand does not maintain an even plane with the right unless the toms are angled to the right. When one hand is forced to play from a position higher than the other, the hands are, in essence, out of alignment with each other. The hand position on the small tom-tom is not, in actuality, consistent with the position on the snare drum. Also, the very tip of the left stick is more apt to strike the drum surface as opposed to the rounded portion as a result of the angle. This can, and often does, cause a noticeable unevenness.

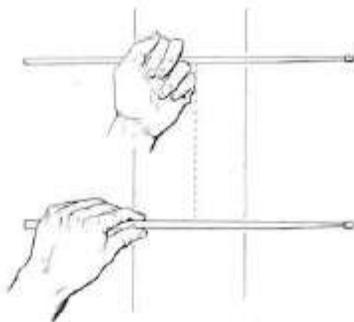


2) A similar situation exists on the large tom-tom. Here again, the left hand has a tendency to strike from a point higher than the right. With the matched grip, both wrists strike the drum from a more consistent and equal level. Balance, touch and precision tends to improve as the rounded portion of the stick makes more direct contact with the drum surface.



3) The traditional grip also calls for considerably greater arm action to achieve a stroke equal in volume and power to the matched grip. 4) The matched grip tends to keep the arm closer to the side of the body, whereas traditional grip pulls the arm further away from the body in which accuracy and control are likely to suffer. 5) The matched grip tends to utilize the full length of the stick to better advantage. Most traditional grip players place the fulcrum at a point approximately two-thirds of the way back from the tip of the stick for maximum leverage and even weight distribution. The control fingers wrap around the stick to the front of the fulcrum. In some cases, the fingers may lie at nearly the mid-point of the stick unless the player compensates by backing up towards the heavier end. Unfortunately, that can create a problem of improper leverage and unequal weight distribution. Overall, the traditional grip tends to take up a greater portion of the drumstick, thereby leaving that much less to work with.

The matched grip fulcrum is likewise placed at a point two-thirds of the way back from the stick tip. Note, however, that the remaining control fingers wrap around the stick *behind* the fulcrum rather than in front, thus leaving a greater amount of stick available for rapid moves which may involve substantial reaching. Though this may appear insignificant at first glance, it is a factor which makes considerable difference in the accuracy, speed and control of complex moves around the drums, and is one of the key reasons why matched grip is more effective on the larger sets.



### PROTEST

In an effort to further look at both grips, a test situation with four traditional grip players totaling eighty years cumulative experience was set up. A standard four-piece drum set was used, with each player using the drumsticks of his choice. The position of the drums were not varied to avoid giving one player an advantage over the other, or otherwise distort the results.

A series of challenging patterns were formulated prior to the test. Each pattern was first played using traditional grip and immediately followed by matched. The patterns themselves were designed to gauge speed, according to prescribed metronome settings, power, endurance, accuracy and control. The observations and comments of each player were logged for all the test patterns.

The first two exercises were designed to test rapid movements around snare drum and two tom-toms, first in 16th notes (Average speed: MM-176), and then 16th-note triplets (Average speed: MM-138). The third pattern utilized a similar format, however, the pattern itself was considerably more difficult, requiring faster movement and greater facility. The average speed was reduced to compensate for the increased difficulty. The fourth pattern was based on cross sticking, while the fifth gauged power of the left hand alone through the use of an accented triplet pattern (Average speed: MM-184).

The fully evaluated and compiled test results indicated that three out of the four players tested achieved more power with greater ease at higher speeds with the matched grip in each of the five tests. Accuracy and precision of execution was considerably better with matched grip on test patterns 3 and 4 in the majority of situations.

Two of the four players produced a stronger left hand accent at higher speeds with the matched grip, though two players indicated greater comfort with traditional. However, the accent was stronger using the matched grip with three out of the four players tested.

The final test was the closed roll, and interestingly enough, the only area which did not indicate matched grip superiority. The overall roll quality was somewhat better with the traditional grip in three out of the four players tested. Each, however, did comment that facility with the matched grip closed roll would easily improve with time and practice.

A general summation of all factors tested indicated that three of the four players not only demonstrated more overall technical fluency with the matched grip, but actually preferred it over the traditional.

### WORDS OF WISDOM

No study can really be considered complete without the comments of some of the leading players, authors and teachers in the field of drumming. Here are some highlights from a few of the many comments we received:

*Roy Burns:* "On my first clinic tour of England, I was surprised to see many English jazz drummers playing matched grip. A number of percussion teachers were beginning to advocate the matched grip about the same time in the United States, feeling it was a better approach for the all-around percussion player. Since there already was a matched grip

tradition in jazz in England, most of the young rock drummers played that way, and the grip became associated with rock. Much to my amazement, a number of the same percussion teachers returned to the traditional grip, as they didn't want to be associated with rock in any way. Another point that is usually overlooked in discussions about the grip is its applicability to the drum set. If you have four or five tom-toms in a line, it is much easier to play from drum to drum using the matched grip."

*Ed Shaughnessy:* "Drawing on over twenty years of teaching, I have found that matched grip is easier to learn, particularly with the *cloning* effect that is possible by the weaker hand. I have always felt strongly that the all-around percussionist who intends to perform on mallets and tympani, beside drum set, would perhaps be best off using matched grip because of the generally related strokes in playing all three categories of percussion. This is not meant to discourage anyone who is playing concert snare or drum set with traditional grip. I have known many wonderful players of the entire percussion family who do the same. I am relating more to the earlier years on snare, mallets and tympani, and the somewhat more parallel approach of the matched grip to all three."

*Charlie Perry:* "The traditional grip was designed to accommodate the tilt of a parade drum. That was, and is, its only purpose. If the proponents of the traditional grip really believe it is the more functional of the two, why isn't it used for both hands? Their answer is that although the traditional grip is natural for the left hand, it is not natural for the right. But if this were true, what elements in man's physical structure make it so? There is no factual foundation to the belief that the traditional grip is indigenous to the left hand. My teaching experience has shown me that, all else being equal, beginners who use the matched grip improve more rapidly than those who employ traditional."

*Jim Chapin:* "Maintaining historic authenticity in drum corps is the only convincing reason for traditional grip. Indeed, saddling a drum set student or potential multi-percussionist with an unnecessary left hand hold, is an idea whose time has passed. For a truly all-set technique, that features the ability to lead with either hand, matched grip wins hands down."

### SOME CONCLUDING THOUGHTS

In any creative musical endeavor, the fundamentals of technical development must be thought of as a means to an end, in an attempt to produce positive effects on performance and to allow for the maximum in creative freedom. We must never allow ourselves to get so overly involved in matters of a technical nature that we lose sight of this fact. However, neither should we ignore, or take a passive attitude towards, those matters which have a direct bearing on performance and may, in fact, impede our capabilities as creative musicians.

Let's draw a simple analogy between drumming and athletics. The fundamentals of the golf club grip and stroke, as an example, have been proven. It is the ultimate mastery of those fundamentals which offer the golfer maximum results in terms of distance and accuracy. Similarly in tennis, the racket grip and accompanying stroke are accepted standards for achieving maximum accuracy, control, speed and efficiency. In both golf and tennis, and numerous other athletic endeavors, the fundamentals being grip and stroke, have been designed and modified over the years to work *for* the player, not *against* him.

The continued acceptance of the traditional grip for drum set is, indeed, a matter which should be considered and re-evaluated. Are we, as drummers, truly adhering to similarly sound principles prevalent in other physical activities with the continued use of the traditional grip? Or are we blindly accepting that which has been handed down from one generation of drummer to the next? The currently accepted standard raises some serious questions. We're hopeful this article has brought some of them to light. We leave it to you to draw your own conclusions.

# NARADA MICHAEL WALDEN: *Inspired*

by Robyn Flans

"I'm not sure I really deserve to be in this magazine as a musician because who am I? But I do feel that if I'm going to be in it, it is just to inspire musicians to lead better lives so that their music will be higher and pure. Whatever your life is, is what the music is. It's just an extension of your own life and your heart and soul. If you're a great musician and you have a great gift, it comes from the Supreme. God created everything and it's a gift. So all I'm trying to say is that the better life you lead, the better it is for your music. God is inside of you. I was searching a lot throughout the years and didn't realize that was what I was searching for. As a musician, I couldn't put my hand on it, but when I would play, sometimes it would be so soulful that tears would stream down my cheeks or it would be so soulful that I would just feel everything. There was no body reality, just pure soul, pure expression, and after I'd play, I would say, 'How come this experience can't continue?' Little did I know that I had to discipline myself to make it happen. I had to become closer with my own heart and soul so that I knew what the feeling was and where to get it so it would last longer. The reason musicians do drugs is that they know about some-

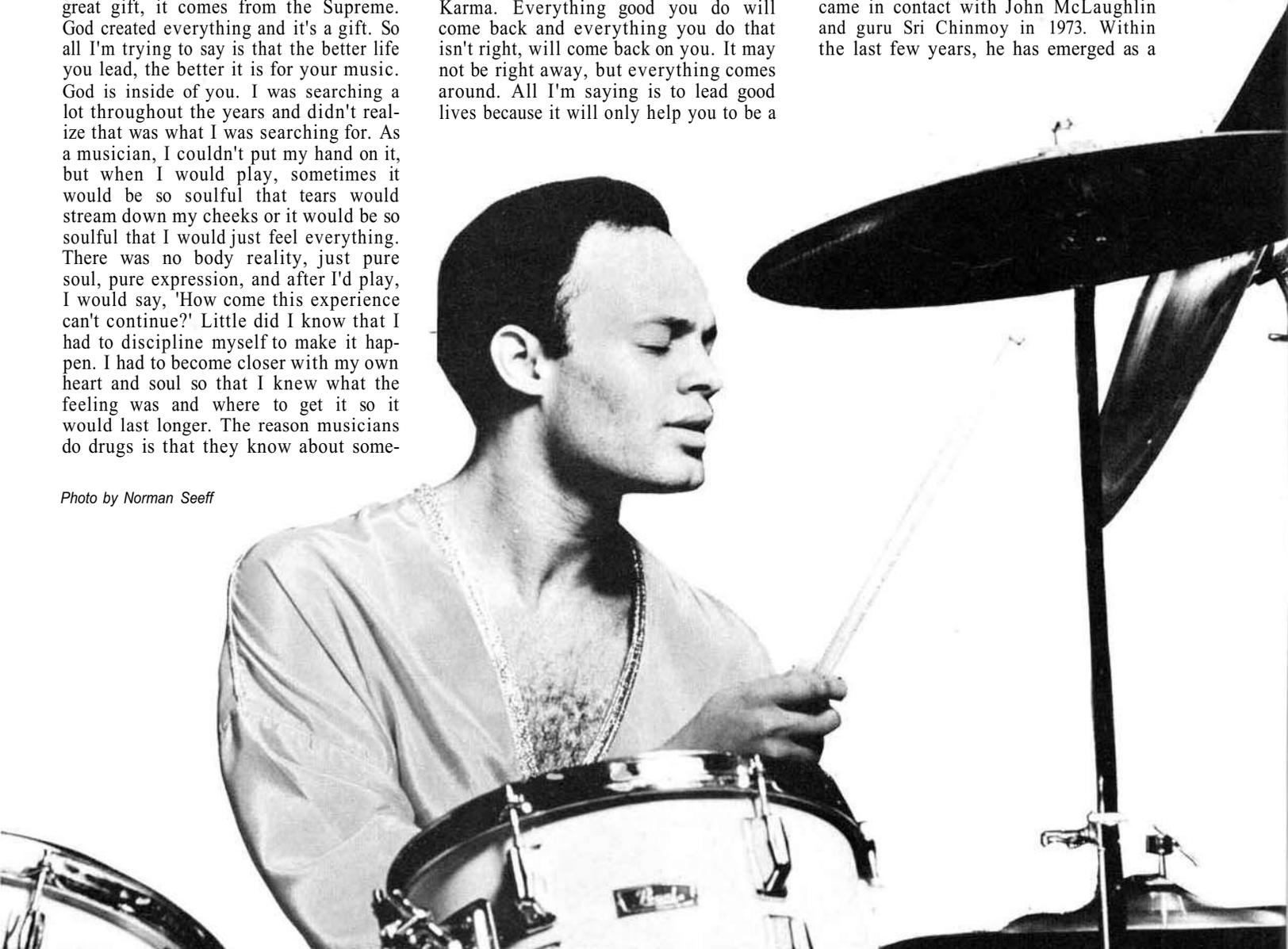
thing high and they think, 'If I do this drug, maybe it will help me get there.' If you learn to meditate or do something spiritual, you can learn to do it naturally and it's real.

"Everything in life has Divine reason and I want everybody who reads this magazine to know that everything you do has Divine purpose. There is a law of Karma. Everything good you do will come back and everything you do that isn't right, will come back on you. It may not be right away, but everything comes around. All I'm saying is to lead good lives because it will only help you to be a

better person, a better musician, and help you to meet your goals."

Such is the philosophy of Narada Michael Walden whose every aspect of life is spiritually inspired and governed by his devotion to God. After a multitude of hard times, professionally and personally, about which he spoke very candidly, Walden's life changed radically when he came in contact with John McLaughlin and guru Sri Chinmoy in 1973. Within the last few years, he has emerged as a

Photo by Norman Seeff



successful singer, player, songwriter and producer, and although he plays several instruments, Walden says he has always felt the greatest affinity with the drums.

Like many, he began at around age three by beating on pots and pans, often supplying his beat to records. His favorite, he recalls, was an album by Horace Silver, with which he played constantly, as well as Jimmy Smith's "The Sermon," where he would play along with Art Blakey's "incredible groove."

Jazz was his earliest influence, however, he says, "In Michigan, where I was raised, I heard every kind of music so it wasn't so specialized. I was really influenced by all kinds; everything from pop to rock to jazz and the Motown sound. I love all kinds of music, which is why I do all of it."

His grandfather bought him his first set when he was 9, which was a Ludwig snare drum and bass drum that had a stand in the middle with a little cymbal on top, and the following Christmas, he received his hi-hat cymbals.

Rudimental lessons followed with a couple of instructors, and after a while he began studying with Harold Mason who has played with the Fifth Dimension and Stevie Wonder.

"He really inspired me a lot. He was very much into independence, the Jim Chapin book, and really drilling you on being independent. He was one of the finest black drummers to come out of Kalamazoo, Michigan, which is not a very heavily black-populated area. He had the essence of jazz down and was also very technical and put it all together for me."

Mason was one of his last teachers at about 13 years old, but about that time he began playing in a Jimmy Smith kind of group called the Ambassadors. After that, Walden began to become more rock influenced and started putting his own bands together in which he often played bass guitar.

"I wanted to try to see music from a different side, so I played bass in a lot of different rock groups and sang to see what that was all about."

He also taught himself to play keyboards and because he was interested in exploring all creative avenues, he began studying acting at age 16 as well, which eventually led him to composing.

"I was going to an actor's camp where I had been given a scholarship. I was walking around campus and hanging around the record shop when I heard this music coming out of it and this woman who would take her voice and harmonize and do all kinds of things and wrote everything too. She was Laura Nyro and the album was called *Eli and the 13th Confession*, and this album just turned me all around, for whatever reasons. I fell in love with her and her writing and



Photo by Linda Matlow

what she was doing. I took this album back to my dormitory and it really inspired me to get heavier into my composing. If you listen to that record, you'll hear what I mean. She's so deep. She'll start a song with blues and it'll go through all kinds of changes and come back, and her harmonic approach is just so advanced. She really gave me a kick in the butt to keep on writing."

During his junior and senior years in high school, Walden continued to become more heavily rock oriented. He then was offered the Martin Luther King Scholarship to attend college on the condition that he would also participate in their summer music program.

"On the one hand, I was very happy to have been offered the scholarship, but on the other hand, I didn't want to spend my whole summer in school. I had been very much looking forward to hopping in my car and driving out to California and seeing a different side of life before going to college. So I hopped in my car anyway, figuring that two weeks was better than nothing, and drove my friend out there, whose father was in the film business. I stayed there and it was something I had never seen before. We stayed out by the ocean and I think hearing a lot of the ocean back then reaffirmed my playing. On my cymbals I was trying to imitate ocean effects and I would try to get waves of intensity going with my drumming.

"Up until then I had never gotten into drugs or anything either, but on my way back, I stopped in Mexico and there were these cartoonists at this place I stopped and I gave them a ride. They asked me if I wanted to get home fast and gave me this pill, which was supposed to

get me there quickly. I didn't know, but it was speed."

Drugs became more prevalent when he joined a band called Deacon Williams and the Soul Revival after becoming quickly dissatisfied with school.

"I enjoyed learning theory and all that stuff, but I wasn't getting the playing I needed. That's the sad part about college. They cram you with all this great stuff, but if you're a player, you have to play. I got frustrated after about three semesters and joined the band as they came through town. I packed up my things, threw them in their old school bus and we started playing different clubs all across the country making our way out to California."

While living with cousins in Southern California, Walden played with a variety of bands, finally joining a rock band where he experienced his final drug day.

"The lead singer had connections with the Rolling Stones' manager and he was going to come where we were playing at this big ballroom in Los Angeles. My cousins were there and everything, and a friend said, 'Hey, before you go on stage, do you want to smoke some grass?' So I took a hit of this stuff and little did I know, it wasn't grass—it was angel dust. I went on stage and we started playing and I would crash the cymbal but it wouldn't register until two or three seconds later. I would play the tom and wouldn't hear it until a second later and something very weird was happening. People's faces started contorting and a really bad trip was coming on. After about three numbers, I stood up and told them, 'I love you, but I can't play,' and I went backstage, laid down and passed out. I woke up and this girl

was holding my head and the lead singer was backstage, freaking out because the Rolling Stones' manager was there. The guy wanted to beat me up and my cousin had to restrain him. He was really right, though, and right before I had left the stage, I heard God saying to me, 'See? This is what happens if you do drugs. I'm doing this so you can see what happens if you do drugs.' "

About this time, Walden had begun to become more familiar with the Mahavishnu Orchestra, which inspired his playing.

"I was familiar with Cobham on the *Dreams* album and that had floored me. Cobham, back then, was THE greatest drummer to ever play because, not only did he have a phenomenal technique, but because of his life's intensity and life's experience, he was playing brand new things—things you had never heard before."

Spiritually, he was inspired by a record by Alice Coltrane, which was dedicated to meditation. "I knew that Alice and Mahavishnu had their hand on something very heavy. I knew there was something there, I just knew it. I had to discover it, so I tried to figure out what it was. I sat down and tried to meditate and feel what they were feeling and I began to feel something inwardly and knew it was valid."

He was called to join a group in Miami and visited the center of gurus of Sri Chinmoy, meeting a disciple named Ina, which eventually led to his meeting McLaughlin when the band moved to Connecticut.

"Pretty soon Mahavishnu and the Orchestra were coming through Danbury, Connecticut and the *Birds of Fire* album had come out and we were all mesmerized by it. So we went to the concert and as soon as I walked in, from the back of the auditorium, I looked on stage and saw Mahavishnu and he was wearing all white. When Mahavishnu is really, really playing, he rocks back and forth, and Cobham and everybody weren't even playing real hard. They were kind of taking it easy for a second, but the intensity Mahavishnu had, started growing and growing and growing. It was incredible. Idea after idea started flowing through him. He'd play cat and mouse with the ideas and then cat and mouse with those ideas. It was a chain reaction that would never stop. It was pure genius before my eyes and the closer I got to the stage, the more I could feel it. I had never seen anything like that in my life. Then after the song would finish, he would speak and he would mesmerize everyone. So after they played 'Birds of Fire' and Billy took this incredible solo, I was in some other world and the whole audience could not believe what had just come down. It was just God-ordained. It

was not earthly or human anymore.

"So I saw this man on the side of the stage wearing all white and I knew he was a disciple. I went over to him and told him I knew Ina and was very interested in becoming a disciple. He knew Ina and took me backstage. I just stood there, taking it all in, very shy and very nervous, all of 20 years old, and Mahavishnu was off in the other room drying off. We met and he asked me to tell him about myself, so I said, 'My name is Michael Walden, I'm a drummer and I'm so in love with you, I can't tell you. Please help me to be more like you. I want to be as creative as you are.' He smiled and said, 'I can tell you're ready.' He was seeing guru at 6:00 the next morning and said he would ask him about seeing me, so I gave him my phone number. A few days later, Mahavishnu called me on the phone, which I couldn't believe, and told me guru knew all about me and I should go to the meditation center. I knew the disciples wear white and are clean shaven, so I shaved my beard off and put on white clothes and went and it was all it was said to be. It changed my life."

He returned to Connecticut, still playing with the band while his lifestyle was changing radically and then the guru asked that he join a band called Jatra. During the first concert for the guru, McLaughlin was present, and afterwards, Walden recalls, "Guru came up on stage and said, 'Now for an encore, Mahavishnu will play with Michael.' It was out of the blue! So Mahavishnu had

this little-bitty guitar with him, he plugged in and we started playing this thing in 9/4 and I started grooving with him and he started soloing over it and then we just started taking it further out and then came back. And Mahavishnu said, 'You're really good. I like you.' So that was really when we made that connection on the musical end and ever since then, on weekends when he'd be home from the Mahavishnu Orchestra, he would invite me to come down and stay at his place and play with him. I was just in heaven.

"Eventually, though, it became hard for Jatra to find work, so I had to find a job as a busboy. Mahavishnu would call me every so often from the road with the Orchestra. One night, I remember, he called me and said he was thinking of starting a new band and he wanted to keep Billy with him. But about a month after that, he called from Puerto Rico and asked me to join him.

"We started by just the two of us playing together so I could learn how to work with him. Playing with Mahavishnu is something very, very special because he knows drums and time better than most drummers. From working with Billy and Tony Williams and all those great people, he's got it down. So he started teaching me a lot of different phrasings and Indian music rhythms."

Putting together a group with Ralphie Armstrong, Gayle Moran, Jean-Luc Ponty and Walden, the first concert was with the Buffalo Philharmonic. McLaughlin decided to make an orchestral album,

***"THE KEY TO A GREAT RECORD IS THE DRUM SOUND. YOU COULD HAVE MEDIOCRE BASS, MEDIOCRE KEYBOARD AND A MEDIOCRE GUITAR, BUT IF YOUR DRUM SOUND IS FAT AND FULL—YOU'LL HAVE A GREAT RECORD."***



*Visions of the Emerald Beyond*, which Walden says is some of his finest playing. For their next record, McLaughlin decided he wanted to make a record as a quartet, *Inner World*, after which, Jeff Beck, who had been touring with them, asked Walden to play on his *Wired* album. Walden had the opportunity to write for both projects, and while *Wired* went gold, *Inner World* didn't do as well and McLaughlin decided to terminate the Orchestra and play acoustic guitar.

It took a while for Walden to adjust to the end of the Orchestra, but he began to play some sessions, one of which was with Weather Report. He suggested Jaco Pastorius to the group when Alfonso Johnson left. They fell in love with both Pastorius and Walden and asked both to join.

"But because I had just finished playing with Mahavishnu and the whole jazz audience, I felt that maybe I'd rather tour with Jeff Beck and see what that kind of music was all about. So I waited for Jeff to tour, but he decided not to and I got an offer from Tommy Bolin who had played on Billy's first album, *Spectrum*, and I went on the road with him. We did a lot of great playing and it was a lot of fun. There was a big difference as far as audiences in that jazz audiences sit and listen, but rockers go crazy. So it was fun to play a solo and have people go bananas. That was great for a while, until it started getting crazy and Tommy started doing a lot of drugs and really couldn't control it. So I decided to leave the band and it was around that time that

I felt it was time to start doing my own record."

Every record company rejected the demo Walden put together until Atlantic negotiated what he called a "typical jazz contract," which did not include an abundance of money and meant giving up partial publishing. His debut solo album, *Garden of Love Light*, in 1976, did not do terribly well, but some of the radio stations picked up on a tune called "Delightful" which was more commercial than the others. On his next effort, he attempted to be primarily commercial, but *I Cry, I Smile*, again, did not meet with great response.

"I had my own following, but it wasn't a great-selling record, so Atlantic said, 'This doesn't seem to be working real well. On the next record, if you don't get a hit single, we're going to have to drop you.' I was going to work with Wayne Henderson as producer, but suddenly he said he was too busy, so he'd put me in touch with someone. I didn't like that, and I became very bitter about the whole thing. I recorded a lot of stuff, which I didn't like, nor did Atlantic, and it became side two of the record. At this time, disco was very, very big and I went to New York and recorded all this music. I was lucky enough to have a hit which is on side one called 'I Don't Want Anybody Else to Dance With You.' It was a big disco hit and put me on the map and kept me recording for Atlantic Records. That was the *Awakening* album."

He toured behind the latter two records, first opening for the CBS All Stars which included Alfonso Johnson, Billy Cobham and Tom Scott and then he opened for Patty LaBelle.

"I never thought I was the greatest singer, but I did it because I had to. People relate to the voice and it's hard to get hit records unless somebody is singing on them. It didn't change my playing at all because I have a pretty good coordination to do it. I had to simplify it, though, and when you do disco, you learn to do drum fills over keeping your foot straight, so that was different and it was great."

His *Dance of Life* album contained a pair of hits this time, "I Shoulda Loved Ya" and "Tonight I'm Alright" and he set out on another tour, this time playing large stadiums along with the Brothers Johnson and Rufus and Chaka Kahn.

His *Victory* album is his fifth and most current, although he is presently working on his sixth. Recently, his primary attentions have turned to producing. Earlier in his career he'd had some experience with producing Don Cherry and Nova as well as some of his own projects. Lately he has produced Statcy Lattisaw, which spawned a top-20 hit, "Let me be Your Angel," then Sister Sledge's *All American Girls*, his sister-in-law, Wanda Wal-

den, a single for Amy Stewart, Angela Bofill and tracks on Herbie Hancock's current album.

"It's something I knew I could do," he explained. "Plus, back when I was looking for producers, the producers who are good are very difficult to get. If you want Quincy Jones or Ted Tempelman, it's almost impossible unless you want to wait three years. There's a big need for producers and a big need for a producer who has musical know-how, but yet, who has a lot of love. I feel that artists need a lot of love and producers have to be the ones to provide it. You have to really be there to hold the artists' hand and make sure everything comes out right."

He writes almost all of the material for those he produces, as well as playing drums on the tracks.

"I haven't yet wanted to call in another drummer when I'm producing something, although I'm sure at some point, I will. Being the drummer I am and the perfectionist I am, I'm usually hearing my own thing, so I go ahead and do it. Production hasn't yet conflicted with playing, but I can see how it could. You develop a skill of being objective, though. In my 'phones, I have the keyboard, guitar, bass and drums and you learn to listen intently. So when I go in there, I know what I've got because I've heard it happen. I'm not just listening from a drummer's point of view. The key is rehearsal. I rehearse every project I do to death. I know everything I want to do so when I get down there, it's just a matter of getting the great performance. You know when you get that great performance because you can feel it.

"For top-40 music and commercial recordings, it has to be perfect. There can't be any rushes or dragging, and while I know a lot of folks are against it, a lot of it is done with a drum machine. When I do a commercial record, I know I want to compete for that top number one position. I always use a click track and I have it real loud in my 'phones. I want that track to be so tight. Not only that, but say you have a perfect beginning and you want to pick it up at the bridge. You don't have to go back to the beginning and start all over. You can take it right from the bridge because you know the tempo is exactly the same and you take it right on all the way through. Back earlier, I always used a click, but now what I do is use something even better, the Linn LM-1 Drum Machine. I put on a cabasa or some kind of little rhythm thing and put that real loud in my 'phones and just groove with it. Every track comes out sounding flawless. I'm not saying I use it on everything, but I do when I know I want to be perfect. We are humans and very emotional people and the time can

*continued on page 86*



# WUHAN GONGS & CYMBALS: *Maintaining An Ancient Tradition*

Story and Photos by Bruce Howard

The Wuhan factory represents the fusing of ancient Chinese traditional gong and cymbal making with the modern world's demands for orderly, volume production, with an emphasis on maintaining the century-old adherence to the highest quality of sound. The craftsmanship that is the heart of the factory, like the factory itself, represents all the past generations of Chinese knowledge, with the art and technology passed on from father to son to grandson for untold millenniums.

Throughout antiquity, gongs have been considered holy instruments, welding the spirits of men, aspiring toward their gods. In ancient China, contracts were formalized with both parties drinking from an inverted gong. These contracts were not easily broken by either party, for after sharing from the gong, the agreement was not only of this world.

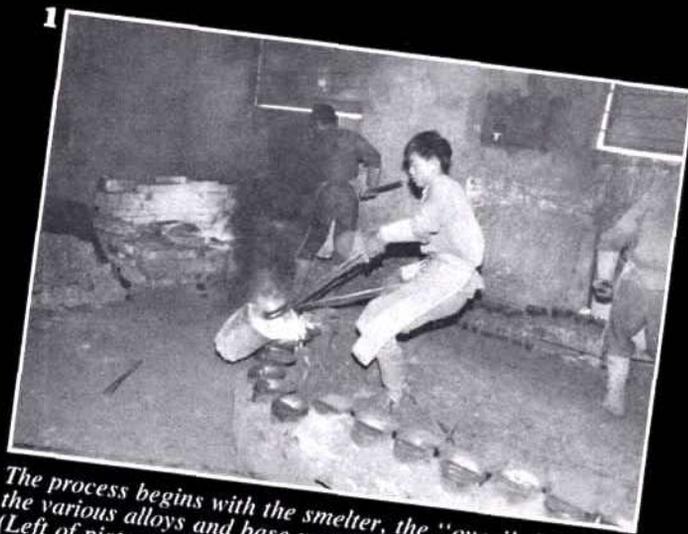
Cymbals had their origin in a more practical vein. Centuries ago, in feudal China, when battling warlords fought each other for land and power, cymbals were an instrument of war. The "roaring" of hand cymbals (thus the term—Lion Cymbals) added weight to the total volume of advancing soldiers with their weapons and calvary, and many battles were undoubtedly won or lost through the use of such percussion. Even today the Chinese term for war and the term for percussion are one and the same, distinguishable only by the context in which they're used.

Prior to the 1960s, the Wuhan factory was known to the world as the Gaohongtai factory. With the coming of the Cultural Revolution, however, Mao Tse-tung attempted to purge China of growing "revisionist" trends; what emerged changed the face of his nation for decades to come. All traces of the former China were to be purged, eliminated. Historical monuments were desecrated, rivers and cities changed names, and the Gaohongtai factory was forced to be renamed after the city of its location, Wuhan.

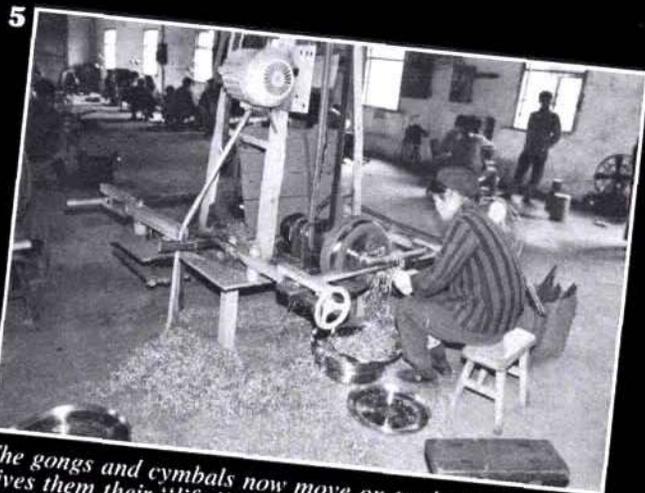
The craftsmanship of the factory, however, could not be changed so easily, and this, like the spirit of China itself, lived on through the turbulent years of the Cultural Revolution. Today, with the fantastic momentum of change that China is being driven by, many mistakes of these years are being reexamined, and ultimately reversed. Thus the name of Gaohongtai has been reinstated to the factory, to take its historical place alongside the name of Wuhan. Gongs and cymbals manufactured by the factory are beginning to bear the stamp of both Wuhan and the traditional Gaohongtai, symbolizing in percussion instruments the newly emerging, deeply rooted China.

The Chinese people have, since the beginnings of time,

*continued on page 92*



*The process begins with the smelter, the "oven" that melts the various alloys and base metals down to a liquid state. (Left of picture) After the liquid "blend" reaches the correct temperature, the metal is poured into molds, shown here. From these molds comes the smallest Jing Gong and the largest Chau Gong, and all in between.*



*The gongs and cymbals now move on to the process that gives them their "life." Either by a belt-run lathe or by hand, the crust formed by the various firings is removed and, according to the instrument, sound-grooves are etched onto the surface. This enlivens the instrument, drawing out the responsiveness.*



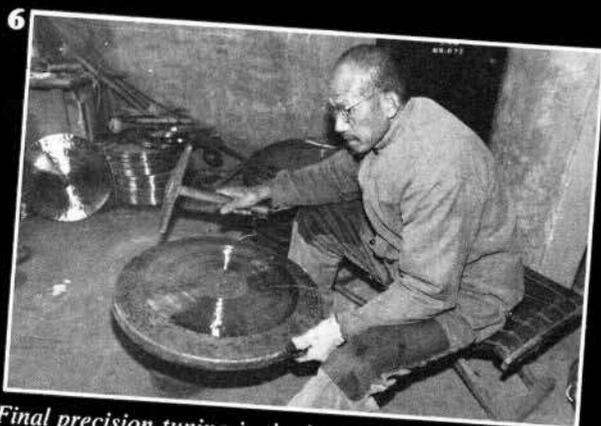
The metal cools in the molds quickly. The cooled castings are then removed and go on to the next step, shown here. Unlike other manufacturing processes that roll the metal out, the Chinese still use the timeless process of hammering the metal to the desired thickness, giving the instrument its "soul." Assisted today with machine hammers at this initial stage, the process itself is patterned after the century-old methods.



This initial hammering process requires many man-hours. (A large Chau Gong can take a team of six craftsmen as long as six weeks to complete.) Here the metal is reheated during the process to give it the correct malleability to allow for the hammering process to be effective to the desired thickness. This process of hammering, cooling and reheating, and continued hammering makes up a great part of the Chinese gong and cymbal making technology.



When the desired thickness has been achieved, the gongs and cymbals have to be further shaped to give them the various tone qualities. At this stage the process steps far back into Chinese tradition and lore, thousands of years, to hand-hammer out a sound that no machine processing has ever been able to effectively copy.



Final precision tuning is the highest art of the Wuhan manufacturing process. Pictured here is the master finetuner of the factory. With just a hammer, an anvil, and his finely-trained ear, he inspects, rejects, and completes the Wuhan gongs. His son is now apprenticing at this same factory, to learn the entire process so as to someday follow his father at this critical stage of gong production. And so the chain is completed, once again.



Pictured here is the master inspector of the Wuhan factory's Lion Cymbals. This man demands the highest quality from the factory's production. At this stage, at the culmination of the entire process, he personally rejects 40% of the completed Lion Cymbals that he inspects, sending them back to be melted down and to start the entire process anew. Thus the extraordinary quality of the Wuhan factory Lion Cymbals, and some of the problems with restricted availability.

# Quiet Giant: The Tubes' PRAIRIE PRINCE

by Stanley Hall

Mention the Tubes and most likely people will conjure up an image of a TV-bred generation run amok: giant back projections and video screens onstage surrounded by a nonstop array of dancers moving in and out of insanely imaginative production numbers on the scale of Busby Berkly—a sort of hi-tech vaudeville.

But the Tubes are more than that. They are not just an extended electrical/theatrical gag but are also a hand that plays rock that can peel paint off the back wall of the concert hall. And keeping it all together is the quiet giant in the back, Prairie Prince.

Anyone who has ever seen the Tubes perform can attest to his power, technique and stamina. He is unshakable too, and he has to be with all that semi-chaos going on all around him. It's one thing to simply drum your way through a couple of hours worth of music every night, but it's quite another to be the glue that holds an audio/visual extravaganza like the Tubes together. Not only does Prairie keep the seven-piece band together, he also has to cue entrances and exits of dancers, provide musical accents and cues for visual effects, do a little dancing himself and have enough left over to pump out a solo at the end of

the night! And, as if that weren't enough, he designs the Tubes' sets and graphics along with keyboardist Mike Cotten.

Prairie's percussive prowess has also been recognized and utilized by such diverse artists as legendary pianist Nicky Hopkins, the late Tommy Bolin, and Brian Eno. As he freely admits, Prairie is not one for talking, preferring instead to let his drumming and graphic designs do his talking for him. This reticence is to blame for the low profile he generally keeps, but his drumming can hardly go unnoticed. He took some time during the Tubes' touring schedule to break his silence.

**SH:** When and how did you start drumming?

**PP:** I started drumming when I was a wee lad in Phoenix, Arizona. My mother kept a development book and it says in there when I was six months old that she noticed I had a good sense of rhythm. I was popping on the old rattle. The first thing I remember was the sound of the washing machine. The metal sides had a good, round tone. Then my uncle brought me a pair of bongos back from Mexico. They were the first drums I ever had.

Then my mother bought me a snare drum, a Rogers skinny blue-metalflake

snare drum—really incredible. I wish I still had it. I just loved that thing. But that wasn't enough so I mowed yards, got a paper route and saved enough money to buy a Slingerland set. I was about eleven at the time.

**SH:** Were you taking lessons?

**PP:** Well, in the sixth and seventh grades, I took lessons from the school band teacher. He taught all the instruments in the band. Those were the only lessons I ever took. They were mainly snare drum lessons, rudiments and things like that.

**SH:** Did he teach you traditional or matched grip?

**PP:** He taught me traditional grip, but I soon switched to matched because I couldn't keep the power up. I was in a surf band called the Regents with two girls who both played Fender Mustangs. I was the envy of the school because I was a freshman and I was playing with these two beautiful senior girls. We played a couple of dances and then they lost their interest.

After the surf band broke up, I met Roger Steen, who I'm still playing with in the Tubes. He was in a band, and they lost their drummer. We got together and I've been with Roger ever since.

**SH:** How long did that particular band



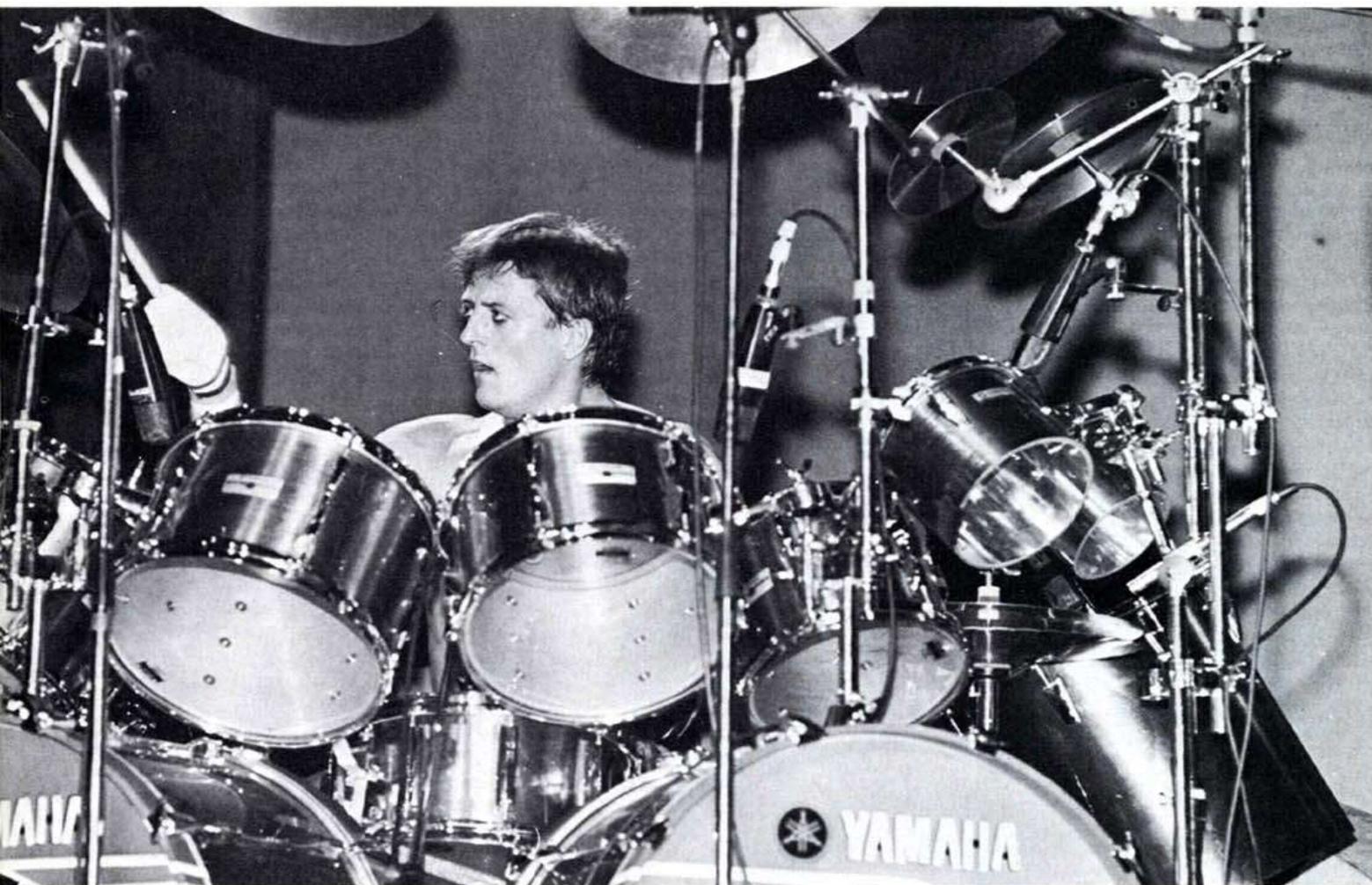


Photo by Rick Malkin

last?

**PP:** That band just evolved; started as a high-school band and eventually wound up as the Tubes. Roger and I have been in it from the beginning with other people coming in here and there.

**SH:** Who was the next permanent member?

**PP:** Fee Waybill was our equipment manager. We met him on a ranch in Arizona in '68 after we'd all finished high school and were thinking about what to do next. We lived in Tucson and the band was called the Red, White & Blues Band—just Roger, myself and a bass player. We did a lot of Hendrix and Cream, lots of power-trio stuff.

**SH:** Were you using two bass drums at the time?

**PP:** Yeah, I started it when the original drummer for Alice Cooper, John Spear, became our manager. He was playing a set of Flapjacks. He gave me his set and I had this set of Rogers, so I combined the two. It was the weirdest-looking set ever—half this zebra-striped Rogers and half these Flapjacks which looked like giant practice pads.

**SH:** Could you get any volume out of those things?

**PP:** Oh yeah, they were incredibly loud!

**SH:** Whatever happened to those things?

They just disappeared off the market around '69 or '70.

**PP:** I have no idea. I saw maybe two other sets in drum shops, but I've never seen them since. John took his back. They were single-headed, just like a thin timbale. They all packed together into one nice little neat case the size of a large cymbal case. They were definitely a conversation piece. The problem was, the bass drum legs came out at a weird angle, and the bass had to be held with a chain around the throne and the legs of the bass, because if the bass slid, the whole thing slid away from you.

John lent me those, and I used them until he quit, at which time I got another Rogers bass drum to go with that kit, a 22". After that I got the Zickos set.

**SH:** All this happened while you were the Red, White & Blues Band?

**PP:** Well, we changed our name in '69. We were tired of Arizona, and at that time where else could we go but San Francisco? So we changed our name to Arizona because Chicago was big then and we were representing our home state, geographical names being big that year.

I was going to go to art school in San Francisco, so they all decided to come along. I was going to the San Francisco

Art Institute during the day and would come home and practice after classes. We'd scrape up a gig here and there.

**SH:** Were you able to live off of your playing?

**PP:** No. I was being supported by my uncle and the other guys were living off of food stamps and welfare.

**SH:** So you spent four years in art school?

**PP:** Yes, spent four years in art school that were broken up in 1970 when we went to Japan. The same guy, John Spear, finagled a deal with the American President Lines and the San Francisco Pavillion. Somehow they were connected through an ambassador. He heard that they needed a rock band for the San Francisco Pavillion to play at Expo '70. We got the job, but our name was still Arizona. That posed a problem because we were representing San Francisco. We had to change the name to Arizona, a sort of Japanese version of Arizona.

We played on the liner for our passage over and back; we played for the first-class party kids. It was a great trip. In Japan we played four hours a day, every other hour on the hour. We played outdoors every day for all the masses coming by to see the freak band from San Francisco. It was totally amazing. It was

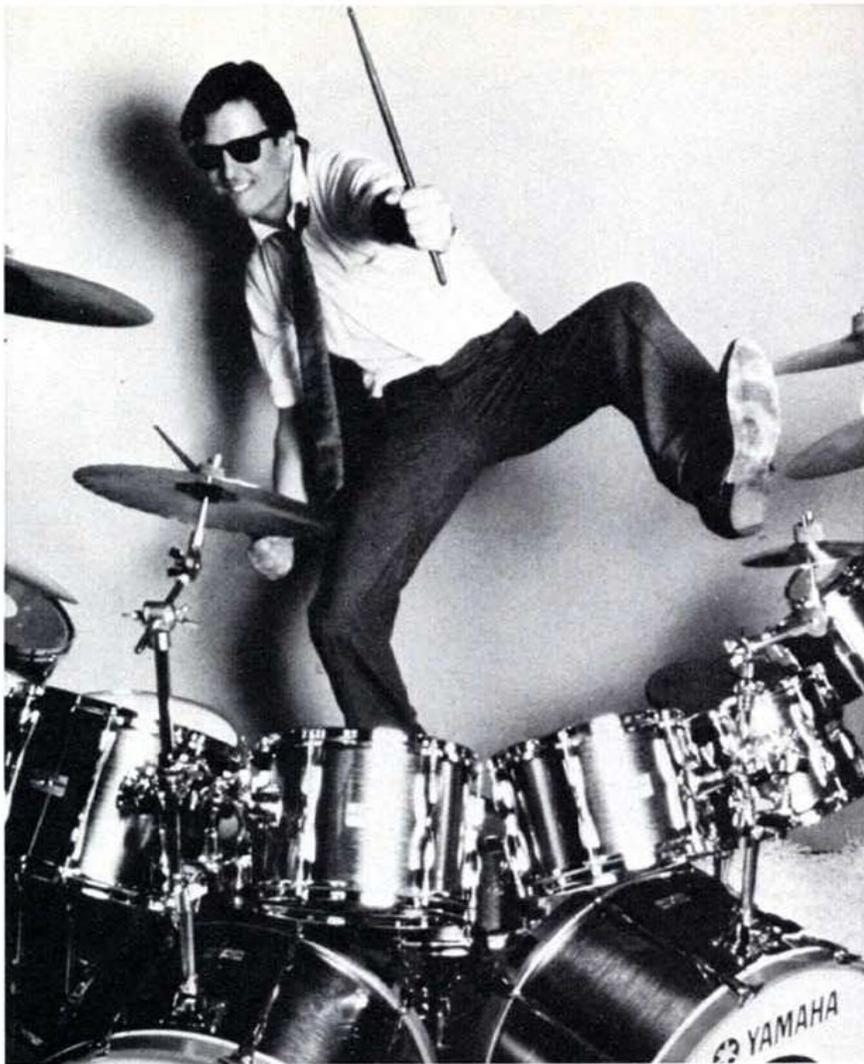


Photo by Patty Reynolds

my first experience in Japan, and I just loved it.

We were there a month plus two weeks over on the ship and two weeks back. When we got back we broke up—the bass player left. We had known this other band from Arizona called the Beans. They had Bill (Spooner), Vince (Welnick), Rick (Anderson) and their other drummer. So we all formed together. Roger, Fee and I joined them and called ourselves the Radarmen From Uranus And The Beans. We did a lot of Fillmore West audition nights and things like that.

**SH:** Were you doing visual things too?

**PP:** Yeah, we would spray-paint our bodies with body paint and make these outrageous space outfits, and we played a lot of clubs in Berkeley trying to do this ridiculous show. We even played a Catholic girls' school. It was exciting for me because we had two drummers.

**SH:** Who was the other drummer?

**PP:** Bob McIntosh was the original drummer with the Beans. It was so wonderful playing with two drummers because he was a real John Bonham-type drummer; real solid, heavy kind of guy. He played a Slingerland double kit, and I had this wacked-out set of the Flapjacks and the zebra Rogers. I would do all the

accents while he held the beat down. We played together well. He had the heavy bottom thing, and I'd flam out.

**SH:** How long did that last?

**PP:** That went on until Bob died of cancer around '72 or '73. He died while I was doing the Crater Festival with Journey.

**SH:** How did you happen to play with Journey?

**PP:** That all happened because their manager was Herbie Herbert, who was also managing the Tubes at the time. Herbie had worked with Santana and Neal Schon. He was trying to put together a group of session guys just to do a record. He was going to call them the Golden Gate Bridge or the Golden Gate Rhythm Section. That was the original Journey name.

**SH:** And that was strictly to be an album project?

**PP:** That's what I was told, but I think all along they had a permanent band in mind. Neal, Greg Rollie, Ross, a guy named George Tickner and myself got together, went into S.I.R. (Studio Instrument Rental) in San Francisco, started jamming and just freaked out. We had a great time.

**SH:** And this was as an aside to the Tubes?

**PP:** Yeah, I just did it because I wanted to do an album with them. But then they started getting real serious on me. I still had a great love for the Tubes and didn't want to join another band, even though I was falling in love with Neal's guitar playing and Ross' bass playing especially.

So we went in and did the whole album, or what we thought was an album (it turned out to be just a demo). They tried to get me for a year and a half. They didn't have anything together for a year and a half. They auditioned drummers and drummers and I kept saying, "No, can't do it."

I did two shows with them. I did the Winterland show with Santana on New Year's Eve and then the Crater Festival the next day in Hawaii. They tried to get me for years, but I just never went for it. I was always more interested in the Tubes. It seemed like a more inventive thing to me. But Journey, they really do got the rock, boy!

**SH:** You also did some playing on Tommy Bolin's first solo album. What's the story there?

**PP:** That was much later. Actually, when I was in the Red, White & Blues Band, he was in a band called Zephyr, from Colorado. They came through town and we opened for them; we were the local opening act. So, we met him.

We used to rent a generator and go out into the desert and jam. Tommy came out there one time, and we'd jam "Voodoo Child" for three hours and not bother anybody but the iguanas. He had partied all night and came out and jammed with us.

After that I never heard from him for years. I kept up on his history with other groups: James Gang, Deep Purple and all that. And Cobham's *Spectrum* album. I heard that and just freaked. I thought that was the greatest guitar playing I'd ever heard.

Lee Keefer, the guy who was engineering our first album with Al Kooper, was also doing Tommy's solo album at the Record Plant in L.A. He called me up because I had just worked with him. I guess Tommy didn't really remember me until I got there and he went, "Hey, great, I know you!" and then we just had a wonderful time. We played all night long, and they just used two of the tracks, although I played five or six different songs.

But there's another period I left out, when I played with Nicky Hopkins, the piano player. This was right after he did *Exile on Main Street* with the Stones. It was '73 and he lived in Mill Valley. His wife was a friend of ours, that's how we met.

When he was doing a solo album for Columbia, he asked me to do the drumming. In fact, he bought me my Zickos

drums. He said, "Do you need a new set of drums to do this album?" and I said, "Yes, definitely, and these are the ones I want." So he went over and bought them for me. The name of the album is *The Tin Man Was A Dreamer*. It was totally amazing because we did it at Apple Studios in London.

In order to pack the Zickos drums to get them to England I had to take all the lugs out of the drums to get them into their cases. I can't exactly remember why now, but I had to take all the lugs apart and off of the drums.

Now, I get to Apple Studios and everybody's rushing around. Mick Jagger's there trying to produce this record, and Nicky doesn't want to have anything to do with him. So I'm panicking, completely starstruck, trying to screw this set of drums together, not knowing what they're going to sound like in a recording session. I've never even played them before in my life!

Mick Jagger's uptight and I'm nervous, it was ridiculous! So, we finally get the drums set up and get a drum sound, and Mick's getting kind of impatient. We'd run down one song one time and he'd say, "Ah, that drumming's terrible. Can't you play maracas or something?" and Nicky freaked out and ordered him out of the room, and that was the last I saw of Mick Jagger.

A lot of people played on that album, guitarists especially. Ray Cooper was the percussionist; playing with him was neat. Klaus Voorman played bass; George Harrison did some guitar. I could barely play I was so awestruck! Lots of guitar players: Chris Spedding on guitar; Jimmy McCullough on guitar; Mick Taylor and Ron Wood played too.

They all came in to do a couple of tracks. None of them could stay long. I did the whole album because they were paying my way and I didn't have anyplace else to go! Everybody else was coming in, trying to do Nicky a favor because he's such a wonderful, wonderful man and a brilliant pianist. It was definitely a great experience.

**SH:** So, you did his album but the Tubes were still going on?

**PP:** Yep, still going and they still had the other drummer at this point too. But he died after I got back from England. The band was still going, but without a record contract. We didn't get a record deal until 1975. Then we got one with A & M.

**SH:** Herb Alpert liked the way you guys played?

**PP:** I guess so. We even did a wack-o version of "The Lonely Bull" somewhere on our first album. Herb really liked us, and we were Jerry Moss' pet band; we could do no wrong. They spent a million dollars on us over the five years we were with A & M. We got into a pretty big debt to them. But now we're

out of that debt, and we're on a new label, Capitol Records, and they seem to be doing well for us and the current album, *Completion Backwards Principle*. I really like the record a lot.

**SH:** The production on this one seems to be much better than your other albums. The drums seem to snap a lot; there seems to be a lot of air in the recording which makes for a much bigger sound, especially drum-wise. It's probably the best bass/drums sound you've had since the *Young and Rich* album.

**PP:** Well, it's basically down to the engineers. Those were the two best engineers we worked with. Ken Scott did *Young and Rich*, and spent four days on just the drum sound alone. He and I were there before the rest of the band ever showed up. It was definitely your layered album. We did the drums and bass and then added everything else onto that. Of course, that's the way it is with most of our records; that's the way it was on this last one too.

In fact, they had to overdub the bass on most of the songs. Basically it was me playing all the songs by myself, either that or to a click track or with Michael Cotten's sequencer. It's a hard way to make music, but it was the only way to satisfy the producer!

**SH:** It's not possible to run it down with a scratch guitar, piano or vocal track and then just actually record the drums?

**PP:** We'd play the song with everybody. Everybody would learn their parts; then they'd start cancelling people out. First it would be, "Okay, we don't need two guitar parts." Then it's, "Okay, now we don't need *any* guitar parts, they're confusing the thing, confusing the rhythm." Now, "Okay, we'll just have piano, bass and drums. Okay, piano player, you're confusing the bass player." And it would get kind of funny. Actually, it didn't go like that on all the tracks, but it did happen a lot.

**SH:** If that's confusing, how do you manage to deal with the live shows where you've got all this mass hysteria onstage with the entire band cranking out and all these extra people running around stage dancing, screaming, summersaulting, leaping and generally carrying on?

**PP:** It's a matter of total instinct now. It's very much like being a traffic cop sometimes. The drum accents direct much of the physical action onstage: go here; go there; stop; jump; flip! It gets crazy!

**SH:** When you do have time, what do you listen to?

**PP:** As much funk as I can. Earth, Wind & Fire is my favorite band. I love the multiple percussion thing; playing with Mingo Lewis got me into that.

**SH:** How did you hook up with Mingo?

**PP:** Mingo was with Santana for years, and their manager, Herbie Herbert, introduced us and said that we should play together sometime. We played together at another rehearsal studio thing and Mingo was just burning up!

We were playing at a club in San Francisco called Bimbo's, and he came down and jammed with us. Everybody loved it so much that he just started hanging out with us and coming over to jam a lot. Everybody really got into his free, natural energy. He plays great keyboards too, and he writes wonderful music as well. He had a solo album out called *Flight Never Ending*, which unfortunately didn't do him much justice.

**SH:** What was Mingo using with the Tubes?

**PP:** He was playing some second kit, but not much. He also had a pair of North drums, timbales and a set of congas. His main axe was the congas. Boy, did he play them! He played them all through everything! And the timbales and the cowbells and the splash cymbals! I enjoyed it, really loved it.

And in that situation our roles got switched. With Bob McIntosh, I was doing all the accents. With Mingo, I was holding down the beat. A lot of people asked me if I felt limited, but I never did because he was such an inspiration. He would play the most "out" beats and just get what I was doing at the same time. The interaction was amazing most of the time, but all that action got to be too much for the rest of the band. There was too much happening for them.

**SH:** In a band like the Tubes, your drumming is really the glue that holds it all together. On this tour there are so many entrances and exits and special cues for dancers, punch lines and lighting effects, not to mention keeping the music itself cooking, that your playing has to be very clean, precise and exact.

**PP:** It's like being a show drummer. It's like working the Johnny Carson Show or doing the modern equivalent of vaudeville. I do a lot of sound effects and Spike Jones-type things too.

Sometimes I step on Mike (Cotten, synthesist) because that's what he does too. He does a lot of rhythm, and he does a lot of sound effects. Occasionally we get it together and pop at the same time.

**SH:** Essentially, you and Roger started out together and added people as you went along, going from one phase to the next. Have your listening habits changed too?

**PP:** We've been through all the phases; your Hendrix, your Cream. As a matter of fact, Mitch Mitchell was my total inspiration. I loved Mitch Mitchell. In fact, I knew all his licks because we did every Hendrix song there was. I just loved those fast little jazzy rolls com-

*continued on page 102*

# HOW TO PUBLISH YOUR OWN DRUM BOOK

by Tim Brenner

You've been carefully collecting bits and pieces of information over the years. You've tested the material on a handful of students and you're certain what you've got would make a great drum book. Your ideas are mapped out on paper and ready to go. Well, *stop* right there! If you think getting the inspiration and putting it into book form are the hardest parts of the job—*think again*. The real work has just begun.

Your masterwork isn't going to do you or anyone else much good until it's published, and you've got but two choices: The first: try like hell to interest a publisher in absorbing the costs so you can sit back and collect the royalty checks. Not a bad deal. But music publishers are bombarded with manuscripts each and every day, so you better be ready to stand in line. Perhaps this explains why more and more authors are opting for the second choice—self-publishing.

Actually, publishing is a relatively easy industry to enter. There are nearly 15,000 book publishers in the United States alone, but the turnover is mind-boggling. It's a risky business where the stakes are high. Likewise, in self-publishing, it's *your* money that's at stake, so you would be wise to give the matter some serious consideration before taking another step.

Though self-publishing means you are in full control of your book's destiny, and you reap all the rewards, you're also going to take on *all* the work. And there are a slew of interrelated factors to consider: What will it cost? How do I price it? When will it show a profit? How will it be distributed?

Once you decide to self-publish, you'll be involved in your own mini-version of big-time publishing with all its many aspects: Negotiations with printers, payables, receivables, advertising, marketing, distribution and record keeping. These are a few of the many items you'll have to handle; everything from writing the book to packing the boxes. Why then even think about it?

The truth is, many successful drum books have seen the light of day via the self-published method. If you like a good challenge, and you're sure you have a worthwhile manuscript, this may be the *only* way to go. So start cleaning that messy basement, fix up the old desk, and get your typewriter overhauled. You're about to enter the publishing business, and there's quite a bit to learn.

## PREPARING YOUR MANUSCRIPT

One of the earliest decisions you will have to make will be whether to have all the copy typeset, and your musical examples set by machine, or use typewritten copy and handset music. Obviously, the first method offers a more professional appearance—but you'll pay more. Quite a bit more. Your printer can have the text of your book typeset for you and should show you proofs when the job has been completed. Typeset copy can run anywhere from \$15 to \$30 per page.

Since most local printers don't have music typesetting equipment on the premises, they may send your music out, or you could find someone on your own in the hopes of saving a few additional dollars. Music typesetting will cost between \$16 to \$25 per page.

Be sure your manuscript is legible before you take it, or send it, to a music typesetter. If it's not, you could end up with a carload of unnecessary corrections at the proofreading stage. And before you send *anything* away, be sure to make copies. Why run the risk of losing the entire musical content of your book by failing to take this important step?

Check your local Yellow Pages for music typesetting facilities, or write any of the typesetters listed here. They will be glad to send you more information: *Music Art Company*, 276 W. 43rd St., New York, NY 10036; *Music-art West*, 733 East 840 North Circle, Orem, Utah 84057; *Raynor Lithographing Company*, 2200 Estes Avenue, Elk Grove Village, IL 60007.

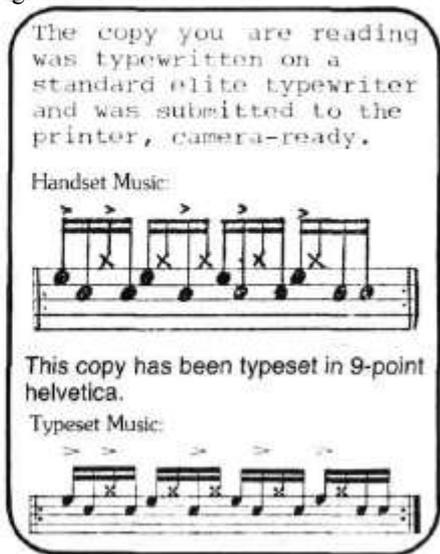
If you decide to prepare your own

manuscript, you'll need a good, working typewriter, *Rapidograph* pens (available at most art supply houses), a clean place to work and plenty of time. Don't forget manuscript paper, or a music-staff pen which enables you to print staves when and where you want them.

If you like the idea of saving money, but you would rather not do it yourself, give some thought to farming out both tasks to local people. A college student may gladly accept the typing chores at a per-page rate, and the music could be turned over to a local music student, or even a professional copyist; the next best thing to machine typesetting.

Remember, if you do your own manuscript preparation, the copy you work with is the copy the printer will photograph. So keep your pages neat and orderly. Smudge marks, inkstains and coffee spills won't look at all impressive on the finished product.

You'll also have to prepare any diagrams, photos or artwork that are to be used. These too, can be designed as professionally as you like, depending upon how much money you're prepared to spend. Keep a neat, orderly file for everything and number all photos, diagrams or other artwork.





### Layout

The layout of your book is a personal matter, but keep cost principles in mind. If it's a loose layout you're after with large graphic reproduction, you will need more room than normal. This will increase the size of your book, which in turn, inflates the cost. Tightening your layout will conserve room, but be careful. Cramped pages, with music reduced to a barely visible level, aren't of much value to anyone. *Use space wisely.* Don't waste it, but don't crowd pages either. Examine some books to get an idea of what works well—and what doesn't.

Naturally, the more pages you print, the more it will cost. But however many pages you do end up with, keep the number in multiples of eight. Printers process in eight, sixteen and thirty-two page signatures. If your book does not conform, you could end up with blank pages, which surprisingly enough, cost the same as printed ones. Be sure to include covers in your count, particularly if you're printing the cover on the same stock as the text. This is not essential if your cover runs as a separate form. Check with your printer early for clarification on this.

Before you can accurately plan your layout, you should know the trim size of your book. Method books generally run 8 1/2" x 11", or 9" x 12". Don't even consider printing your book in any size other than standard. The dimensions above fit neatly into standard music display racks, which is where you hope to end up. The *last* thing you want to do is fail to conform. If a music dealer can't get your book to fit his rack, he'll probably throw it on a back shelf. You can well imagine what that could do to your sales.

One widely used layout trick is the miniature dummy. You can make one by folding sheets of standard typewriter paper in half, and collate one into the other, similar to a book. Each sheet represents four pages since you'll be printing on

both sides. Use the miniature dummy to pencil in copy, music, diagrams and photos. You'll learn precisely how long your book must be and how everything will fit. Best of all, you can do this over and over until you hit on the proper layout without any great expense or time wasting.



Some people prefer to do the mechanical paste-up themselves. Check with your printer first to determine exact page sizes, borders and margins. Preparing mechanicals for the printer's camera is time consuming and requires skill. It's not generally recommended, unless you can get assistance from a graphic arts student, or a printer's apprentice. Better to bring your copy, music, artwork and mini-layout to the printer and get a price on the complete job. Stay away from mechanical paste-up unless you know what you're doing, or know someone who does.

### Cover Design

One very important item is the appearance of your front cover. If you plan to use a simple black and white headline, your printer can have the copy typeset similar to the other pages. However, if you choose to go with camera-ready artwork, you can prepare it yourself, if you're so inclined, or have it done by an art student or commercial artist.

Then there's the use of color. You can choose up to four colors, but keep in mind, the more colors—the greater the cost.

Another option is the photographic cover. A good, clear snapshot or a professional 8 x 10 can be used as a background, or as an additional graphic element that will add interest.

The key thing to remember is: *your cover should attract attention.* How you do it is up to you. Bright colors, unique artwork, or just an unusual typeface could do the trick. Browse through the racks at your favorite dealer. What book covers draw your attention, and why? How do the graphic and copy elements come together? Absorb what others have done, and apply as much as you can afford.

### The Copyright

Obtaining a copyright is probably one of the easiest aspects of the project, yet it causes the most confusion.

A copyright is your protection against infringement without your written permission. To obtain a copyright, you need to do the following:

- 1) Have your book printed with the copyright notice, preferably on the inside title page. A circled letter c, the year, and your name, or company name, are all that's required. EX: 1982 John Doe, or 1982 JD Publishing Company.
- 2) After the book is printed, register it with the Copyright Office in Washington. This merely involves completing a brief application, a filing fee of \$10, and two copies of your book. *That's it.* Write to the Copyright Office, Library of Con-

gress, Washington, D.C. 20559 for an application.

### You and Your Printer

Generally speaking, most medium-size commercial printers can handle a basic 32 to 64 page book, though there are exceptions. Start your search with the local Yellow Pages, or talk with someone who may have used a printer for a similar job. Ask for a recommendation.

If you're starting from scratch, phone ahead and explain what you want done. This will help to narrow down the list. Be prepared to visit at least three printers, and speak with the person in charge. Ask to see the plant, and samples of any work that best simulates your job. Is the quality in line with what you have in mind? Is the shop chaotic, or does it appear to be a relatively smooth operation? Is it too busy—or not busy enough? Do they look like the kind of people you would enjoy working with? What phases of your job are performed on the premises, and what phases are sent out? (This could mean padded costs.) Does the person in charge appear knowledgeable on the subject of book production? Look for telltale signs. Read between the lines, or you could find yourself in trouble when you get to the actual production stage. Don't be afraid to ask questions.

If all looks well, ask the printer to prepare an estimate. There is generally no charge for this service, though you'll probably have to leave your material for several days. If you had planned to bring it to the printer down the street next, be sure you've made a few copies.

### Paper, Binding and Press Run

Before the printer can supply an estimate, there will be further decisions to make. He'll need to know the grade of paper you intend to print on, for one. If you've glanced through enough books,

you should have some idea of what you like and don't like. Ask to see as many samples as possible. There are numerous grades and weights to choose from.

Your printer will also need to know what method of binding you plan to use. You have three options here: 1) Saddle-stitch (staple binding) 2) Perfect Bound (glue) 3) Spiral Bound. Though spiral binding is very popular and practical on music stands, it's also the most expensive. The most common, for books up to 160 pages, is saddle-stitch. Ask to see samples of each.

Finally, comes the decision on how many books you want printed. This is another matter which can be confusing, so it's essential to have a basic understanding of quantity vs. unit cost relationships.

Let's assume it costs you \$1500 to print 1000 copies. Your per copy cost (unit) is calculated by dividing the cost by the quantity. (EX:  $1500 / 1000 = 1.50$ ) Each copy of your book will cost \$1.50 to produce. If you look at the chart below, you'll notice that if you print 2000 copies, your overall cost has increased to \$2000, but your unit price has decreased to \$1.00 per copy. A savings of 500 on every copy. The remainder of the chart demonstrates this simple printing principle.

Copies Printed	Total Cost	Per Copy Cost
1000	\$1,500	\$1.50
2000	2,000	1.00
3000	2,500	.83
4000	3,000	.75
5000	3,500	.70
6000	4,000	.66
7000	4,300	.61
8000	4,700	.59
9000	5,200	.57
10,000	5,500	.55

Why does this occur? The most expensive phases of the printing process are copy preparation, layout, set-up, make-ready and plate charges. Running additional copies only involves press time, paper and binding, all of which are not as expensive as pre-press costs.

Though this says something for printing in volume, don't interpret it to mean you should print 50,000 copies. You *do* have to sell books for a return on your investment, and it could take twenty years if you overprint.

In dealing with a printer, you're looking for an attractive price, but don't ignore the items discussed earlier. The lowest bidder could also give you the most grief—or the poorest job. Take *everything* into consideration before making a decision.

After you've made the selection, get a firm commitment on the price quote, *in writing*. You don't need hidden expenses popping up down the road. Your printer may want a third, or possibly half down, with the remainder on delivery. So have your checkbook ready.

### Pricing Your Book

Here are some things to keep in mind when establishing a sale price for your book: 1) The unit cost, determined by the formula above. 2) Prices of competing books. 3) Discounts off the retail price (we'll discuss this in greater detail in a moment). 4) The perceived value of your book: If you sell your book at \$1.98, you can get away with a lesser-quality print job and lower grade paper. Not so, if your intention is to sell it at eight or nine dollars—or more. Be wary of pricing your book at \$8.95, when its visual message says \$2.98. At the same time, investing high-quality materials into an inexpensive book is like throwing money down the drain. Match the *perceived* value with the price tag.

## THE GREAT AMERICAN DRUM BOOK A DOZEN TIPS FOR THE BUDDING AUTHOR

Of the hundreds of books available in the drum field, only a handful can truly be considered in a class by themselves: *Stick Control*, by George Lawrence Stone; Jim Chapin's *Coordinated Independence For The Modern Drummer*; Ted Reed's *Progressive Steps To Syncopation*; *Modern Interpretation Of The Snare Drum Rudiments*, by Buddy Rich and Henry Adler. These are some of the classics which have withstood the test of time, and are consistent best-sellers, year after year.

Is there a psychology behind a great drum book? Is there a formula one can follow? What makes the difference between a mediocre book and a classic? It's doubtful whether a prescribed formula exists, and yet, if you take a moment to analyze the truly great drum books, you'll note the presence of several, if not all, of the following elements in each. Think about the great books listed above as you review the list for a better insight on the common thread which exists between them.

1) **Relevancy:** The great books, first and foremost, deal with relevant subject matter. They deal with content which appeals

to a wide audience at many levels. Narrowly focused works (i.e. *Two-Bar Latin Tom-Tom Fills In % Using 32nd Notes*) are rarely relevant, nor do they appeal to a wide segment of the drumming audience.

2) **Timeliness:** It's interesting to note that the classics were trailblazers in their time. They made their appearance at precisely the right time. They filled a need, and led the way for thousands of players intent on mastering the subject matter.

3) **Originality:** The true classics are not only well thought out, but they approach the subject matter in a totally original and unique manner as well. Rarely does an imitation ever meet with the favor of an audience.

4) **Simplicity:** The superior book is quite uncomplicated in nature, yet always presents a challenge. The reward is always within the immediate grasp of the reader.

5) **Positioning:** A successful book is carefully positioned to meet the exact needs of a particular audience. Difficult material, geared for a beginning audience, will lose the reader if not presented in graduated steps. Likewise, material which is too simple, while geared for an intermediate or advanced audience, will lose the reader as it lacks the challenge which every great book must present.

## Selling Ad Space

Selling advertising on the back cover of your book is an option, but something you should consider before your book goes to press.

If you've written another book, this is the ideal place to promote it. If it's your first, you can let the cover go out blank, or try to sell it to a local drum shop, teaching studio, or even a major manufacturer. Of course, this calls for a bit of sales savvy, but it's worth a try.

Base your rate on the ad size and the number of copies you'll print and distribute. An ad rate of \$100-\$500 is not unrealistic, and it's money you can use to offset your printing and other start-up expenses.

### ADVERTISING AND DISTRIBUTION

Your book has been printed. You've accepted delivery, paid the printer, and suddenly find yourself staring at thirty un-opened cartons lined against a basement wall. Where do you go from here?

In the initial stages of budget planning, you'll have to allocate a portion for promotion. Much of what you can do is costly, though some things won't cost any more than your time.

### Endorsements

Obtaining endorsements is not as difficult as one might imagine. If you're friendly with a well-known local professional, a reputable teacher, or are fortunate to have a contact with someone of real stature in the drumming world, show them your book and ask for a written endorsement, assuming they like the book. And be sure you have *written* permission to use whatever comments that person may care to make. You'll need that permission to use those comments in any form of media advertising you may do. It is illegal to do otherwise.

**6) Pacing:** A book paced too quickly is just as bad as one paced too slowly. A great work is very carefully paced, made up of neat little building blocks, one building on the next. It offers the reader a continual series of attainable goals.

**7) Clear-Cut Objectives:** The superior books tell you what they're going to do, and then proceed to do it in a direct, no-nonsense fashion. They avoid leaving the reader with unfulfilled expectations. They deliver on their half of the bargain. The other half, as always, is in the hands of the readers themselves.

**8) Author's Motive:** A great book does not stem from an author's underlying desire to impress or astound. It stems from a sincere desire to help the reader achieve success. The truly great works are not ego trips for their authors.

**9) Continuity:** The books which withstand the test of time do a complete job of covering the material they start out to present. They stay with their original subject, avoiding the temptation to branch off into other unrelated areas.

**10) Personalization:** No matter how difficult the subject, the truly important book works as well for the teacher presenting it, as for the student learning from it. There is room open for the student or teacher to personalize the material by creating variations and alternate methods of practice. Stone's *Stick*

## The Sales Flyer

One of the least expensive means of promoting your new book is to print up flyers. Show the cover, explain the purpose, and pinpoint the highlights. This is also a perfect place to use your endorsements. Remember to include the price and information on how to order. It's quite common to use the lower portion of the flyer as a coupon specifically for ordering the book.

You can start by distributing your flyer to as many local drum shops and music stores as possible.

### Media Advertising

If you're prepared to promote on a larger scale, you can buy display or classified advertising in music-related tabloids and magazines. Call the Advertising Department and ask for rate information and a media kit.

You can write and design your own ad, have it made up by a local artist or printer, or sometimes the publication itself will prepare the ad according to your specifications for a nominal fee.

### Dealer Distribution

When you handle your book sales in any of the methods prescribed above, you are marketing your book *direct*. In essence, *you* are the exclusive source. The only way the book may get to the buyer is through you. This is not the only way to go.

There are alternate means of distribution which can be used in conjunction with direct marketing. One method is to offer the book to music dealers. The sales flyer can be the focal point of your own direct-mail campaign. You can purchase a list of up to 8000 national music stores and mail the flyer to as many as you like. Names and addresses are supplied on pressure-sensitive labels, with

prices ranging from \$35 to \$50 per thousand. Don't forget the cost of envelopes and postage, and the time it takes to stuff and seal. A couple of high school students at an hourly rate can relieve the burden of the task.

After your flyer has hit the mail, don't be stingy about sending free copies of the book to anyone who shows an interest in buying in quantity.

Keep in mind, when you sell to the dealer, you are actually utilizing a middle-man to help you distribute the book. But the dealer does offer a key advantage. You stand the chance of selling a lot more books because the dealer offers more exposure than you could attain on your own. He also expects to make a profit for his service, so be prepared to discount your book anywhere from 30% to 50%. The greater the discount, the more incentive for the dealer. It all boils down to how anxious you are to get your books out of the basement and into the shops.

### Using A Wholesaler

Another alternative is to get a wholesale printed-music distributor interested in your book. The wholesaler provides a distribution service between the publisher and the dealer. Many retailers prefer to deal with distributors only and rarely consider the independent publisher.

Like the dealer, the distributor offers the advantage of potential volume sales. He services hundreds of retail outlets and will probably include your book in his monthly sales catalog. The disadvantage? You'll have to sell your book for as low as 60% to 66% off the list price. Though the wholesaler can put you in more music shops than you could ever get into on your own, it's a service you should be prepared to pay for, in discounts.

Ask your local dealer for the name of

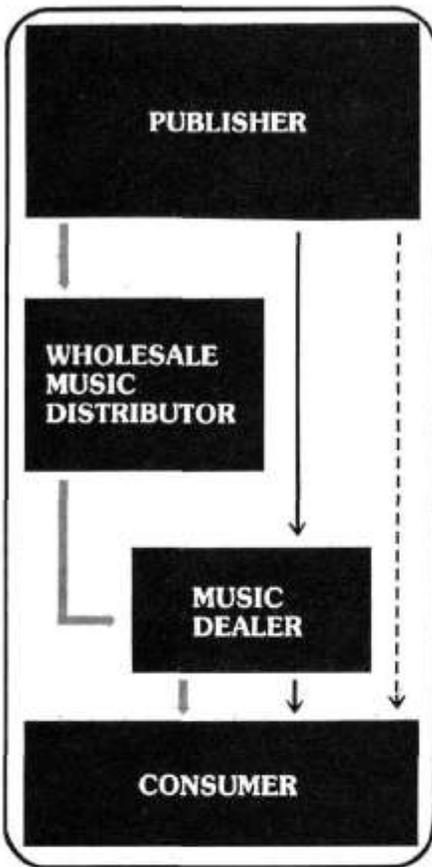
*Control* and Reed's *Progressive Steps To Syncopation* are two of the best examples of this. This simple point gives the great books a sense of value over and above the original price tag, a fact which appeals to both student and teacher.

**11) Enjoyment:** Despite the effort involved, the truly successful book is basically fun to play and enjoyable to practice. It makes the hard work of practicing a pleasant experience rather than a dreaded chore.

**12) Reader Benefits:** A serious reader will struggle with new and difficult material to a point equal to his desire to master it. However, if the benefits are not realized early enough in the game to justify the struggle, disinterest is almost certain to follow. The great books help the reader develop a sense of accomplishment and self-improvement very early on. They make the struggle worthwhile and keep the reader striving for the end accomplishment.

A simple enough set of guidelines? Perhaps so, and yet, like writing a hit single with a simple and catchy melodic hook, it is probably one of the most difficult things in the world to do. In drum literature, only a handful have managed it. Think about it, as perhaps *you* sit down to write the next great American drum book.

his wholesale printed-music distributor. Explain what you want to do. A copy of your book, a cover letter, and a follow-up phone call are the easiest ways to establish whether the distributor would be interested in handling your book.



### Other Costs and Record Keeping

Whatever methods of distribution you choose, there are other costs you shouldn't forget.

If you're going to distribute direct, or to dealers, you will need large envelopes, return address stampers, jiffy bags, and possibly cartons for larger shipments. And unless you ask for cash in advance, or have worked out a C.O.D. (cash on delivery) arrangement, you'll also be involved in billing, and billing means invoices. You can have your invoices pre-printed, or purchase them in stock format at any stationery supply house. Don't forget postage and shipping costs, address labels, basic office supplies and telephone calls.

If this has suddenly made you realize that you'll need some means of keeping a record of all this—you're on the right track. The importance of maintaining careful, accurate records cannot be overstressed. Keep a file for your receipts, and keep tabs on your start-up costs, along with ongoing expenses in advertising and distribution. Here's an example of the kind of information you'll need.

<b>COSTS OF PRODUCTION:</b>	
Music Typesetting:	\$ _____
Printing Costs:	\$ _____
Delivery Charges:	\$ _____
Cover Design:	\$ _____
Artwork:	\$ _____
Photographs:	\$ _____
Other:	\$ _____
<b>TOTAL:</b>	<b>\$ _____</b>
<b>COSTS OF DISTRIBUTION:</b>	
Envelopes, jiffy bags, cartons, etc.	\$ _____
Postage:	\$ _____
Other:	\$ _____
<b>TOTAL:</b>	<b>\$ _____</b>
<b>COSTS OF MARKETING:</b>	
Flyers:	\$ _____
Media Advertising:	\$ _____
Telephone:	\$ _____
Other:	\$ _____
<b>TOTAL:</b>	<b>\$ _____</b>
<b>INCOME:</b>	
_____ copies sold Direct:	\$ _____
_____ copies sold to Dealers:	\$ _____
_____ copies sold Wholesale:	\$ _____
_____ Total Copies Sold	\$ _____
<b>TOTAL INCOME</b>	<b>\$ _____</b>

### Calculating Breakeven

Breakeven is a calculation used by most publishers. It tells you at what point you have re-couped your expenses, and are operating on a clear profit basis. The longer it takes to reach the breakeven, the longer you'll be out-of-pocket your start-up expenses.

Let's assume your book is priced at \$5. If your distribution is mixed (consumer, dealer, wholesaler), you cannot use \$5 as your net sales revenue figure when calculating income. It might be more accurate to calculate an average discount of 25% on every copy sold. This takes into account that you will be selling your book not only at list price, but at various discount prices as well. Your average net margin would then be \$3.75 per copy (\$5.00 less \$1.25 (25%) =

\$3.75). Now calculate your fixed expenses: Let's say \$1000 for typesetting, \$2500 printing, \$750 advertising and promotion, \$500 miscellaneous expenses (envelopes, cartons, invoices, etc.). Add it all up and divide that number by the net margin (\$3.75). You'll find you need to sell 1266 copies to breakeven. If you've printed 5000 copies, 1266 represents a little over 25% of your total inventory. See the example below.

<b>BREAKEVEN ANALYSIS</b>	
Net Sales Revenue:	\$5.00
Less Approx. Average Discount (25%)	-1.25
<b>Net Margin On Sale</b>	<b>\$3.75</b>
<b>Fixed Expenses:</b>	
Typesetting	\$1000.00
Printing	2500.00
Advertising & Promotion	750.00
Miscellaneous	500.00
<b>Total Fixed Expenses:</b>	<b>\$4750.00</b>
<b>\$4750 Fixed Exp. = 1266 Copies</b>	
<b>\$3.75 Net Margin Breakeven</b>	

### Will I Make Any Money?

Let's be realistic and clear one thing up right now: If you're under any impression that one book (even a successful one) is your ticket to a sunny Florida beach retirement at 35—forget it! The drum-publishing market is simply too narrow and highly specialized to equate it with the occasional fortunes made on novels and paperbacks. It just *doesn't* happen here.

However, if you look at your book-publishing venture as a means to increased prestige, a business learning experience, and—assuming you do everything right—an excellent means of generating a conservative supplement to your income, then you're probably being more realistic.

Many contributing factors will determine whether you will make money on your venture, not least of which is the book itself. Does it fill a need? Is it well written? (See *A Dozen Tips For The Budding Author*) Is it attractive graphically? How well is it distributed? How much can you afford to promote? How will the numerous methods of distribution affect the bottom line? And, of course, how many books will you sell over the long haul?

As you've probably gathered by now, publishing entails much more than sitting down to write a book. If you have what it

takes, publishing can be a most challenging adventure. But if all this sounds like a bit more than you're prepared to handle, either write the book and lure a publisher who could take the whole thing off your hands—or seriously look into doing something else. This is *not* for you.

If you do decide to give it a go, who knows? With a little understanding, some common sense and a lot of luck, you may end up with a winner. If it's any consolation—Hugh Hefner started with only a typewriter and his kitchen table. Good luck.



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## Go-Go's

## Gina Schock

"In high school, when my friends would get money, they'd buy make-up and clothes. I'd buy records and drum heads. I was a peculiar child, I guess." Not really. Most kids in high school dream about doing something exciting with their lives. Gina Schock, drummer with the Go-Go's, had the determination to turn her dream into a reality.

Gina began playing drums when she was 15 years old, after having tried both guitar and bass. Drums seemed to come easier to her, so that is what she continued with. Every day after school, Gina would come home, put on headphones, and spend the rest of the afternoon playing along with records. She joined her first band when she was 16. "It was funny; I was real young and these guys were all in their early 30s. We were playing in places like elementary schools and were doing songs like, 'I Just Wanna Make Love to You.' "

After that group broke up, Gina played with a variety of groups in her home town of Baltimore. Eventually, she joined one of the first new wave bands in that area. "The way I hooked up with those guys," she explained, "is that I was playing in a disco band in D.C. on weekends, playing stuff that I really hated. I didn't enjoy that sort of music because it seemed too mechanical. Anyway, that group broke up and the guitar player introduced me to these guys that needed a drummer. I went over to their house and set up my drums and they said, 'What songs do you know?' I said, 'There's a song by Rory Gallagher that's been driving me crazy.' They said, 'Rory Gallagher! RIGHT!' We started playing that song and I knew then and there that we were going to be a band. I learned a great deal in that group. We practiced six nights a week, four hours a night for a year before we played out. That probably helped my drumming the most out of all of the stages of my career because it was constant—every single day. Then we did about four shows and broke up. It was horrible. All of that time spent and all of a sudden it went right down the drain. I couldn't do anything for a week. I put my drums away and said, 'I'm never going to play them again. It's too

aggravating.' But after a week I had to pull them back out and play them. They become addictive."

Gina joined a punk rock band next, and went to L.A. for a little while, but at the age of 21, found herself back in Baltimore. She remembers, "I decided it was time to make my move. I couldn't do anything in Baltimore, so I came up to New York for a while. It was hard for me there. I was sleeping on the floor and it seemed like it was always either freezing cold or very hot." Gina had some friends in L.A., so she decided to try her luck there. She went back to Baltimore, traded her car to her father for his truck, built a camper on the back, packed her drums, albums and P.A. system, and headed across the country to the West Coast.

After a brief detour to check out San Francisco, Gina arrived in L.A., and was soon working with a couple of bands. One night about two months later, she met the members of the Go-Go's at a party. "They said they needed a new drummer. I thought, 'What the hell, I'll try out. It'll be fun.' So I invited them over and I enjoyed playing their music more than any other kind I had ever played. This was just total fun for me. I immediately quit the other bands and joined the Go-Go's."

Gina joined the group in June of '79, and a few months later, the Go-Go's were asked to tour the U.K. with the English band Madness. While in London, they recorded a single ("We Got the Beat") which, although available in the U.S. only as an import, became very popular in this country and stayed on the *Billboard* chart for nearly six months. In April of '81, the band signed with IRS Records and recorded their first album, *Beauty and the Beat*.

These are not the best of times for groups who are trying to get started. Record companies are being very cautious about who they sign, clubs are cutting back on the use of live music, and travel costs today make touring difficult. So how does one deal with this situation? "I guess you just have to really want something badly enough," Gina states. "I consider myself lucky to be in the

position I'm in now. I've met so many people who are really great musicians but who can't get anything together; not through any fault of their own, but because of the way the industry is run.

"The record companies will drive you nuts. You'll lose your mind worrying about getting signed. Unfortunately, you can play around this country for ten years, but if you don't have a record out you ain't goin' nowhere! What it all boils down to is that you've got to have money to keep a band together. You've got to have money to pay for rehearsal space, to pay for sticks and heads, to do a tour, to do whatever. To get money, you have to have a product to promote.

"There were a lot of things I had to realize about the record business. The sooner that you understand these things, the better off you are, or else you're going to get yourself in trouble. I finally realized that all the record companies are interested in is money. It was a horrible realization. It is a wonderful, innocent thought to think about being a creative musician, but you really have to know about business. Our band is very, very involved in the business end of the group. We've made enough mistakes that we now know pretty much what we are doing. If we're not sure, we call our lawyer to get everything explicitly explained.

"Our record company, IRS, has been wonderful. Miles Copeland was totally sincere and genuine in his love for the band, and that's why we went with him. But before that, a lot of labels wanted us. They would flash this huge advance in our face, and at first you think, 'Wow!' But you have to realize that they really are not giving you anything—you've got to pay that money back. I didn't know that at first. If you have a good lawyer and a good manager, you learn these things. You learn business terms so you know what everybody's talking about when you go to meetings with big record execs. We had made a lot of mistakes, so we weren't about to sign our name again unless we knew exactly what was going to happen. We had to know what they were going to be doing with the band, how they were going to present us to the

public, and what their plans were for the future. We took our time.

"The important thing is that you take things for what they are and keep things in their proper perspective. It's real easy to blow things out of proportion. Real easy. You have to realize why you get favors from certain record companies: They're doing it because you're making it. If you weren't making it, they wouldn't be doing it. So it's nice that we're making it.

"I'll tell you one thing: I'm really happy for anybody that makes it because anyone with half a brain would realize how difficult it is to make it in this day. It always kills me when I run into people who love you until you make it, and then they say, 'Man, you really sold out.' I have to really give credit to anybody who makes it, or is on their way to making it, because it is so tough. You have to forget everything else, such as a social life, and be totally dedicated. You have to be willing to sacrifice everything else to reach a certain goal that you've set. If you try to tell people how much hard work goes into it, they think you're just being self-righteous. All people see is that it's *so* glamorous and *so* easy. It's not. It's really hard. But when you go on stage and play, that's what makes you feel like it's all worth it. When the people clap for you to show their appreciation, you feel like you're worth a million. All the stupid things people say don't mean a thing when that happens.

"You have to basically be a stable person before you even go into this. If you're unstable and you have to deal with things like this, you're going to go bananas. I really have to give a lot of credit to my family for my ability to keep myself together, and to the other members of the group. They are always behind me 100%. That's very important. It makes it easier to cope with the little defeats you have, when you have other people that you know really understand you. We all have our days, but we take care of each other. When one of us is having a bad day, the others understand why she is feeling the way she is. It's really important that you get along well with everybody in your band. That's one



Photo by Geoff Thomas

of the hardest things to do. I know a lot of great musicians, but try to get them together in the same band? Forget it!"

As far as her drumming goes, being in the Go-Go's has caused Gina to play more simply. "Playing in this band has helped me learn how to not play so much. It's not like playing in a three-piece band where you have to fill in every space. I think it's good to be a bit diverse; be able to play the minimal if that's what's called for, but also be able to fill in a three-piece. For the band I'm in now, I'm thinking more and more that the less you play, the better it is. It's not what you play as much as it's how you play it. That's why Charlie Watts, to me, is as good as anybody. He plays the minimal, but everything he plays is perfect for the music that he's doing.

"There are so many drummers I admire, it would take an hour to name them all. But as far as my drumming goes, the two drummers who probably influenced me the most when I was growing up were John Bonham and Charlie Watts." Did she have any female drummers for role models? "I never paid any attention to women, to be honest. I was listening to Led Zeppelin."

Gina feels that there is a difference between what is required of a drummer in the studio, and what is required live. She explains: "One night, we did two shows in Boston. The guy who co-produced our album was there because we had a mobile recording unit parked outside to tape our show. After the first show, he said, 'Gina, in certain songs, you speed up a little during the song.' I knew I was speeding up but that was because it's different on stage than it is in

the studio. However, on the second show I decided that I would keep it absolutely perfect. It was totally boring. The rest of the band was looking at me like, 'What are you doing?' They wanted to break out but I was holding them back. So from then on, I've played the way I thought it should be. You've got to forget about keeping the exact same speed when you're playing live. It can't be too extreme, but if it speeds up a little bit—that's cool. You've got to be two different people to play in the studio and play live. It's two different things.

"The same thing applies to drum heads. I've tried every different kind of head on my drums. Now I know what heads I need to use in the studio and what heads I need to use live, to get the best sound out of the particular kit that I have. I use *Ambassadors* to record with, but I use Remo *Black Dot* heads live. I made my drum roadie hit them and I went out in the hall and listened. There was a more distinct tone with the *Black Dots*. Also, for live playing I use single heads, but for recording I always use double heads."

Gina's drum set is a five-piece Rogers, with 12", 13" and 16" toms, and a 24" bass drum. "I used to have a 22", but I tried the 24" on the advice of some drummer friends of mine. I'm not afraid to admit that I don't know everything about drums. If somebody gives me a suggestion, I try it, at least once. That's why I've tried so many heads. People would swear by this head or that head, so I would try them. Now I know what I need for my particular kit." Her snare drum is an 8"-deep Ludwig, but her "pride and

*continued on page 93*

## Put-downs, Put-offs and Put-ons

by Roy Burns

Sooner or later, if you are active in the music business, someone will put you down in the form of a verbally sarcastic evaluation of your playing. The put-down is always made when you are not there to defend yourself. What hurts most is when the person putting you down is someone you thought was friendly. A mutual friend will overhear the comments and relate them to you. For example, "So and so said you really don't play well. In fact, he said you were terrible."

The tragedy for some young players is that when they hear these stories, they become discouraged. In a few instances, talented young players have given up musical careers because of this type of nonsense.

Why do these put-downs occur in the first place? For one thing, people like to feel important. They like to feel one-up on others. If you're not a truly good player, the only way to feel one-up is to make someone else one-down. In other words, *put them down*. People who continually put down others are, in fact, demonstrating that they don't feel good about themselves. If they did feel good about themselves, there would be no need to criticize others.

What's the best way to deal with put-downs? One thought is to realize that when you're young and on the way up, you're striving hard to be accepted. This is why the put-down hurts so much. When you're a little older, more experienced and established, it's easier to shrug it off, and to understand if there's any truth to the criticism. Analyze the put-down; decide if you can learn from it, and then forget about it.

Another way is to confront the person putting you down. If you're cool about how you present yourself, it can be quite interesting. You might say, "I under-

stand that you don't like my playing and that you've had some unkind things to say about me." This will usually shock the person because they don't expect to be confronted. When it's eyeball to eyeball, the other person will usually say something like, "Well, I didn't exactly say that. I just said you needed more experience." You can then say, "Well, the next time you notice something I could improve on, why don't you tell me? That way I could improve and we could still be friends." This type of encounter can be fun if you don't become angry. In most cases, the other person will have a new respect for you.

Fear of criticism prevents many people from achieving their true potential. Fear is a paralyzing emotion. You can't eliminate it, but you *can* develop attitudes that will help you learn to deal with it.

A number of years ago another drummer said to me, "You don't really play very well. I don't like your feel, your sound or your ideas. Why are you so well known?" I said, "It beats me. I play worse now than I did when I was eleven. The more I practice, the worse it gets. But I have an even greater problem." The other drummer, amazed that I was agreeing with him said, "Wow! I thought you would be real defensive. I'm sorry. What's the other problem?" I said, "Well, all these people like Woody Herman, Ben Webster, Teddy Wilson, Lionel Hampton, John Lewis, Phil Upchurch, Charles Mingus and Benny Goodman keep calling me up and offering me jobs. Now as bad as I play, who am I to turn them down and hurt their feelings?" At this point I smiled, shook his hand and thanked him for his understanding. He left looking totally confused. He obviously hadn't anticipated such a strange conversation. Ordinarily I don't enjoy putting people on. However, in this case, it was much easier than

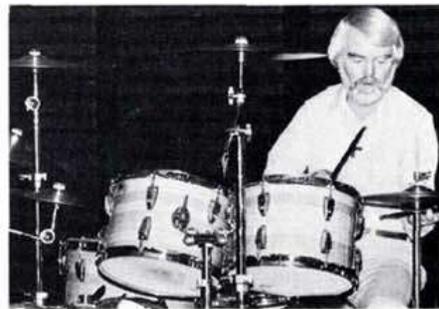


Photo by John W. Wright

arguing. And I must admit that the look on his face was funny!

It's easy to put someone down if you don't know them. I was in Illinois a few years ago on a clinic tour. I reached the music store about two in the afternoon wearing blue jeans and a denim jacket. I went into the store and was leaning on the counter watching a young drummer select some drumsticks. He looked up and said, "Are you a drummer?" to which I replied, "Yes." He asked, "Are you going to the drum clinic tonight?" I replied, "I'm thinking about it; are you going?" He said, "Don't bother, this guy Burns is no good!" I said, "No kidding? If he's no good, how did he become famous enough to do clinics?" He said, "I don't know, I can't figure it out." I said, "Well I guess you've heard him play before." He said, "No, I haven't, but somebody told me that he wasn't any good. By the way, my name is Gary, what's yours?" I replied, "Roy." His eyes widened and he said, "Not Roy Burns?" I said, "Yes." He was absolutely speechless. I told him that I didn't mind if he didn't like my playing. In fact, I said, "You have my permission to criticize me, but do me one favor; at least hear me play first." He apologized, attended the clinic and we parted friends.

In any case, you're better off concentrating on your studies and your job than spending too much energy being upset over criticism. Do your best and let people think what they will. They'll do that anyway. One last thought: One of my drum teachers gave me the following advice: "In order for someone to put you down, they have to spell your name right. If they're spending that much time talking about you, it means that you must be doing something good. Just think of it as free publicity."

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by Bob Saydlowski, Jr.

## Synthetic Sticks

Unfortunately, it is slowly becoming a fact that top-quality wooden drumsticks are getting harder to come by. Recently, a new generation of drumsticks have started to appear on the market—synthetics. Why a synthetic stick? Synthetics are impervious to temperature and humidity changes, are always straight, always balanced alike, and supposedly, have a greater longevity over traditional wood drumsticks. Naturally, with all of this modern technology, combined with the price of materials, these new sticks cost more than wood. At today's prices, five pair of nylon-tipped wood sticks cost approximately \$32.00 list—more than the average cost of one pair of synthetics. If you get at least 5:1 life from these new synthetics, then you've at least broken even.

Trying to test drumsticks for such a wide assortment of readers is somewhat difficult. Many variables are involved. A light player will certainly get more mileage from a single pair of sticks than a loud rock drummer. I've tried to generalize here for the benefit of all players. Actual testing was involved for all sticks.

### AQUARIAN

Famed drummer Roy Burns has stepped into the market with his *Formula X-10* sticks. *X-10s* are made of black *Nylonex*; a combination of nylon and synthetic materials. The lower half of the stick has a satin-textured grip; the upper half is glossed smooth and reinforced at the neck. All the *X-10* models have nylon tips, as well as a vanilla-colored plastic cap at their butt ends, for players who like to use their sticks backwards. Two tips are available: olive and modified ball. *X-10* sticks are front-weighted, making loud drumming a bit easier without fatigue.

Furring of the *X-10s* from cymbal crashes and hi-hats is no greater (perhaps even less) than wood sticks. In fact, Roy told me that if the surface is too hard and won't allow this chewing, then cymbals will crack. The taper area will wear down in time, however.

Aquarian claims 15:1 longevity over wood. I have used them over the past three months and have found no cracks

or dents in the stick body, especially in the rimshot area, where damage is usually the greatest. Even the nylon tips stayed on.

Using *X-10s* on a ride cymbal produces a loud, explosive sound. One of the best things about the *X-10s* is the volume of a Latin rimshot. These sticks produce the loudest one I've ever heard. The satin grip is excellent and the sticks won't fly out of your hands. For quieter playing, though, I would prefer them without the weighted front.

The Aquarian *Formula X-10s* seem quite durable with no big sacrifices in sound or feel. Six models are available at \$27.50 a pair: *Jazz*, *Combo*, *Concert* (with olive tips); *Funk*, *Rock* and *Bruce Gary* model (with ball tips). A marching stick is in the works.

### RIFF-RITE

Riff-Rite uses graphite as their sole material. The entire stick is made of black graphite from tip to butt with solid ends and hollow handles. The sticks have a rounded butt end and are available with or without a 5" cork wrapping at the handle.

It's a fact that graphite composites stand up to impact forces extremely well. Graphite tennis rackets are a good example. Riff-Rite claims 8:1 longevity over wood sticks. Stick for stick, my own testing found 10:1. The testing ended when one Riff-Rite stick developed a hairline crack along its length at the weld, presumably from too many hard rimshots.

The cork handles are optional, however, doing a Latin rimshot with the butt end of a cork-covered Riff-Rite decreases the volume of the rim shot. After excessive use, the cork will begin to split. The cork does lessen the shock transmitted to your hand, and does aid in a better grip on what would ordinarily be smooth graphite.

Regular rimshots, even on die-cast hoops, do not dent the stick. But as with wood sticks, continued cymbal crashes or edge-of-hi-hat playing will cause furring of the stick fibers. With the graphite tip, cymbals are pitched in-between a wooden and a nylon tip. They do have a

louder sound.

Riff-Rite makes several models: *5A*, *6A*, *Rock*, *5B*, and soon, a marching stick. I like the feel and response of these sticks, ideally for a quieter type of gig, as they are the lightest of all the sticks reviewed here. Perhaps a rubber grip instead of cork would hold up better. Riff-Rite sticks retail at \$36.00 a pair; \$45.00 a pair with the cork handles.

### DURALINE

RDSI, the people who gave us Syndrum, are also producing synthetic sticks. The material used in the Duraline sticks is Kevlar. Kevlar is used in the aerospace industry for fuselage shells, and is also used in bulletproof vests. Duraline sticks are colored white, and have transparent acrylic tips. Their butt end is cut flat, not rounded like most other sticks. I would not recommend using them backwards. The sticks have a porous surface which helps the grip once your hands get wet.

I'm not completely wild about the feel of the Duralines, and they seem to give excessive rebound. Models available are: *7A*, *5A*, *5B*, *2B*, and *3S*. Prices range from \$17.00 to \$21.00, making them the least expensive of all the brands listed here.

### LASTICS

Lastics manufactures two models of drumsticks, both made of phenolic material/cotton weave. The sticks are similar in appearance to Pro-Mark's *Tatsu* sticks: no formed tips, just a graduated taper. The butt end is rounded like a conventional stick. *Lastics' Rock* and *Jazz* models are only 15.3" long. The *Jazz* model has a 9/16" diameter; the *Rock* model is 5/8" diameter, and weighs in at almost 90 grams.

Without regular tips, rebound is difficult. On a ride cymbal, the resulting sound is somewhat hollow, but there is volume (power players take note). The sticks will not dent easily from rimshots, but the outer material at the taper will gradually wear away, exposing another surface underneath. During testing, I

*continued on page 85*

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# DRUM SOLOIST

## Jack DeJohnette: "It's You Or No One"

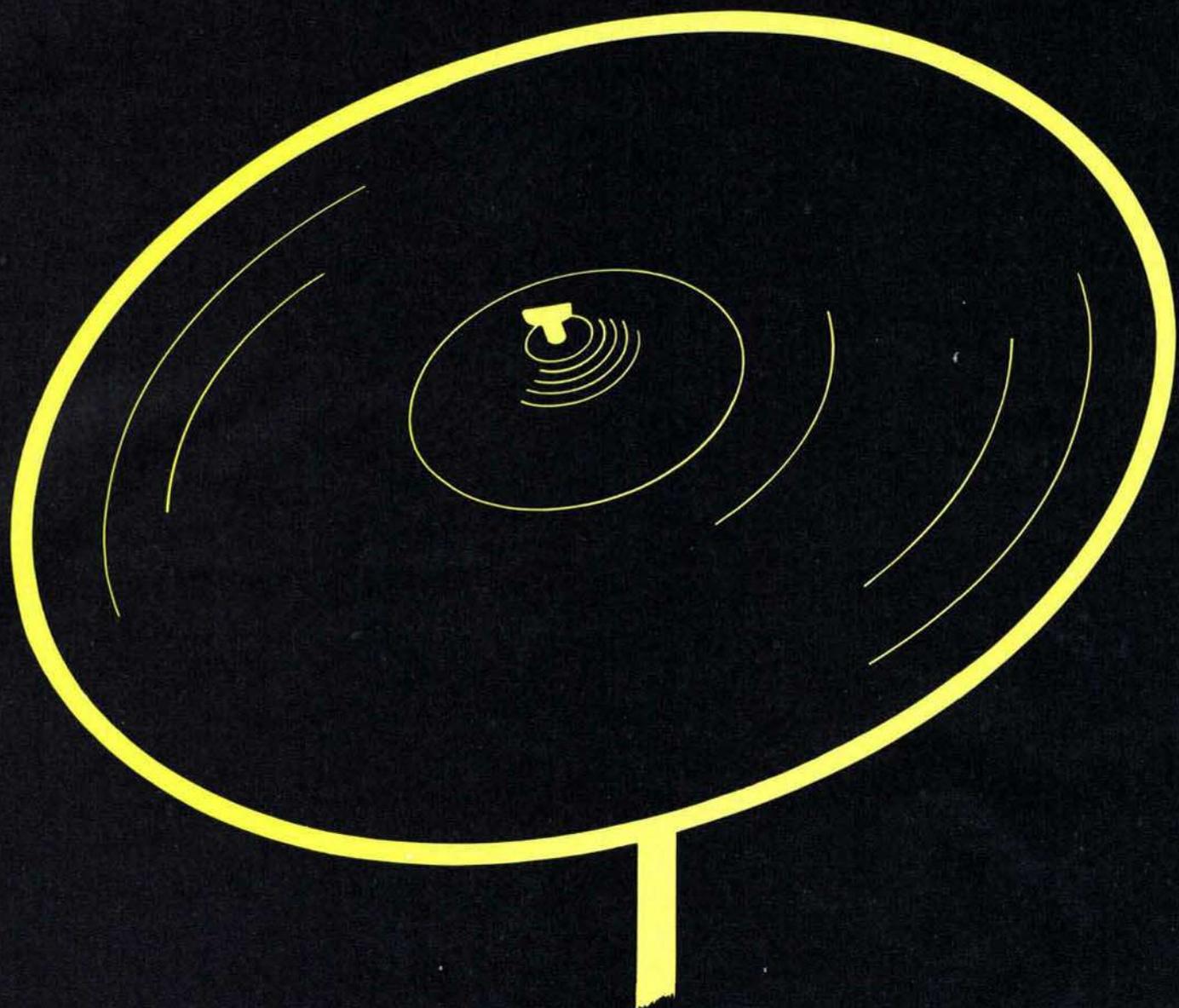
Transcribed by Chuck Kerrigan



Cymb.  
S.D.  
B.D.  
H.H.

The musical notation consists of six staves of music, each representing a different drum part. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and is heavily characterized by triplets. The first staff includes a legend for the drum parts: Cymb., S.D. (Snare Drum), B.D. (Bass Drum), and H.H. (Hi-Hat). The notation is written in a standard musical staff with a bass clef and a 4/4 time signature. The patterns are complex and rhythmic, typical of a drum solo.

Album: *She Wax Too Good To Me*, Chet Baker CT1 6050 SI



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Mark Hurley  
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By Ed Thigpen

Publ: Action/Reaction

Bagerstraede 3  
1617 V Copenhagen, Denmark

Price: \$12.95

"Ed Thigpen is the greatest, and *The Sound Of Brushes* proves it", raves Tony Williams; "Thanks to E.T. forgiving us a book with a definite approach . . .", says Max Roach. We tend to agree.

*The Sound of Brushes* is possibly one of the most enlightening books on the subject, written by a leading exponent of the art. Brimming with diagrams and directions, Thigpen has assembled a valuable, yet complex reference, which demands concentration. The accompanying 90 minute cassette is not only helpful—it's essential. An eye-opening look at a nearly lost art, by a true artist. Bravo, Mr. T.!

MH

## OMNI OF DRUM TECHNIQUE

by Sal Sofia

Publ: Sal Sofia

6 Avenue J  
Brooklyn, NY 11230

Price: \$37.50

The best thing that can be said about this book is that it teaches you how to think. Sal Sofia is a very sincere, dedicated individual and his first book presents drummers with a clear, concise drum method. "This book imparts an advanced technique of independence, improvisation and coordination that serves to mold today's well-rounded drummer into tomorrow's innovator. My book deals with the student on an individual rather than on a collective basis, ever mindful that each student has his own potential, skill and ideas."

Some of the topics covered in *Omni* include: Independence Through Linear Coordination, Development of Drum Fills, Cross-Accenting, and Compound Sticking. Many technical exercises are provided along with suggestions on how the given examples can be developed and applied.

Sofia's book comes with recommendations from such percussion greats as Max Roach, John Beck and Jim Chapin among others. Although the cost might be intimidating to some, I keep remembering something David Garibaldi said about a need for the return of the thinking drummer. This book might be the beginning.

SKF

## FILL-INS

### FOR THE PROGRESSIVE DRUMMER

by Angelo Stella

Publ: Angelo Stella

39 School Street  
Hudson, Wilkes-Barre, Penna. 18705

Price: \$3.50

Stella's book is devoted to 164 jazz fills, which could fit into big band or swing situations. Most of the examples are two measures in length, with the first measure being the standard dotted eighth-sixteenth jazz rhythm, and the second measure consisting on a one, two, three, or four-beat fill. The majority of the fills are based on eighth-note triplets, however, there is also a good selection of sixteenth-note patterns. A four-piece drumset, hi-hat, ride, and crash cymbals are all that are required for these examples.

The fills are written in a swing-era style, with the emphasis being on the hands. Hi-hat maintains two and four throughout most of the examples, and the bass drum is not called upon to do very much. The buzz rolls and rim shots characteristic of the big-band era are also utilized. These fills are very musical and anyone interested in this style of drumming should have a lot of fun playing through the book. Many of these fills could be combined for some interesting four or eight-bar solos.

RE

## DRUMMER'S WORKBOOK

Music for Millions Vol. 95

by Steve Savage

Publ: Consolidated Music Publishers

33 West 60th St.  
New York, NY 10023

Price: \$6.95

A unique approach to the how and why of drumming has been developed by Steve Savage in the *Drummer's Workbook*. His method is to combine musical examples with a written text, which explains the development of the particular musical style, while giving tips on achieving the correct feel for the music.

Each of the subjects is given two facing pages: music on the left and text on the right. The subject is then presented in three sections: the "model," the "developed" and the "more developed." The "model" consists of the basic pattern which illustrates the particular style, while its accompanying text explains the basic characteristics of that style. The "developed" section provides variations of the basic pattern and the text reinforces this with information on how these patterns all relate. The concluding section of "more developed" patterns gives further variations of the model and additional hints on proper performance.

*Drummer's Workbook* covers a wide variety of rhythms and styles, including various rock, jazz, and Latin patterns. Contemporary disco and reggae rhythms are also presented, as well as, a selection of fills. The purpose of this book is not to provide endless variations of each rhythm, but rather, to demonstrate how one may take a basic pattern and develop it. Studying this book will help the student develop the ability to think, in addition to developing the ability to play.

RE

## THE LOGICAL APPROACH TO RUDIMENTAL SNARE DRUM

by Phil Perkins

Publ: Logical Publications

Box 39234  
Cincinnati, Ohio 45239

Price: \$4.95

This is a good rudimental snare drum book. The first section deals with the single stroke roll. The exercises utilize the quarter note, eighth notes, eighth note triplets, sixteenth notes, and sixteenth note triplets, using all alternate sticking. There are many good exercises using these rhythmic combinations to help develop the single stroke roll.

continued on page 52

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Printed Page continued from page 50

The next section deals with the long roll. I like this section because Phil Perkins uses a rhythmic approach to the long roll rather than just starting slow and gradually speeding up. The book uses the stroke and bounce method for developing the roll. The student plays sixteenth notes and then doubles each sixteenth in tempo. Another reason I like this section is because the roll is used in various lengths.

The book continues with examples and exercises on each of the remaining rudiments. All of the roll exercises follow the same format as above—stroke and rebound. All rudiments give the student a rhythm pattern first, and then add embellishments.

The best things about this book are the rhythmic set-ups for each rudiment. In this manner, the student is able to practice the rudiments in tempo. Each section has a metronome marking. Two or three pages of exercises are given for each rudiment, which is more than most rudimental books offer. A well organized book.

JB

### THE LOGICAL APPROACH TO ROCK COORDINATION

by Phil Perkins

Publ: Logical Publications

Box 39234

Cincinnati, Ohio 45239

Price: \$4.95

Another fine book from Logical Publications, this one deals with the coordination of the four limbs as applied to rock. The first section of this book deals with two-way coordination between hi-hat and bass drum, ride cymbal and snare drum, and ride cymbal and bass drum. The next section involves three-way coordination between hi-hat, ride cymbal and snare, and hi-hat, ride cymbal and bass drum.

Four-way coordination is handled in two sections. The first

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contains patterns with three constant rhythms and one coordinating rhythm. The second section deals with patterns having two constant rhythms and two coordinating rhythms.

By the time a student finishes this book, he should have a tremendous amount of coordination between the bass drum and snare drum while maintaining hi-hat on two and four, and playing the eighth-note cymbal ride. I recommend this book to students and teachers.

JB

### CONTEMPORARY DRUM SET SOLOS

by Murray Houllif

Publ: Kendor Music Inc.

Delevan, NY 14042

Price: \$5.00

This is a fine collection of eight original solos for trap set. Each solo is written in a different style, and the styles range from yesterday's swing to today's funk. The rhythm patterns are arranged to give each piece a good building characteristic. The use of dynamics, tension/release, and phrasing adds a feeling to each solo of being a musical whole. This is a well-written book that intermediate and professional drummers should enjoy.

LM

### ANALYTIC DRUM TUNING

by Steven Walker

Publ: Steven Walker

Box 26051

Indianapolis, IN 46226

Price: \$7.95

From the title of this thirty-nine page booklet, one might get the impression the author has hit upon some new and intriguing approach to tuning a drum. This is not the case. What *Analytic Drum Tuning* does do, however, is present the basics of an often confusing subject, in an attempt to help the reader attain *his* sound through an understanding of the many variables which affect the sound of a drum. Though there's little new here, what *is* here is solid, concise and logically presented. Good primer for the beginning set player—or even an advanced drummer who's never fully absorbed the principles of tuning and muffling a drum.

MH

### BRUSHFIRE

by Willis F. Kirk, Ph.D.

Publ: R and W Publications

660 Los Palms Drive

San Francisco, CA 94127

Price: \$13.50

With *Brushfire*, Willis Kirk has filled a big gap that has existed in drum books. Brush technique is not an easy subject to convey through a book (hence the gap), but Kirk does an excellent job by using a combination of diagrams, written explanations, and music notation.

A variety of topics are covered, including ballads, fast tempos, brush trills, shuffle rhythms, and various time signatures. The book also contains seven extended solos.

Several of the patterns are simple enough that someone approaching brushes for the first time should have no trouble, but there is also enough challenging material for an experienced player to benefit from. Brush playing sometimes seems to be a dying art—*Brushfire* should help keep it alive.

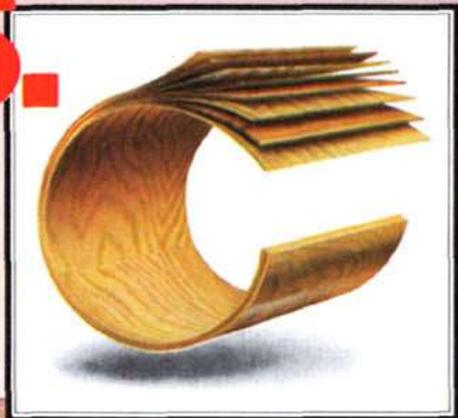
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# UNDERSTANDING RHYTHM

## Quarter Notes

by Nick Forte

With this series, written expressly for MD, we hope to supply a means by which the young or previously untrained player can obtain a working knowledge of the printed note. Unlike most other reading material, we will incorporate the use of the full drum set. With this system we overcome the problem of lengthy practice sessions on a practice pad.

In each issue of MD the student will find a new lesson and enough reading to fill the practice time between issues. The lessons, for the most part, will be composed of two sections: First, the traditional type of reading for snare drum: followed by a second section that applies the same basic material to the set, thus affording the student some conception of how even the most elementary music can be used creatively!

Before you begin the first reading exercise/assignment, let me suggest some basic guidelines.

1st. It is recommended that you try using a "hand to hand" system. It works like this: Start with the right stick up and the left down, about 3" above the drum head. After the right stick (from the vertical position) goes down to make the "tap," it is

snapped up to a height of about 3". While this is taking place, the left (from its original 3" high position) simply snaps to the vertical "up" position the right just came from. Alternate the sticks on every note. It is important (at first) to keep the tempo slow enough to allow the sticks to pause momentarily after they snap into their positions. Don't stop the stick anywhere in the middle region of the stroke; it's either up or down!

2nd. When you come to a rest, make no movement; just count it and continue (with the hand that is up) on the next written note.

3rd. At first it is important to play slowly and count out loud as shown in example #1. Notice that the first beat of the second bar is counted 2 234; the third bar is 3 234 etc. In this way you begin to join and "hear" music in terms of phrases; a very important objective from a musical standpoint. Also, try to make the voice (saying the numbers) and the note (sound of drum) exactly together (unison).

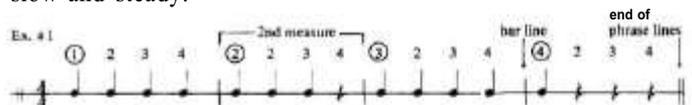
4th. To transmit rhythm to an audience, you must first establish or imply a steady tempo; only then can the relationship of the different note values be heard.

### THE QUARTER NOTE AND REST

This type of note is most often thought of as one beat (count value) with each, being equal, receiving the same amount of time (duration). Of course, you just count rests without hitting them.

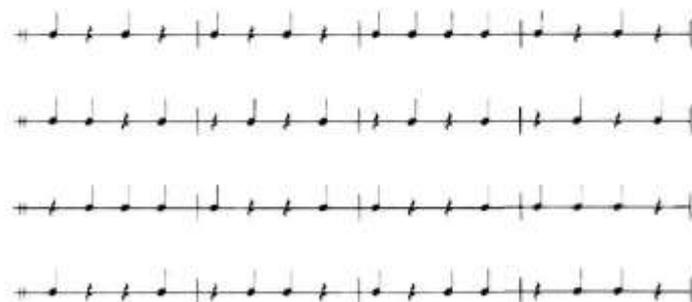
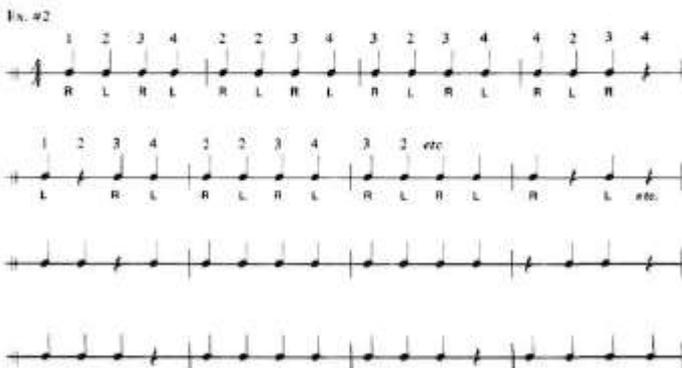
Music is organized in groups of notes known as measures; each containing a specific total of note values. In common usage, a measure is often called a "bar." The contents of the most common bar (measure) is four quarter notes or rests, however, a measure is not limited to just quarters. More about this later. Measures are formed by bar lines, which separate the notes in a readable manner. A group of measures produce a phrase; a group of phrases produce a chorus.

Example #1 is a simple line of music. Notice the fraction at the beginning of the line; this is known as a time signature. The most-used time signature is 4/4 which means four quarter counts in each measure. When you play this line, count out loud in a short staccato voice. Try to imitate the sound (and speed) of a Grandfather Clock, ie: TIC—TOC—TIC—TOC—ONE—TWO—THREE—FOUR—. Try to keep the "beat" slow and steady.

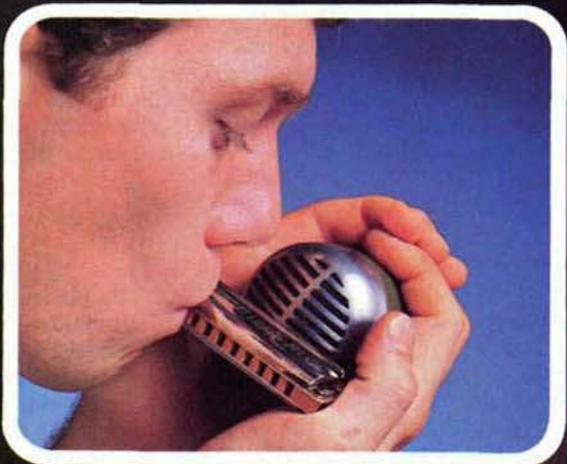
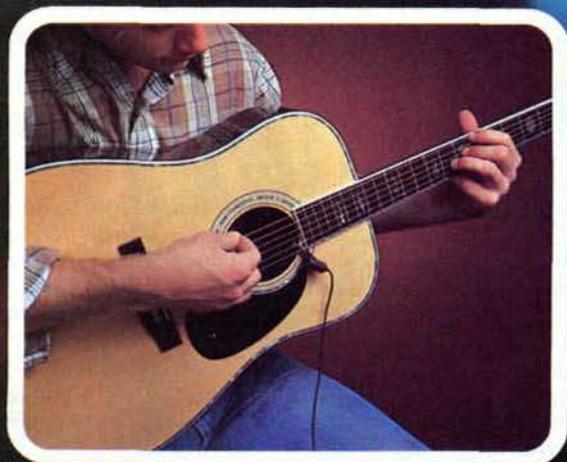


### SNARE DRUM READING

It is recommended that the student practice these examples two more ways: with the bass drum on all the numbers (in 4) and then with the bass on the 1st and 3rd count of each bar, for the "cut-time" feel.



continued on page 56



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Because a drum set is composed of an assortment of individual instruments that do not have a definite or pure pitch, it is not necessary to notate drum music on a standard staff with five lines and four spaces and a treble or bass clef. However, there exists a semi-accepted system for notating, that incorporates the use of the standard music-manuscript paper.

Example #3 shows the location of the parts of a standard four drum and cymbal set-up. Notice the two small vertical lines on the staff; this is known as a *natural* or *neutral* clef, used to signify the use of indefinite pitched instruments.



Notation for sets with more drums gets a bit complicated and is, for the most part, arbitrary. However, suggestions for notating these larger set-ups will follow in an upcoming lesson.

One of the major difficulties in going from snare drum reading to drum set reading is that the player must develop the knack of reading notes that are stacked vertically as well as from left to right. Example #4, 2nd bar, shows a simple, vertical grouping; it may be likened to a keyboard chord.



To help the student in the transition from snare drum to drum set reading, exercises #5 and #6 may be necessary. Repeat each measure of ex. #5 until it is easy and comfortable, then do all of the measures in a combination form; #1 through #8. It should be noticed that the stickings of these exercises are quite different from the basic snare drum "hand to hand" system described earlier. For the most part, drum set sticking is "figured" so that the player (in this case, the right-handed drummer) will end a particular phrase in such a way as to enable him to lead with his strong hand.

Repeat signs, are used whenever measures must be played. Normally they are placed at the beginning and end of a phrase. The phrase may contain any number of measures. The player must repeat whatever is contained in-between the two signs. Usually the section is repeated just once, unless otherwise noted. To repeat one measure over and over, this sign  $\bullet/\bullet$  is placed after the written bar. The bar is repeated for as many times as there is a sign.

DRUM SET EXERCISES

Exercise #5 has four, eight-bar phrases. Each phrase gets a bit more involved. The young player should not be put off with this but rather he should pace himself, working up to each exercise step by step. The sticking is suggested, not iron-clad. Just remember to: COUNT; KEEP A STEADY TEMPO; DON'T START TOO FAST!



In an effort to supply as much work as realistically possible, using simple quarter notes and rests, example #6 is included. It is in the form of a sixteen-bar solo. We introduce the solo concept here for several reasons, among them are. First: to help the player comprehend, *visually, musically, and emotionally*, the essence of the longer phrases. Second: by dealing with the solo context we may depart, somewhat, from the "exercise" mode to a level with more aesthetic value. Even though basic notes are used, the student will notice a certain musicality in arrangement. Notice the use of the hi-hat as an independent voice, and also, the freedom of the bass drum line.



Coda: I hope you enjoy this first lesson, however, much of its success depends on you. You must learn to divide each lesson into weekly assignments, practice each week's work carefully and *stick to your schedule*: working step by step and day by day. GOOD LUCK!

The author will personally answer any questions about this column. Please send a stamped, self-addressed envelope to: Nick Forte, 18 Catherine St., East Haven, CT 06512.





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# Being Prepared

The talented and persistent drummer will discover at some point that he has become too busy to tend casually to the condition and readiness of his tools—the drums. The professional drummer must be thoroughly practiced, well-rehearsed and prepared for any situation that would negatively affect his drums and performance. That first big tour or lengthy string of gigs can be very disconcerting if the drummer finds he needs a new drum head, more sticks or an odd-sized hex nut, and his box of parts is far away.

With some preparation and a modest investment, a drummer can have everything he might ever need to perform, even when everything goes wrong.

## Recognizing Your Own Special Needs

If you average one broken stick per set, you should have more than enough sticks for your entire schedule of dates. Don't expect to be able to run down the street for them. If your kit has a troublesome piece of hardware that is often lost or broken—have spares with you! Managers, promoters, sound crews, stage crews, your band and your audience will have little patience with your problems.

## Drummer's Checklist

**Sticks:** Carry more than you'll need. Hide a few pair somewhere other than in your stickbag.

**Heads:** You can never carry too many batter heads for your snare drum. Even if you *rarely* break a head—carry a few spares. Don't forget the snare or bottom head. Even if it's been on since you bought the drum, have a spare with you. Ideally, you want to have a spare, tuned snare drum within arm's reach whenever you're performing. Carry spare heads for every drum. At least one for each tom-tom and two for your bass drum.

**Cymbals:** Some drummers will use one set of cymbals throughout a career. Some will break one occasionally. Be prepared. It's a major proposition to have *two* ride cymbals. Incorporate a versatile crash/ride into your cymbal set-up so if the ride cymbal cracks, you're

covered. If you use *many* crash cymbals and one breaks—get rid of it. If you depend on *a few* crash cymbals you should have a spare. A broken cymbal can act as a spare if it's been drilled or trimmed and is rattle-free and bright sounding.

An older pair of hi-hat cymbals will suffice for hi-hat emergencies, but it's a good idea to invest in another top cymbal for the pair. You might eventually use it.

**Keys and Tools:** You can never have enough tuning keys, hex keys, or the special tools your drumset requires. Have several with you. Put a few in your stickbag, leave some in a case, and put one in your traveling bag. They disappear with alarming regularity. Carry a modest set of tools for maintaining your drumset. This should include an adjustable wrench, pliers, two standard screwdrivers (large and small), one medium Phillips-head screwdriver, a heavy-duty knife (Don't leave the blade uncovered! You'll need that finger!) and perhaps heavy scissors or a small wire cutter. If you nail your kit in place, have your own hammer and nails. If you use percussion synthesizers or gadgets, bring plenty of batteries and spare electrical cords. An indispensable tool is a roll of gaffer's tape, the ultimate fix-all. (It's amazing that civilization survived for so long before gaffer's tape was invented.)

Carrying a set of tools will be helpful when someone else in your band has an unexpected problem. Just remember to get your screwdriver back from the guitarist! When *you* need it, it has to be there.

**Odds and Ends:** It's essential to have, on hand, small parts and odd bits of necessary hardware that get lost or wear out. The bass drum pedal is probably the most crucial piece of equipment you use. Carry spare straps, beaters and wing nuts, plus extra footplates if you have the occasion to break them. A complete spare pedal is best, *along with* replacement parts. If you keep another pedal within reach while performing, one day you'll be glad.

Carry extra tuning bolts in every size, and spares of every kind of screw, bolt,

washer or wing nut that your drumset utilizes, including felt washers for cymbal stands. If your local music store doesn't carry all of these odds and ends, you can order what you need from a drum catalog. Your dealer should have one or you can write to the manufacturers for one. Take a few minutes to inspect every inch of your kit and make a list of every little part.

Make sure you have plenty of extra string or straps to hold the snares onto the snare drum. It's hard to locate material strong enough for the job, so have the right stuff on hand.

Hardware stores carry boxes or kits containing nuts, bolts and washers in a variety of sizes. An assortment might come in handy for unusual repair jobs.

**Stands and Hardware:** Stands sometimes break, or parts vanish, so carry a spare snare drum stand and cymbal stand. In lieu of this, the collection of nuts and bolts will be helpful, especially when a rivet on your stool pops off. A crucial piece of hardware, bass drum legs or any special stand or brace should be duplicated in your collection of spare parts.

## Care of Your Kit On the Road or Run

A drumset is similar to a car. It requires periodic maintenance. On the run or on the road, having everything you need with you makes life easier. Take the time when possible to replace worn heads and inspect your hardware. Whatever heads and parts you use from your supply, re-stock them when you can. A drumset lasts longer and looks nicer if it's kept clean and shiny. Carry plenty of cloth rags to wipe everything down. Old T-shirts work fine. Carry cymbal cleaner and any rags or sponges you need to keep your cymbals clean. If you can clean your drumset often you'll save time in the long run.

## Where Do I Put All This Stuff?

The solution begins with your cases. It's best to buy hardware cases that have more room than your basic drumset requires. If you're using Anvil-style cases, plan to have one or more extra compart-

*continued on page 85*



# Camber Cuts Through!

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## Stretching Your Technique

While great attention has been cast upon the development of speed and endurance through various playing exercises, there are a number of routines that are very beneficial and which don't require the use of drumsticks at all.

Anyone who has ever taken up running, or martial arts, knows that the way to achieve speed and power is through muscle flexibility. This allows for quick motion without undue hindrance from tense and sluggish muscles. Stretching the muscles not only frees them for greater mobility, but it also increases the circulation which helps the muscles withstand more activity without tiring as quickly.

I'd like to suggest several exercises that only take a couple of minutes to perform, can be done almost anywhere, and require no special equipment. When performed regularly, these routines give longlasting results.

1) This exercise involves alternately extending your fingers out straight and then quickly bringing them down to

touch your palm in a slapping motion. This should be repeated rapidly, forty times or so with both hands. Next, hold the flat of your palm with your other hand and gently twist the wrist inwards and outwards, changing your grip for each direction. Finally, clasp your hands behind your back (Fig. 1) and lean forward letting your arms move as far away from your body as possible. Hold this position for twenty seconds, and then relax. You should feel a rush of new blood flowing into your arms, wrists and fingers.

2) Here's a great exercise for the shoulders. Point your elbow straight up into the air and then reach your open palm down your back as far as possible (Fig. 2). Help with your other hand by gently pushing your elbow towards your head, thereby pushing your palm further down your back. As you get better at this, try reaching around in a hammerlock style with your other hand, grabbing the fingers of one hand with the other. Hold this for about thirty seconds on each side and then gently extend your

arms and rotate them in slow and ever increasing circles for a few seconds to complete the loosening of muscles and joints.

Fig. 2

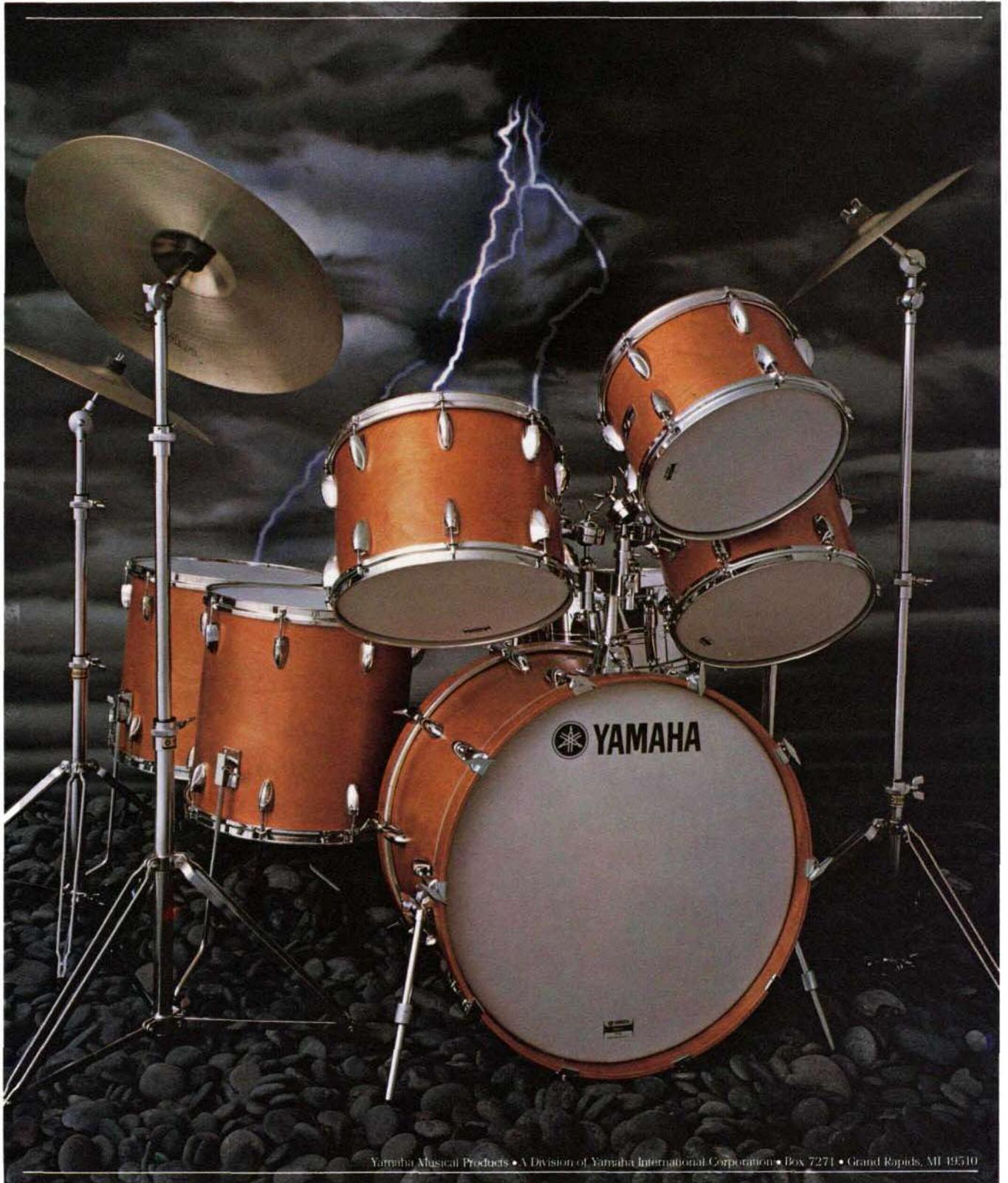


Fig. 1



3) The upper leg muscles, hamstrings and groin muscles, tend to be the tightest muscles in the body. The next time you blaze out a fast eighth-note pattern with your left foot against a complex sixteenth-note pattern with your right foot, remember that tension not only slows you down, but also tires you more quickly. To rid yourself of upper leg tension, try this exercise: Lie on your back with your feet against the wall, and your backside also touching the wall (Fig. 3). Open your legs into a V-shape and let the effects of gravity create a gentle stretching effect on your muscles. As in all stretching exercises, it helps if you pic-

*continued on page 62*



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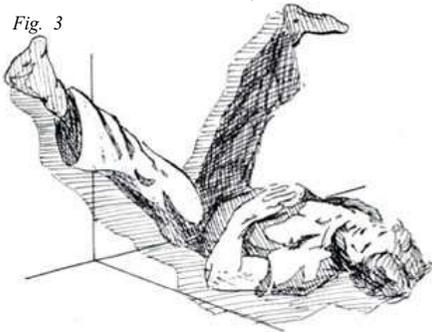
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Technique continued from page 60

ture your muscles relaxing and stretching, and breathe as deeply as possible. You can also stretch these same muscles by sitting on the floor with the soles of your feet together, gently leaning your head forward towards your feet.

Fig. 3



4) Here's an exercise for the back, hamstrings and calf muscles. Remember, stretching should be done slowly with steady pressure. Exercises should not be performed with bouncing motions. Sit on the floor with your toes pointed up and your legs straight. Reach forward and grab your toes and gently pull them backwards, stretching them and the attached calf muscles (Fig. 4). At the same time relax your back and let your head drop forward. Hold this position for thirty or forty seconds and release.

Fig. 4



## HELP FOR YOUR BACK

I recently heard a name drummer remark that you could tell if a drummer was playing correctly because he would have a bad back. Hopefully this is not a completely accurate means of assessing technique, however, it does serve to point out one of the great problems of drumming—the bad back. While many of us may be young enough to never have suffered from this problem, it would serve us well to learn from the experiences of older drummers.

In an attempt to avoid this problem, let's consider the causes. A good drummer spends a great deal of time developing strength in the arms, wrists and legs. These limbs are often in constant and contrary motion. Now, where does all of the balance of these motions rest? On the back, of course. These forces, coupled with the common slouched posture, creates a vulnerable situation for the back, especially over a period of years. Here now are a few exercises that will strengthen the back and help it to support the forces that are being exerted against it.

5) Start from a relaxed position lying face down on the floor. With your legs straight and your head resting on your chin, place your hands, palms down, on the floor about shoulder-width apart (Fig. 5). Breathing normally, raise your head slowly with no assistance from your hands. Raise it gently as far as possible, hold it for a few breaths, and slowly lower it back to the floor. Take a few deep breaths and repeat the process two or three more times. This exercise strengthens the middle and lower parts of your back.

Fig. 5



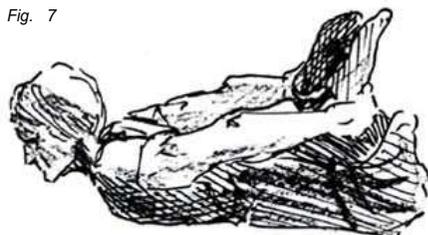
6) Lie on the floor on your stomach. Place your arms against your legs (Fig. 6). As a warm-up, slowly lift one leg off the ground, hold it for a few seconds, lower it and raise the other. After a couple of deep breaths, raise both legs off the ground, hold, and then lower. Repeat two or three times.

Fig. 6



7) Lie on your stomach and grasp your ankles with your hands (Fig. 7). After a few deep breaths, slowly straighten out your legs lifting both head and legs off the floor. Hold for a few seconds, and lower. Take a deep breath and repeat the process.

Fig. 7



These simple exercises, if done for a few minutes each day, three or four days a week, could greatly help in preventing future back problems. They can also give you a stronger base from which to drum, helping to improve stability, flexibility, speed and endurance. They're also great to do just before a concert as a warm-up, and to help relax away the jitters before the curtain goes up.



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Apply these suggestions to column 7 and then feel free to play quarter notes, eighth notes or off-beats on the hi-hat, and play the bass drum, where it is not indicated, on straight four.

The following examples are a result of mixing note groups as well as the columns.

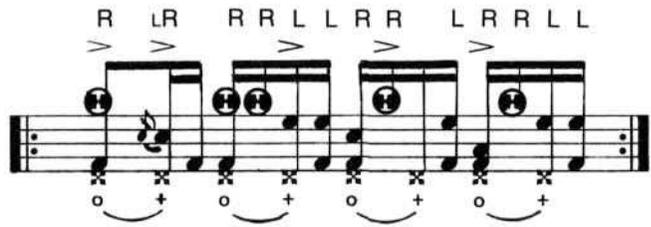
Example 1: The first group of notes is from C1, the last group is B1, the second group D1 and the third group A1.



Example 2: Bass drum and hi-hat added to the preceding example, and one note is changed to a thirty-second note for a funky feel.



For some Latin-funk, play a pedal point (consistent) samba rhythm while the hi-hat is splashed open and closed by the left foot.



We are actually using *double* pedal-point because the bass drum is kept constant playing a samba rhythm, and the hi-hat is kept constant splashing with the left foot. The arms move in an independent harmony.

Continue working with these studies until you develop a degree of facility for linearly coordinating all parts of your drumset.

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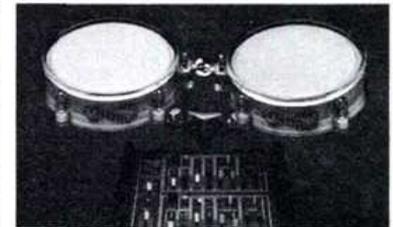
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Weinberg continued from page 17

very high energy, frenetic rock and roll. The records reflect that. The technical side wasn't happening anywhere near as much as our feeling side. Our technical side now is really up there with our feeling side, because we worked on it. Myself in particular. It came down to a very painful night in the studio where Bruce said that my time keeping was a very specific problem that I should address myself to. This was two years ago. Immediately, from that moment on, I devoted myself to the problem.

I started taking lessons with Sonny Igoe. It changed my approach to drumming. It also made me more mature; my rite of passage. Getting with Bruce was a whole new learning process. We started to change. We became men. We became veterans. We became wise. And we also became tasteful and interested in what to leave out of the music. The space between the beat is what matters, not the beat. If you put that beat in the right place every time, that space is going to be right. Space is what music is about. *Leaving space.* We have a seven-piece band. It's a big band. We all have our positions *in* that band.

My position is to keep time and be that center stripe down the road. An anchor! The best thing someone can tell me is, "Man, that was rock steady." You know Bernard Purdie on Aretha's "Rock Steady"? That *ix* rock steady. That is

what rock drumming is all about. Keeping that groove. A lot of music that's being recorded now—there's no sense of "laying back," no sense of keeping it solid. It's just FAST! As fast as you can play. And that's okay for a while, but man, someday you're going to get to a point where you've got to get beyond that. You've got to reach another plateau.

I used to sit in my back room with a drumset in sweltering heat with no air conditioning, and I practiced before a session with a metronome. Man, I *wanted* to get in that pocket. It was one element of my drumming that I hadn't gotten yet. You can say you're the greatest drummer in the world, but if you can't control your time—you're not happening! That's the way I feel about it. I don't care *who* you are. If you can't control what you're doing in speeding up and slowing down—a faulty sense of timing is lack of control. That's all it is. It's being unrelaxed. Well, I sat for many hundreds of hours for two years with a metronome practicing really slowly.

**SF:** That's hard.

**MW:** It's *very* hard! It was making me nuts! I was going every week to New York to Sonny. He'd made me do my paradiddles, drags, flams, and I developed some good technique to where I can put that beat right where I want it. I know exactly where I'm going when I'm real relaxed. My level of consistency has

been raised to where even on a bad night—it's good. On a real good night I hit that "sweet-spot" every time. My shoulders are moving and I'm grooving because the beat's in the right place. If you can't play it slow—you can't play it! It's an amazing thing because it's so conceptual. I was saying, "God, I'm *never* going to get this. I don't understand it." It hadn't filtered into my mind to feel that space between the beats.

Sonny's a real technician. He's very much into having you hold the sticks properly. This is what I needed! I had all the feeling in the world. There isn't a drummer anywhere who has more feeling for rock than me. But what I needed was the technique. The technique will give you the control. That's why Steve Gadd has such incredible control, because of this technique. That comes from his jazz background. He's a jazz drummer—he's not a rock drummer. *I'm* a rock drummer *and* I've got technique. I can play a blisteringly fast single-stroke roll, but I wanted to be able to play *achingly* slow and learn where that space was.

Sonny had me playing with very full wrist and arm movements, very slowly. It hurt my wrists. I had to develop muscles that I'd never used. It was just frustrating, man. *Zen and the Art of Archery* is a great book. I read it a lot. I re-read it because it teaches you to hold the moment—which is very important.

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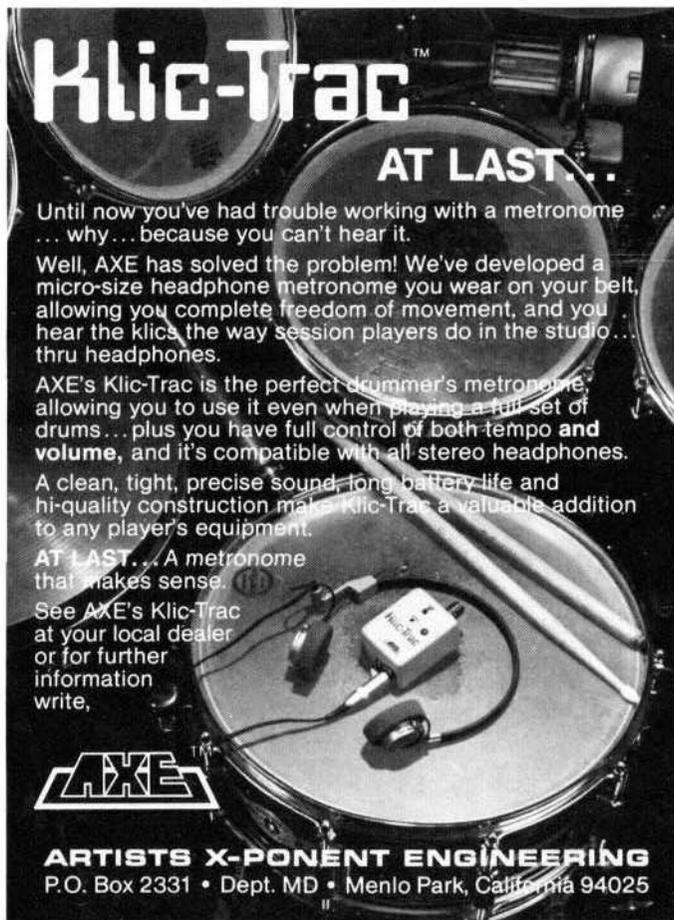
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What makes a ballet dancer like Baryshnikov great is that when he leaps into the air . . . he can hold it there! He can hold that moment. Holding that moment until the last possible second is what it's all about. That's when you get the tension. It's *that* that I aspire to; the ideal that I'd like to attain as often as I can. That's what practicing real slow does for you. It teaches you the sense of time and to learn the space between beats.

**SF:** Did you practice everything that slow?

**MW:** Yeah. I would do a paradiddle at a metronome setting of 60 which is so slow that you could go out and have a sandwich between beats! But, it really taught me. Bruce asked me to address the problem two months into *The River*, which eventually took fourteen months. So, I had a long stretch ahead of me. But I said, "This is what I have to do. There's no choice."

I used to play real hard and I'd have to change my *Black Dot* drum heads every night. This went on for the whole *Darkness On the Edge of Town* tour. The tom-tom heads on my drums *now*, I put on sixty to seventy concerts ago. That shows you the difference in my playing, and I'm using *Ambassador* heads now; double-headed drums. What I do onstage is exactly what I do in the studio. There's no difference. Same drums, same cymbals, same tuning. Sometimes I use a tighter snare tuning, like on "Ramrod," but basically it's the same.

So, I was trying to find out how certain drummers played so perfectly in time with such great feeling. Relaxation was the key. Those drummers are savoring the moment. They're not thinking about the moment they're playing. They're not thinking about what they've done or of what they're going to do. Everything is in slow motion. They have the time to set up what they're going to do *properly*.

My time problem wasn't really when I was keeping the beat. Most of our material is twelve-bar blues. I play a verse in straight time, and then play a fill. *That's* where I'd rush. In the fill. I'd always come back in and rush the first beat after the fill because I'd be afraid I wouldn't get back in time. Then I'd fall right back into the groove. So that's what I worked

*continued on next page*

## PRACTICE CAN BE DANGEROUS TO THE HEALTH OF YOUR DRUMMING TALENT!

*I'm Stanley Spector and my students are among the most successful drummers throughout America and the Free World. But I would like to talk about you.*



You say you have an idea you'd like to express. You say you're unable to accomplish it because you lack technique. You say you practice technique every day expecting that with effort and time it will help you to express that idea. Is such an expectation justified?

First, please tell me what you mean by an idea? I understand an idea to be an aspect of knowledge. Since knowledge is always of the past, an idea must also be of the past. If I'm happy with my drumming it is because I'm happy now in the present. I don't need an idea about either my drumming or my being happy. But if I'm not happy, I may think back to the past when I was happy about my drumming, and when I do that I do have an idea about my drumming and being happy with it. Unfortunately the idea can in no way help me to play the drums happily now. The more I attempt to practice and capture the ideas of past memories, the more I remain welded to the past.

Second, tell me what you mean by a technique? Yes, technique is the means of expressing an idea. But can technique ever be your technique? Is not technique either a copy of another drummer along with his idea, or is it something that is alleged to be a technique that you learn out of a method book? In either case it will be something you repeat endlessly. That being the case, is not technique itself always something of the past?

Do you remember your goal? Your goal was to produce a performance involving improvisation that is spontaneous, free, and totally in the present. But yet you are approaching it through practice, ideas, and techniques which are entirely and totally of the past. If you were not already so far down this path of confusion and frustration, the situation would be hilarious.

What many consider to be a solution to this uncertainty, puzzlement, and confusion is actually when you perform the past and pretend it is the present. When you are already up to your nostrils and

about to go down for the third time it is a small matter that your solution violates fact, reality, and logic. If you continue following such a path your practice and study is based upon nothing but pretence and ignorance.

Fear is the reason you have practiced yourself into such a corner. You are nobody today but want to be somebody tomorrow. You like music and drumming. Others have become somebody through it. Perhaps you too may become somebody through it. The inside information has always been: study long, practice hard and you'll eventually become somebody. The reason for practice is the fear that today you are nobody. And the amazing thing above all else is that you have or are now actually paying a private teacher or a college of music to perpetuate the confusion and the fear.

Practice, technique, and ideas are not things which you thought up or discovered by yourself. They have been imposed on you through conformity, cultural conditioning, and brainwashing. In fact, they are so cleverly imposed that you yourself eventually come to believe that practice, technique, and ideas are things that you actually did think up for your own good.

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on and when I play a fill *now*, I feel *everything*. Time stops for me when I play a fill. That first beat that I end the fill on is *still* part of the fill, and it better be in the right place.

**SF:** That's an interesting concept, thinking of the first beat after the fill as *part* of the fill.

**MW:** In that instance the drummer is the only one playing the transition. We're talking mainly about rock music. It happens in jazz, too, but you can be a little freer with the time in jazz. When you're recording pop records they don't care if you can play a drum solo. They want you to be rock solid. You get hired to be able to do it the first time right. Ninety percent of doing it right is keeping time.

**SF:** Did you ever discuss the timekeeping problem with Purdie?

**MW:** I went to everybody! I went to Steve Gadd. They all said, "Relax." Purdie said, "Pay attention to the bass drum. The bass drum is very important. A lot of drummers on records stop playing the bass drum when they play a fill. **DON'T STOP THE BASS DRUM!**" Purdie is always playing his figure on the bass drum. That's what he told me to do. The biggest help, believe it or not, was Buddy Rich.

We had a rehearsal one day at Bruce's and Buddy Rich was playing at Brookdale College. This was the winter of '80. I drove over and I asked to see his road manager. I said, "I met Buddy before, and I'd just like to say hello. Would it be alright?" He said, "Yeah, sure. Come on." So I went back on the bus and I couldn't call him "Buddy." I called him Mr. Rich. He said, "Nah. Call me Buddy." He remembered me—which was amazing—because we'd met about a year before that at The Bottom Line.

We started talking and went over to his drums and just stood there. I started talking to him *about* drums. He was very receptive and he started talking about matched grip versus traditional. He asked, "How do you play?" I said, "Well, I hold the sticks matched." I'd mentioned that I was working on my time problem. Buddy said, "You can't keep time if you play like that. You don't have any facility around the drumset." Buddy will switch sometimes to a matched grip, which I do too if I want to play really hard. But when I played that way I started noticing that my shoulders were up in the air and I had all this tension. If it's relaxed there's no tension. If you came up behind me now during a concert and felt my bicep, it would feel real spongy. It wouldn't be hyperextended. Buddy said, "Try to play like that sometime."

I went to see Buddy four times in a row over the next two weeks. I got to stand behind him and watch how he played and I really got to see his style.

It's all wrists. He plays better than anybody and he gets better all the time.

When I practiced in my back room I always *practiced* traditional. But, I always *recorded* using matched grip. We did the first part of our *River* tour and my time was a little better, but not great. Then we did a winter tour and for some reason my playing was not happening. We came home in March and the last show was the best we ever did, musically. That's what we strive for. We're not interested in energy and power. We're interested in being musical. We want to sound good. We don't want to go up there and have people go home with bleeding ears. We're a musical rock and roll band—that's why people come to see us. We're respected rock musicians. There are a lot of rock musicians who *aren't* respected. It's a shame because it's a question of taste and musicality.

**SF:** Do you ever work with a click track in the studio? If so, how do you feel about it?

**MW:** If you can get past the ego thing that you don't have perfect time, a click track's a really good studio tool. Sometimes if you have a track to do, it just isn't going to happen. So, you figure out the tempo and use a click track. It gives you a terrific reference point, and when you take it away it always sounds great. You *have* to know how to use it. Anything is better than not being able to play a tune. If you can't play it once, you're *never* going to do it because you're going to be psyched out. I don't care who you are. I've had to play songs in different arrangements twelve to fifteen times! A lot of times I'll just use the click track.

Playing with a click track is like when you're driving down a two-lane blacktop on a foggy night and there's no white lines on the road! You can still make your way but not as securely as if you had the white line.

**SF:** It must have been incredibly difficult to record *The River* with that pressure of having to correct a time problem.

**MW:** How about *this*: Five minutes after Bruce's remark, we recorded "To Be True." The timing on it is pretty good, but it's some of the best drumming I've ever done in my life! And I was so . . . upset! I was almost in tears. But anyway, I have changed it. Bruce came up the other night and hugged me and gave me a kiss. That's all I need. Two years later I'm still here, so I *must've* gotten it together. You can hear it on *The River* on certain songs like "I'm A Rocker" and "Ramrod." Those things are rock steady. "Out In The Street" is one of the worst bits of drumming I've ever done.

I came off the February tour and had March off. I sat in the back room and practiced just with my left hand. I was *determined* I was going to lick this problem once and for all. Our first date was in

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Germany and I went in and my whole attitude changed. I dressed up to go to the soundcheck. I had a nice pair of pants, nice shirt, nice sportjacket. There were two big monitors next to me and I told the sound guy to get rid of them. "Just give me a little speaker right behind me. I want it soft."

I sat up there and played like I was in my back room all night. Using traditional grip all night! That was the first time I ever played a concert like that. My time was *great!* Steve Van Zandt, who is one of my drum mentors, said, "Man, it was an amazing thing how you were able to do that. To look at the problem, plug into it, solve it, and play great like that tonight. You really did it. You really played great."

**SF:** Then there are those who argue, "What about Billy Cobham? He uses matched grip!"

**MW:** I read an interview where Billy said, "I'm no timekeeper. I'm a percussionist." He was one of my favorite drummers for a long time, and he was very innovative. When you play like that you don't have to excuse yourself for anything. I'm not saying that playing with traditional grip is going to work for everybody. I'm saying that if you have a time problem—try it. It worked for me. Some guys aren't that precise and don't care what their drumming sounds like. I happen to want to make it better all the time. Purdie doesn't play traditional and

he's the best timekeeper in the world. So it depends on the drummer.

There's the old Moeller method, the teacher who taught Jim Chapin. The old whip motion. Well, that's what it is. When you get that you get the whole follow-through. The follow-through is the whole thing; the extra little edge on the ball.

There's a terrific book called *The Sweet-Spot Theory In Time*. It's an athletic book. The physical aspect of drumming is athletic. Time is athletic. This book deals strictly with the concept of time and motion in space. The perfect meeting of the ball, the bat, and the velocity of the swing. You can *feel* it when you hit a ball solidly and all those things come together. You can hear that sound when a home run is hit in Yankee Stadium. You can hear it on a drumset! I can hear it when I'm playing. When everything comes together and you're grooving—that's the sweet-spot. It's on a tennis racket, a golf club, a bat, and it's in a drumstick. It's in hitting the cymbals and snare drum in the right spot.

At the end of the song "Darkness On The Edge of Town" I play a quarter-note triplet and end up with one snare shot that sets up the next passage perfectly. Visually, in my mind, it sets up some guy riding out into the sun. It's like a whip crack. The perfect spot. That's what I'm talking about. I don't do it all the time but I *try* for it all the time.

We're probably one of the loudest bands going. Us and The Who. When we get rocking we're loud, and I don't ever play that hard. There are times onstage where I just barely touch the snare drum. **SF:** That has a lot to do with the drum mic's, doesn't it?

**MW:** Yeah. We've got a great sound mixer, Bruce Jackson. He's the best. It's a compromise on both our parts, and we've worked to where we can go in any hall and get a great drum sound. That's the hardest instrument to get to sound good because it's acoustic. We have our basic snare drum sound which is the center. You always hear the snare drum. If you lose the drums, you lose the beat. And when you're playing to 20,000 people you've got to hear the beat! So I always lay it down so you'll hear it. I'm always hitting the snare drum. I do most of my fills on the snare, and I do specialty fills on the tom-toms. I use the tom-toms a lot when I keep time.

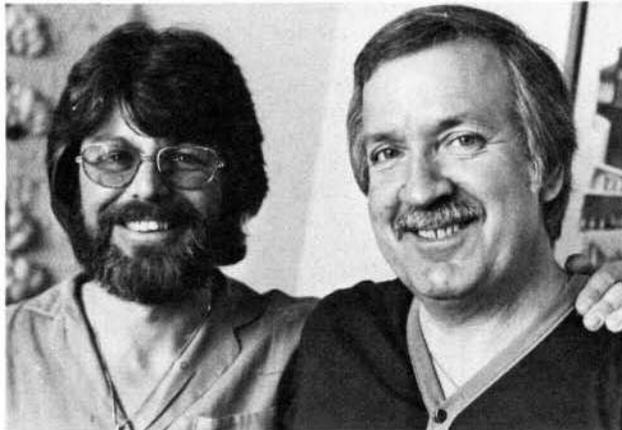
Good time might not get you a job, but if you have bad timing you're not going to keep a job. That's an important thing for young kids to realize. It gets glossed over a lot.

**SF:** In Bruce Springsteen's music, a drummer overplaying would be totally out of context.

**MW:** Right. To play with Bruce and the "E" Street Band you really have to understand the roots of rock and roll. If

*continued on next page*

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you didn't, you wouldn't know where he was coming from *or* where his music's coming from. We're a very authentic rock and roll band. New wave and heavy metal is *not* authentic rock and roll. We come out of the tradition of Buddy Holly and Elvis. A lot of kids think that rock drumming started with John Bonham and Carmine Appice. They're both terrific drummers but they're not what I consider classic rock drummers.

**SF:** Who are the classics?

**MW:** Oh, D. J. Fontana, Hal Blaine, Bernard Purdie to some extent, Al Jackson. Even a lot of the guys you never heard of who played on a lot of the old records. A guy who's very underrated is Mel Taylor with the Ventures. Levon Helm is somebody that I would consider a classic rock and roll drummer. He's one of my favorites. He's just so funky and his sense of timekeeping is fantastic. The guy who played sessions with Little Richard was a monster drummer.

**SF:** That was Earl Palmer.

**MW:** Fantastic! Jim Keltner is one of the best, and so is Roger Hawkins. I suggest that people get *The Greatest Hits of Percy Sledge* to learn how to play behind the beat. That was Roger. That's some of the greatest rock and roll, rhythm and blues drumming that has *ever* been recorded. I listen to that a lot.

I listen to The Who a lot. Keith Moon was just great. He was a departure from the classic rock drummer, but he was the

Buddy Rich of rock and roll.

If you look at the old films of Ringo—which is what I do—there's nobody that played rock and roll better than him. He was a powerhouse, swinging drummer. He kept incredible grooves.

**SF:** How about Charlie Watts?

**MW:** Definitely. He's a great example of what I mean by being relaxed. He's just a terrific drummer. Great fills and great ideas. I loved Mike Hugg with the original Manfred Mann band in the Sixties. Bobby Elliot with The Hollies. All those Sixties drummers were really unique. The guy from The Zombies had great fills. The drum figure on "She's Not There" is a classic.

One of my favorite drummers is Irv Cottier with Frank Sinatra. He's like a rock. He swings great, but he can really rock. Guys like he and I playing behind guys like Sinatra and Springsteen—we're lucky. Bruce does everything. So the direction of the band is very, very defined and pronounced.

**SF:** When you're recording, does Bruce generally come in with whole songs or is it ideas that the band develops?

**MW:** Sometimes he has general ideas and there's a lot of input. "Miami" Steve is very helpful to him. In those situations I know what to play. I know how to play Bruce Springsteen music. So that's what I do! When somebody hires me to do a Meatloaf record, for instance, I *might* play slightly different. I'll play

my way but tailor it to the situation. Bruce has a very good idea of what he wants most of the time. And we've been together so long we just know how to play as a band.

**SF:** If you know that your next record is going to sell a million copies, does that affect your creativity?

**MW:** You don't know if you're going to! It probably could, in a lot of cases, affect the creativity of the main songwriter. Not in our case. I don't think Bruce thinks like that. He doesn't take absolutely *anything* for granted, especially *his* audience. That's what keeps you honest. My job is ... I go in and I play the drums. So my thing doesn't really depend on public opinion too much. In that sense I'm kind of a hired hand. But that's okay. I make my contribution.

I was talking to my father last night. He's older and hasn't been well lately and we were just talking, philosophical, about life and what matters. He was saying that he's had a lot of business reversals that affected our whole family. But, he always dealt honestly with people; always maintained a respectable and responsible attitude, and he doesn't really have any regrets. My father is the happiest man I've ever met. I said to him, "From here on in, I don't have any regrets either because we've done it. No matter what we do from now on—we did it. We played great music to great audiences and we're respected." You know, no matter what I do in a drumming way—I played on Bruce Springsteen's albums! I could do a million sessions, jingles, and commercials, and it wouldn't mean anything compared to playing with Bruce and this band. It's as if I played on "Johnny B. Goode" or "Lucille."

**SF:** You told me that Bruce inspires you. What are the qualities he has that you find inspiring?

**MW:** His honesty. His sense of values. His fairness. He's an amazingly fair person. He's got a real sense of ethics. I've never seen anybody work so hard for so long. That's inspiring.

Some people can browbeat you. I've worked with people who don't respect the people they're working with. Bruce respects the people he's with. If you respect someone you get it back. Bruce gives us very little direction. He's got this technique—I'm sure it's not a conscious thing—but he's not constantly nit-picking over details. He lets things flow. In a lot of instances he'll give you enough rope to hang yourself! We're all professionals. We're expected to do a job and we do it. In music, if you're not doing the job it's immediately obvious. This is one band where we don't talk. We play.

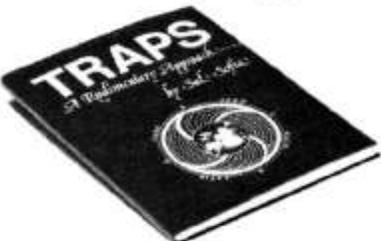
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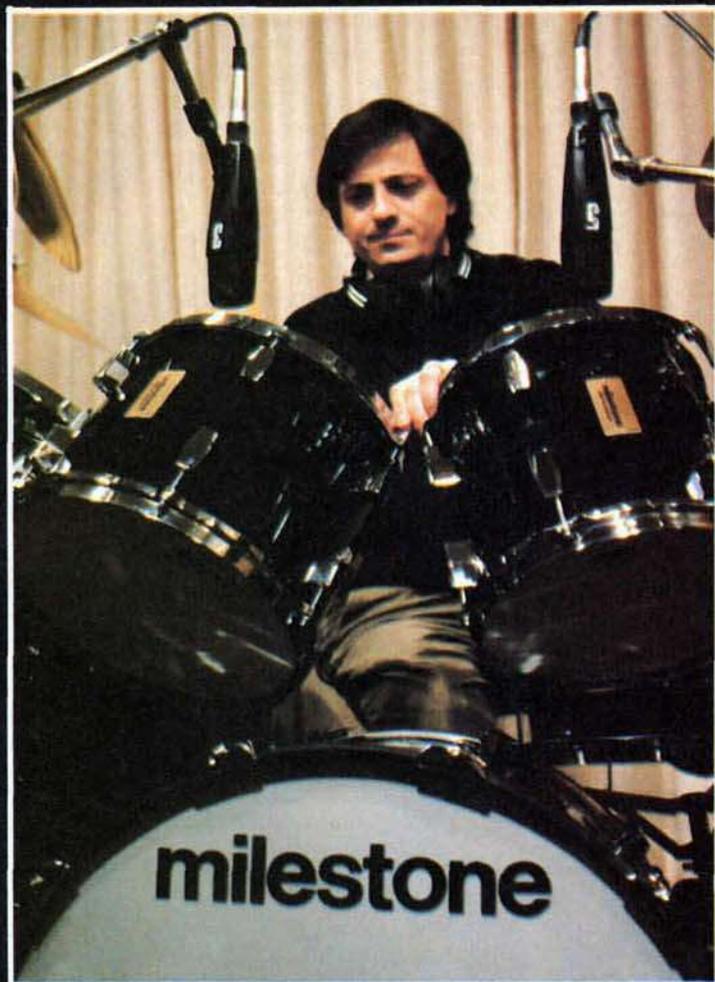
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To Mamtra, Peter, Michael, Bob ... thanks for photos ... the enthusiasm.

time building around my house. Becky means more to me than anything in the world. Making her happy, me happy, and having a nice place to live—that's what it's about. I went to three Rolling Stones shows and I've seen one movie in the last three months. The rest of the time I've been home.

There's a whole other side to life. I took a music course which was real good for me. I'm starting up drum lessons with Sonny Igoe again in a couple of weeks. There's so much I want to do and being in this band affords me the luxury of being able to do it. I don't have to hustle every job I can get. It's funny. You're talking to me as a drummer, but there's a whole realm of life outside of drumming that drumming isn't able to be or utilize.

**SF:** I never speak to people as "drummers." I speak with them as human beings. You just happen to play drums. I have a respect for what you're doing with the drums but ... Do you think of yourself as a "drummer" or a "person"?

**MW:** I like to think of myself as a person! Let me tell you something: If this ended tomorrow, of course I'd still play. It wouldn't be as exciting as this, but you have to prepare for that. Someday we're not going to be playing. You don't know what the future is. I have a very low-keyed, simple, lifestyle. I don't need a lot of fancy things. The greatest relaxation and recreation Becky and I

can do is sit around on a rainy Sunday reading, and taking a walk if it clears up. I run everyday. I work out on a Nautilus three times a week religiously. I'm not looking to run to clubs and be seen places. In the music business there's a big tendency to do that.

**SF:** The family is important to you.

**MW:** Family is *very* important to me. Ultimately that's what it's all about. I could survive doing anything. I have enough confidence that I know that anything I set my mind to—I could do. That's just the way I am. The family is most important. I'm real lucky. I have a wife who is the most amazing person I've ever met. She's the greatest. She makes everything worthwhile. Marriage is the difference between thinking of something as "yours" and thinking of something as "ours," and not just paying lip service to that concept. It's a real thing and a total commitment.

I made a commitment to Bruce when I joined his band. Whatever Bruce wants is okay with me. A couple of weeks from now I'm going to get a call: "Rehearsal's at 2:00 tomorrow." That's it! There's no, "Well, I have something on for tomorrow. I can't make it." Or, "Do you think I can make it at 3:30 or 4:00?" I'll be there at 1:30, tuning my drums. That's commitment. Any kind of action without commitment doesn't mean as much. I'm committed to the band and I'm committed to my marriage

You asked if I think of myself as a drummer or a person. When you're on the road, everything is done for you. Here at home, I've got to go to the store and do all the stuff. I've often wondered: Did Ringo go to the store? Did Ringo go to the hardware store to fix a leaky faucet? Did he do this stuff or did he have someone do it? I guess I could afford to have someone do it *now*, but that's just not me. I just wonder what their personal lives are like.

You have to be with the right person at the right time. That's exactly what I was with Bruce. I was the right drummer at the right time. He was looking for a guy he could grow with, who would grow with him, and who was exciting. I'm an exciting drummer. I can rock a band. I could've been the right drummer for Bruce six months earlier when he *had* a drummer. The problem didn't present itself. He would have continued with Ernie Carter, who is a real good drummer. He played on the single "Born To Run." But, Ernie and David Sancious left the band just as my band was breaking up. So the timing was perfect.

Same thing with Becky. Commitment is very important. You have to be committed, if not in the long run—then at the moment. If you're afraid to make that commitment as a drummer in drumming—well, that's the big difference between being a hitter and a nonhitter. I'm a hitter.

**SF:** Does it feel like you've paid a price for success?

**MW:** Paying dues is not paying a price. Paying dues is a ratio. Your amount of success depends on your flexibility to a great degree. See, I'll do anything anybody wants me to. I'm like a willow tree. I am totally Mr. Flexible. That's why I've always worked. I'll play anything you want me to play. I never looked at paying dues as something negative.

I never made a dime drumming—except in the eighth grade when I had a great year playing weddings and Bar Mitzvahs—until I got with Bruce. I never had enough money to move out of my parents' house. The car I'm driving now is the first *new* car I've ever had. I had used cars. Actually, other than *Godspell*, this is the first steady money I've ever made. To me it was just more experience.

**SF:** I was telling you about the drummer in the bar band who also works a forty-hour-a-week day job. I asked him if he was ever going to make the total commitment to his band. A lot of guys aren't willing to do that.

**MW:** I don't know if I would do it if I was thirty years old, married, and still playing in a bar band. I don't know what I'd do. I had no heavy responsibilities. I was really fortunate to have parents who

*continued on page 79*

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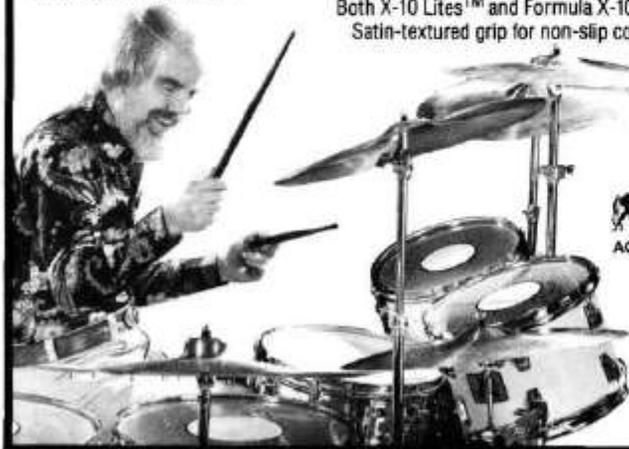
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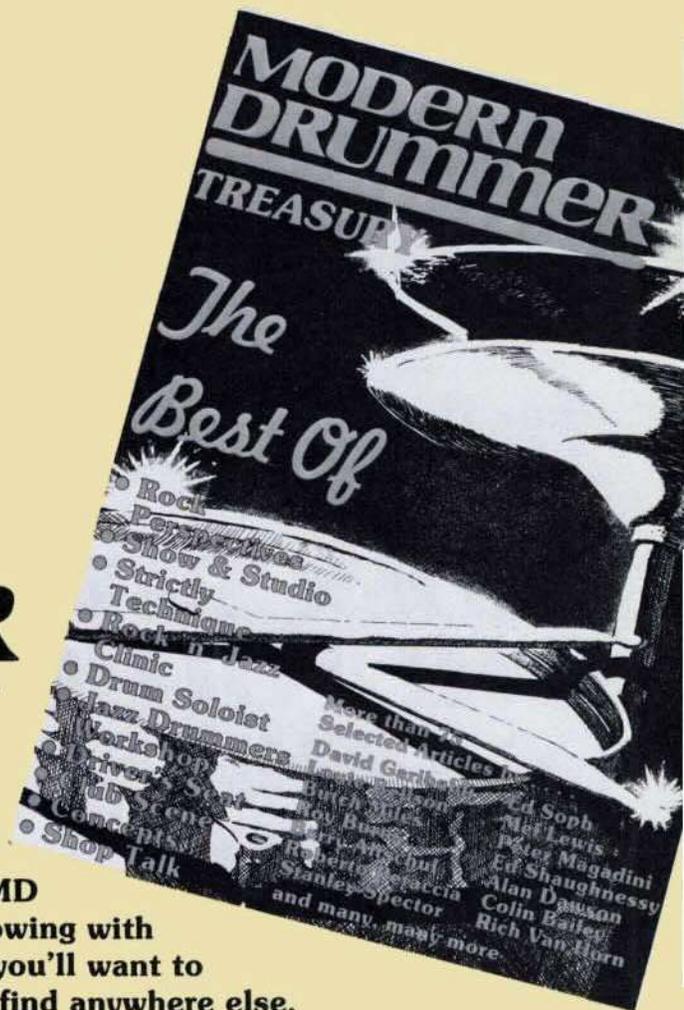
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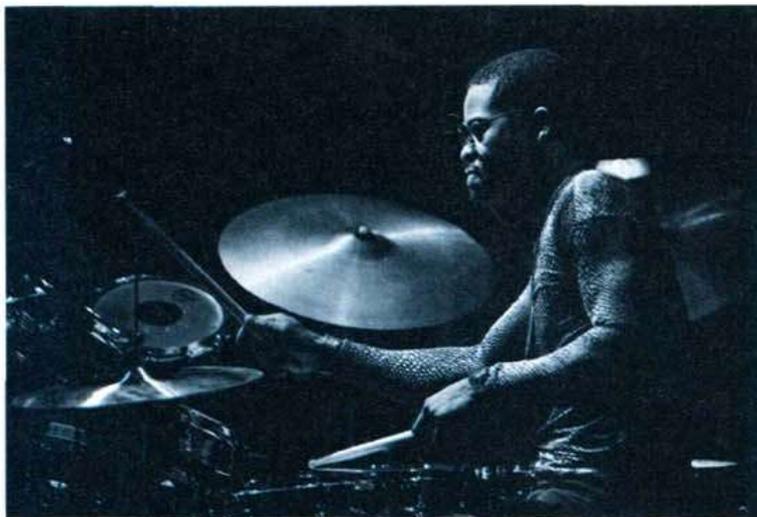
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were behind me. I was young enough to where I didn't have to make that kind of decision. I'm just saying that anytime you play—you're going to learn something.

Bruce is an adventurer. That's what makes our act interesting. He leads all of us and we're right there with him. He knows that the six of us are tuned totally into him one-hundred percent of the time. We'd better be! That's our job.

**SF:** Do you miss playing in clubs?

**MW:** Not at all. Put me in an arena. Really, it doesn't matter. I like clubs. They're small and the sound is usually better, but I don't miss playing in clubs. I don't depend too much on the audience anyway. It comes from inside. I work off Bruce and the band.

**SF:** You can't feel the vibes of the audiences?

**MW:** Well, if they're good you definitely pick up the energy. But our audience gets so nuts that it can get distracting if you let them get to you. So, I don't let them in my space. Our show is not calculated, but its effect is that it gets people up no matter what! Because there is something there for everybody. I don't depend on the audience to give me that extra something to play well. What if you get stuck with a bad audience? You can't depend on somebody else to do it for you. I hitch my energy up to Bruce a lot.

If he's feeling a little off, I'm going to be a little off. Another time he might be a little off and I might be super compensating and helping him out.

**SF:** What motivates Bruce? How does he maintain his enthusiasm through all the shows?

**MW:** He believes in it so much. He believes in the power of rock and roll to move people positively. His raps; his soliloquies about his father; about the right thing to do.

He did a speech when we played a benefit for the Viet Nam veterans. Man, I almost burst into tears. It was one of the most moving things I've ever heard. Probably one of the most emotional, moving shows we played. You've got to picture it: Bruce gives this speech about Viet Nam being like walking down a dark street at night, and you see somebody getting a beating in an alley. You just keep on walking because you don't want to get involved, but you feel guilty. He likened that to Viet Nam. Then we go onstage and on both sides of us were platforms for the paraplegics in wheelchairs.

We go out and open with "Who'll Stop The Rain." And there are these guys without arms and legs. It was so emotional. We played for them. We played great that night.

Over the last three months I've had to

decompress from being on the road because it's such an exciting lifestyle. But, that's what fuels Bruce. He doesn't want to let anybody down. The show must go on to the nth degree. Bruce said it himself: "When you come out of our show, you've got more than money could buy." That's important.

**SF:** You were telling me that Steve Gadd and you were discussing the reason thin drums were better than thick drums. Can you elaborate on that?

**MW:** Steve said that thin metal drums have the widest frequency response, and I found that to be true. Ludwig made a drum in the Fifties and Sixties called the *Acrylite*. It was made out of aluminum. That's a great drum to have and very hard to find. I've looked for them! I'm using an old Ludwig, six and a half inch model 402, I think. It's a very simple chrome drum. That same model *now* weighs at least ten pounds more than the old model I'm using. It's the thinness of the drum that really gives you good sound.

I don't do any endorsements, but Duraline makes the best snare drum head I've ever encountered. You can tune them tight and they still sound low. Incredible snare response. They don't break and you can play brushes on them.

**SF:** Are you using Duraline snare heads

*continued on next page*

on the bottom?

**MW:** No, I use an *Ambassador* on the bottom. I've never tried the Duraline snare head, but they sent me some and I'm going to try them. The batter head is the *Snare Concert Batter*. I haven't tried them on my tom-toms. Duraline is making the heads different now than the ones I use. They went from a flesh/plastic hoop to an aluminum hoop. For me it changes the sound, but the heads are still great.

**SF:** What exactly is the drumset you're using?

**MW:** I'll play on pretty much anything as long as the pedals work. I'm not very particular. I like to put extra shellac on the inside of the drums because it makes them a little louder. I don't like fiberglass drums. I like wood drums with a metal snare. That's the best combination I've had. I just use a stock Ludwig set. I've put about twelve to fourteen extra coats of shellac on everything but the snare. I use a Remo *Black Diamond* bass drum batter head that's great. I use *Ambassadors* on the top and bottom of the tom-toms. Coated *Ambassadors* on tour and clear *Ambassadors* in the studio. There's a little less "slap" in the studio.

I tune them with a *Drum Torque*. It's helpful in remembering where you were at. But, everything has to be equal. You have to keep screws clean. The problem with most American drums is that the hardware is so cheap that it's hard to

machine the screws cheaply enough and still have quality. So, the quality is not really there. That's why they loosen up and get hard to turn. Sonor drums have excellently machined screws and things.

I use Pearl hardware and a Camco chain pedal. My hi-hat is an old Pearl that they don't make anymore. See, I don't like the heavy duty stuff. It's too hard to work with. The small tom-tom mount is Pearl. It's the sturdiest and it's really adjustable where the Ludwig is not that adjustable.

**SF:** I notice you use a single-headed bass drum. Have you ever considered using a double-headed bass drum?

**MW:** Yeah, but only in my house. For a concert they're too boomy. You can't use them in a show because you'd never hear it. They're too hard to control. The idea is to cut down on the boominess. You can always add boominess, but it's very hard to take it out. You don't get the definition. I like the sound of a double-headed bass drum, but not for rock. It just doesn't fit.

The thing is to approach playing the bass drum very consistently. In an arena, I used to use too dynamic a level on my bass drum. Some notes you could hear and others you couldn't. It became a problem because the bass drum would drop out. If the bass drum and snare drop out you lose the groove of the band. In any situation, but especially in an arena, you'd hear the accented notes,

but you wouldn't hear the unaccented notes.

**SF:** So you try to hit the bass drum notes all at the same volume?

**MW:** Pretty consistently, yeah. The same with the snare. A lot of rock drummers slam the hell out of their drums, myself included until recently. When you start hitting a drum that hard you're killing the sound. You can't expect any instrument to respond if you hit it that hard.

The only thing I'm going to change on my set for our next tour is my floor tom-tom. I'm going to go from a 15 x 16 to a 12 x 15. So I'll have a 9 x 13 small tom and a 12 x 15 floor tom. That's what I use in the studio and it sounds much better. The 12 x 15 is a tenor drum I had made into a floor tom. It just has better resonance. My floor tom on this last tour sounded okay, but it had a little too much attack. It's very hard to control that in certain arenas. Now that I've played almost every arena, I know what sounds best in which one. The Meadowlands is the best-sounding place I've ever played by far.

**SF:** Do you ever get scared onstage?

**MW:** No. I feel like I'm sitting in my living room when I'm up there. That's the most comfortable place for me in the world. When I'm up there for four hours, I'm in that show. My main concern is to keep it happening in the band. If I'm playing bad we don't sound as good.

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We played a small arena in Champaign, Illinois, and these two kids had just gotten married and drove from their wedding to the concert. They must've been sixteen or seventeen. You know those gates that lead to the inside of an arena? They were standing under this light and you could see them slow dancing. She had a gown and he had a tuxedo. Bruce looked up, saw this, and we stopped what we were doing and started to play "Little Girl I Want To Marry You." It was fantastic. There were 12,000 people there and we're playing to these two kids. It turns out they'd driven like two hundred miles to the show. Bruce announced, "We're going to dedicate this to the two kids up there."

**SF:** Another unusual aspect of your band is that you're not afraid to perform other artist's material onstage. A lot of bands wouldn't do that.

**MW:** That's half the fun!

**SF:** In his book, *Born to Run*, Dave Marsh credits Jon Landau with helping

bring the sound of the band together.

**MW:** He did. Jon is a very important part of the Bruce Springsteen organization. At the time, he had a better perspective on things than anybody else. He saw the obvious shortcomings of the band from the inside and addressed himself to solving the problems. Bruce needed somebody to take care of the organizational part of it. When you get to this level it's big business. Jon's very good at that. We don't have a contract. We don't have a manager. We're a band. All I do is play with Bruce. I have no decision-making responsibilities. Like I said, I hitched my star to Bruce's comet. I do what Bruce does. It's faith. We work totally on faith. Faith is our number one thing. We didn't get paid for a long time. There was no money and Bruce had a lot of legal problems.

**SF:** What did you feel like during that time?

**MW:** I felt we'd make it. We kept getting better musically.

**SF:** How were you getting by?

**MF:** I borrowed money. It was very tough because the organizational thing wasn't together. For Bruce to have come back is a real credit to him. I think a lot of people would've been just sort of blown away by that.

**SF:** I imagine you grow up pretty fast in the music business.

**MW:** Oh, you do! You've got to take care of business yourself. No one's going to take care of it for you. That's the main thing. We're very loyal to each other as far as bands go. On this type of business level we're very close, but everybody's got to watch out for themselves. That means that Bruce doesn't have to worry about me showing up or not being together when I go to a session. It takes the responsibility of an awful lot of other people. But, it was a couple of hard years there.

**SF:** Did you ever believe that you wouldn't pull through?

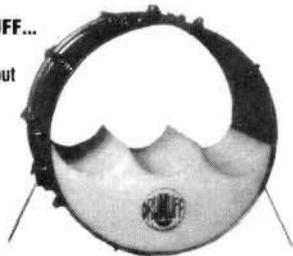
**MW:** No. Look, if Bruce went back to playing bars, I wouldn't leave him.

**SF:** Did you play during those years?

**MW:** We toured places that were small and out of the way. A Southern tour. Our profile was very low. We didn't have a record out so it was hard to do. Bruce had to borrow a tremendous amount of money. They should write a book about that whole experience. It came down to Bruce having to go to court, explain his position and defend himself, which is ultimately his whole thing. It's on your shoulders whatever you do. You've got to pay the price. It's a very important lesson to learn because it makes you grow up very fast. When you make the conscious move from the responsibility

*continued on next page*

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of your actions lying with your parents to yourself—that's when I think you enter into becoming a responsible person. That goes along with it.

Drumming is what I do and I'm fortunate to be able to do it, and it's the reason we came together, but it goes onto a whole life philosophy. Drums don't exist in a vacuum. I've got a million ideas about drumming, but ask me about sheetrocking, too. It's not easy to play drums well. I'm learning all the time. I've got a strange situation to look back on. Like Jim Keltner said in his MD interview, there are things he listens to where he was really out of it and regrets it. Those things come back to haunt you. Ask any musician and the same thing happens. You just wish you could've hit the mark a little better. There's a slow-down in "Badlands" which is just terrible. Well, the whole *Darkness On The Edge of Town* was darkness on the edge of town! It was bad for everybody.

That's the whole story of the lawsuit. How Bruce became a man and went through that rite of passage, and we all did because of that. To a lesser degree, perhaps. I was involved in a very tumultuous relationship that ended during that record. I was sick; badly ill during that whole record. It was *real* hard to make.

There's a great line on that album; "Poor man want to be rich. Rich man want to be King. Rich man's not satisfied

'til he rules everything." It's a great line because it's about that insatiable quality. I'd say working with Bruce has been the most remarkable experience of my life.

I was listening to Bruce's second record, which is one of my favorite albums. I listened to "Wild Billy's Circus Story." There's a point where the circus-master leans over and whispers into the little kid's ear: "If you want to join the big top—climb aboard! Indiana's our next stop." And it's funny how here I am, I got on the train, I joined the tour and that was it. I've been touring and playing with Bruce ever since. It's a very romantic song about just jumping aboard! Just hitching your star to Bruce's comet. That's why I fit in this band. I wouldn't fit in maybe with something else. I need that loyalty; that sense of being in a band. I always have. I've always been in bands. I did those years of independent work but I didn't like it. To me, there's got to be something more than just a paycheck. There's got to be the camaraderie that you get with guys on the road.

Steve Van Zandt just did an album. He wanted to just rehearse, get the songs ready, go in and just cut them live in the studio. It was a remarkable experience. Bruce was there. Some of the guys from the "E" Street Band played. There was never any talk of three-hour sessions. We rehearsed ten to twelve hours a day.

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It was just great, like being in a garage band, and I hope I never lose that. I hope our band always keeps that, because I think that's one of the things that sets us off from everything else. You get bigger and there's a tendency to lose sight of *why* you started it in the first place. In this band there's still a lot of that feeling there, and that's real important to me.

Listen, if Bruce came up tomorrow and told me he couldn't pay me anymore, I wouldn't leave him. I'd play with him for nothing. He's that inspiring to me. I just always *wanted* to play, and I think that's what I could say to young drummers. Just *want* to play.



**Max's Set** continued from page 17

The microphones that Jackson chose for the particular drums are an important ingredient in transmitting Max's sound out to the audience. The mic' for the kick drum is a Beyer 88. The rack tom and floor tom are each picked up by a Sennheiser 421, and the hi-hat with an AKG 451. Countryman EM 101's are located underneath the cymbals.

Jackson feels there's a better way to deal with the cymbals. "In their present location, the 101's pick up a lot of tom sound that gets reflected off the underside of the cymbals. What I'd like to try is drilling a hole in the top of the mic' stand, and running a stiff cable up through the center that will support a small EM 101 above the cymbal. Hopefully, that will eliminate the drum leakage and still retain a clean look to the set."

The snare has three microphones for three different sounds—a slightly modi-

fied Shure SM 81 and a Sennheiser 441 miking the top, and another SM 81 picking up the snares underneath. These separate tones are blended by Bruce Jackson at the control console. On stage, the monitor mixer feeds a different snare sound to each player. Springsteen likes to hear the Sennheiser sound in his monitors. Guitarist "Miami" Steve Van Zandt prefers the top SM 81. Max's mix is a blend of both.

Max doesn't tune his drums for how they sound to him, but how they sound out in the audience. "The tuning of the snare drum in our band is very important; it can't be too low or too high. When Bruce Jackson tells me it's time to change the head, I change it, and I always get the exact same sound every time. They're very consistent. The problem with *Black Dots* or *Ambassadors* is that they dent, and I have to load them up with tape to take out the overtones. I use just a little bit of tape in the center with the Duraline. I've never found anything better.

"I tune my drums to the point where Bruce thinks he can get the optimum sound in the room with his EQ (equalization). I do have to *tune* the drums; I don't depend *strictly* on EQ for the sound. If the drum doesn't sound good, no amount of EQ is going to correct it. It's exactly the same approach you have to take in the studio."

In addition, Bruce Jackson resorted to gating the toms and kick drum to clean up the leakage. As soon as the volume drops below a certain volume, the gate, or filter, shuts off and lets no more signal through to the PA amps and speakers. "The gate shuts off too fast for the stage monitors, so it's not used on that mix. I

use it for the house mix, because I can't let the drums ring out too much in a big place like the Los Angeles Sports Arena; it just adds to the confusion of bouncing sound. All I need is the initial attack, and some tone. The gate gives me the loudest part of the drum sound, then shuts off to eliminate a large part of the cymbal leakage."

Max Weinberg and Bruce Jackson haven't taken this set-up into the studio yet, but they're anxious to try it out. There will be a different set of drums, but the tubular frame will be there with the same microphones and a couple of added overhead mic's.

"The hardest thing when you're doing so much traveling to different places every couple of days is to get the drum set to feel the same from night to night. We've done 150 concerts so far this year, and up to this point it's been convenient, consistent and concise. It may not be perfect, but it's certainly an improvement over what we had."



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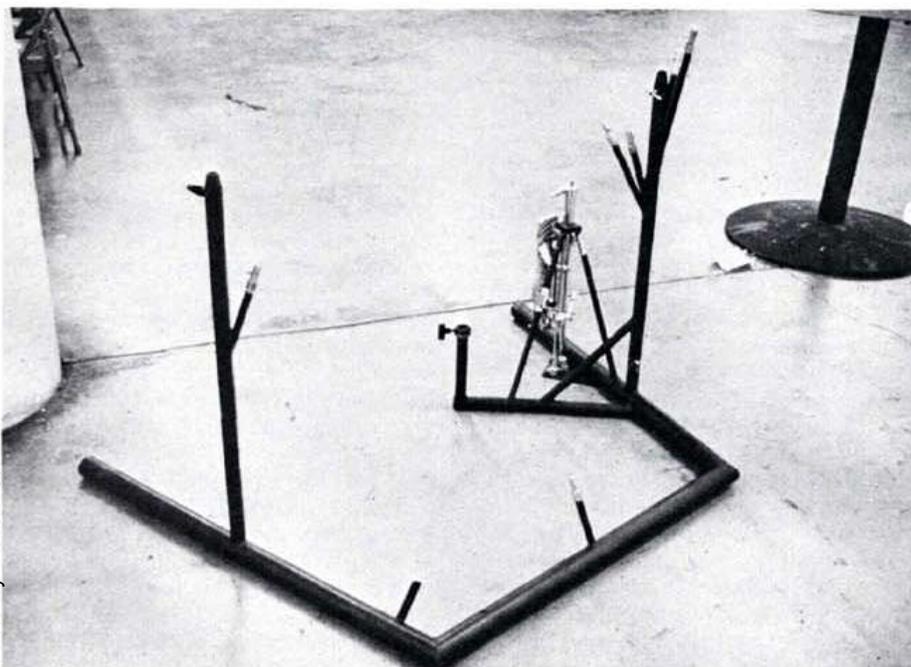


Photo by Robert Carr

## A Systematic Approach to Big Band

by Charles Hammond  
Percussion Instructor, North Texas  
State University

This article was written with the intention of giving drummers a place to begin when approaching drum set as it is played with a big band. It is important to understand the role of a big band drummer, and know what is expected, and more notably, what is *not* expected of him. Here are four items that must be considered:

1) **Time** is the fundamental concern of the drummer. Everyone in the band shares the responsibility of maintaining good time, but it's up to the drummer to set it and keep it.

2) **Feel** is the rhythmic style of the piece. It should be one that is compatible to the figures and ensemble rhythms of the chart without loading up or sounding too busy.

3) **Figures:** Reading a figure means more than just playing a rhythm. It encompasses style, phrasing and dynamics.

4) **Fills:** Many drummers go through their entire careers with problems caused by never realizing the different types of fills. Knowing the various kinds of fills will add greatly to the creativity and color of drumset playing.

Most of us are born with a good sense of *time*, but as we grow older we find obstacles in our way to impede the flow of good time. Some of the obstacles are evident: poor technique, bad bass players, and conductors who insist on conducting time. Most of us can tell immediately when someone else is rushing or dragging but cannot tell when we do it ourselves. Why? The trick is training ourselves to listen as if we were standing away from our set. At first this sounds impossible but it does work, and will also improve playing in every other area. Constant work with a metronome to build confidence is extremely important. Use the metronome as a guide. Don't follow it, but use it as a reference. Be able to play on top of the "click" as well as lay back on the "click." Learn to control time. Time seems to be more and more just a positive attitude. A drummer should *believe* his time is good and not let anyone tell him otherwise. As soon as he doubts himself, he is in for trouble.

Most of us don't need a lot of help with

*feel*. With all the small combos and wide variety of listening available today, our ears do a good job of telling us what to do. The biggest mistake is to be too busy or complicated and to forget the old saying "It's not what you play, but what you don't play." Make sure *feel* conveys a good sense of time and does not get in the way of the figures.

Now for the big one—*figures*. At North Texas State, I start my students out by singing short lines or even single measures. This helps them to discover the difference between long and short notes. Long and short notes are often misunderstood by drummers. The duration of a quarter note, to them, is the same as the duration of a half note. They just wait longer between the notes. This is the wrong idea! To be compatible with the band, you must play and phrase exactly as the band does. Learn to sing the line. You'll begin to hear the line like a brass player and begin noticing attacks and releases, long and short notes, and subtle phrasing that you never before understood. Play those figures the same way you sang them. It helps to devise some way of creating a long sound on the set—not a crash, but an illusion of a long tone. One method is to use the portion of the stick just below the bead to attack the cymbal on the rise of the metal just below the bell. This should be approximately the same location where the ride pattern is played on the cymbal. Ideally, the cymbal will not ring as it would in a crash. It will produce a broader sound than the "ping" encountered when playing a ride pattern. This subtle difference, when played with a bass drum or a left hand on the snare, will give just the contrast needed for emphasizing long notes. The short notes are played as single notes between the bass drum and left hand without any change in the ride pattern. A good rule is: any dotted-quarter note or longer, and any tied note is to be played as a long note.

This is only one way of producing long notes. As you listen to recordings and live situations you will hear many other ways of phrasing and playing figures. Listening is just as much a part of in-

struction as reading all the drum set books ever written.

Everything I've said about playing long and short notes is just a place to begin and should not be taken as the ultimate answer. There's an exception to every rule. Styles, tempos and situations can change everything. Once again, use common sense.

Sightreading is the next step. How are figures handled when seen for the first time? My students devise many ways to improve their sightreading. One is to have a friend write sixteen bars of figures. Read these at different tempos and assume a variety of styles. It is surprising how much this will help.

Drummers often have difficulty learning to play effective *fills*. I ask my students if they know why we play fills and the usual answer is, "to fill up a hole." This is not sufficient. The answer lies in understanding the different types of fills:

*Ensemble fills:* Used for setting up the brass to emphasize lines of rhythmic importance.

*Solo fills:* Combination solo and fill.

*Sectional fills:* Fills for adding color and backing up a solo or section.

There are others, but one thing all fills have in common is they must count time. The fill is used to bring the band or some portion of the band into prominence. It helps the ensemble enter at the same point in time. It dictates the feel or the energy of the figure they are about to play. It can also solve problems within the band. A band that rushes figures can be made to *sit back* with the right kind of fill, just as a band that drags can be helped in the same manner. When practicing fills think about the job the fill has to perform. Then see that all the criteria have been met. Try to stay away from chop-oriented fills and rely on musical fills.

Think before you play. Ask questions about the music. Look for a mature, balanced sound. Remember to sing the figures and to hear the line in the same way as the rest of the band. Use discipline to control busy playing. And before playing, think: *TIME, FEEL, FIGURES, FILLS.*



Close-up continued from page 46

took a chunk out of the upper area of the stick.

If you like the *Tatsu* sticks, then you may like Lastics, though I just couldn't get used to them. The material could be okay in mallet shafts, but as drumsticks, I feel they should redesign the concept. Lastics are available factory-direct in black or brown at \$24.95 a pair. The address is: 2947 Tilden St. N.W., Washington, DC 20008.

### HI-SKILL

A composite of materials is used in these sticks. The company wouldn't say exactly what, but I feel the main ingredient is fiberglass. Only one model is currently available; the *Rock Stik*, which is approximately the size of a *5B*. The Hi-Skill stick has a reddish-brown, thin-ribbed finish for most of its length. The taper area is shaved smooth up to the nylon tip (natural tip is also available). The butt end has a synthetic white cap.

A Hi-Skill spokesman admits that the sticks are not unbreakable, but claims they will outlast conventional wood sticks. In my testing, they held up well, with no damage to the rimshot area. I found the weight to be pretty much to my liking. Hi-Skill sticks just might be good for all musical uses though the overall feel was a little too slick. I'd prefer a rougher finish. They retail at \$35.00 a pair.

Some of these sticks are expensive, but like a mechanic who wants the best tools for *his* job, drumsticks are the drummer's tools. What with the shortage of quality wood with proper moisture content, I can appreciate what these manufacturers are trying to do. Plastic took a while to be fully accepted over calfskin. Do you want to make the change?



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**Shop Talk** continued from page 58  
ments. If you're using fiber or soft cases for the drums, a larger trap case will be best. Spare cymbals will easily fit in with the others and spare bass drum heads will usually fit nicely within your bass drum case, next to the heads for the floor toms. The other spare heads can be a challenge. It's helpful to take them out of

their boxes so they will take up less room. They *should* fit into the bottom of a rolling trap case, *or* you could use an extra case to carry a spare snare drum and heads.

A standard, steel toolbox is perfect for tools, keys, and small parts. Spare stands should easily fit in with your other stands. You could also use a strong, old suitcase to store various spare parts. *Neatness counts.* Be able to pull out *any* odd necessity at a moment's notice. Know where everything is.

### Caring for Cases

Your cases should be in as good shape as your drumset. If a case is battered and ready to spill its contents—replace it. If a case has a frayed strap or a dinky wheel—replace it. Your equipment should be kept fully protected and secure when in transit. Know the exact number of cases you're carrying and always make sure that you've taken them all with you. It's too easy to leave one important thing behind. Any extra space inside cases, where things can bang around, should be filled with foam rubber or suitable packing material.

A few minutes here and a few dollars there will pay you back with interest. You'll never have to perform without your complete set-up. Avoid those embarrassing moments and remember: A well-maintained drumset is a happy drumset!



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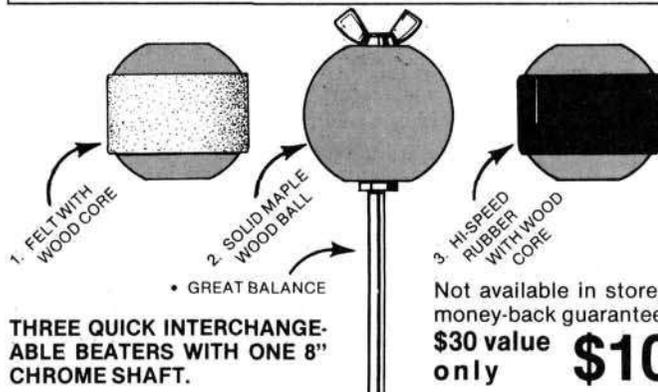
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**Walden** *continued from page 29*

sway, but when you're talking about something that someone's going to be listening to over and over again, you want it to be great and perfect. I really am all for perfect time. That's what Quincy Jones does too. Listen to the Michael Jackson *Off the Wall* record, Benson's record, and the Brothers Johnson records that Quincy produced. He's got John Robinson who is probably one of the greatest drummers to ever live, just as far as keeping time down. Everything John does is with a click. It's an art to be able to have a click in your 'phones and make it sound natural, and while a lot of people would say, 'Man, that's a cop-out. How come you can't do it yourself?' Okay, you try and do it. There was a day when Sly Stone was big and he was auditioning drummers and he had a big Rhythm Ace. He'd put the Rhythm Ace on real slow and he'd want you to groove with it. I don't think there was anybody who could do it. It's hard to play with a drum machine, particularly if it's a slow tempo. You always want to rush and pull, but that's how he could tell who was a bad drummer and who wasn't.

"I wish more drummers would take commercial music more seriously and would take producing records more seriously. It's a real art. A lot of people are real snobby about it. I got a lot of bad

letters back when I was playing good dance music, disco, asking why I was playing that stuff and why I wasn't doing all the paradiddles. I'm telling you, it takes just as much know-how and discipline to play that music as it does to bash. In fact, I think it's harder playing time than it is just to bash. You talk to Steve Gadd. Gadd spent hours and hours and hours just with a metronome to learn what time was all about. Why do you think he's so great? Sure he had great technique, but he needed better timing and he worked on it and that's why he is one of the best studio drummers, because his time is impeccable. If you think everything is about bashing and how fast you can play, but you overlook time, you are overlooking the root of it all.

"The drums are an acoustical instrument and there's a great art to just being able to mike them and get an unbelievable sound. The key to a great record is the drum sound. You could have mediocre bass, mediocre keyboard and a mediocre guitar, but if your drum sound is fat and full—you'll have a great record. If you don't know how to attain that, get a good engineer and learn. I'm very lucky because I work with a guy by the name of Bobby Clearmountain and he's got to be one of the best engineers ever. Back when I didn't know diddly squat about tuning a snare drum, he would come out

and say, 'Narada, get out of the way,' and he'd do it. Live, a lot of cats want to tune them so high it'll cut across the band, but it's a different story when you're recording. I always thought that tight snares on the bottom would be hip, but it's not. It's loose snares on the bottom that makes it sound tight, so I had to be taught these things. So if you don't know a lot, work with a good engineer. I just try to get the best acoustic sound I can get. I try to get the biggest, fattest, most natural sound I can get. I love the sound Peter Asher gets on some of the James Taylor stuff, and Quincy's things."

He has just begun to endorse Pearl drums and they are currently in the process of designing a custom set for him. When performing live, he uses a double bass set with two 24" bass drums, but for recording he feels he only needs one of them along with three, sometimes four, toms, sizes varying, but generally a 12", 13", 15" and 16".

He still has his white Gretsch set which he bought and used back in the days when he played with the Mahavishnu Orchestra, and he enjoys fooling with them out in his garage.

"I'm a connoisseur of sound," he states. "I love fat drums and where the tone is huge. Even if it's a high-pitched drum, I still want that fat tone on it. On the snare, I want to have a lot of top and bottom. I dig the depth and fatness of an Eagles snare drum, but still for the top to cut. I like extremes in drums, a lot of top and bottom and that's one of the reasons I also like Yamaha Drums."

For live gigs, he uses *Pinstripe* heads and doesn't muffle, except for a slight amount on the snare. In the studio he uses *Ambassadors* on the snare and toms, although on the Angela Bofill record, he used *Emperor* clear heads on the toms, which he says gave them a nice deep sound.

"As far as tuning, I take kleenex and roll it real nice and tape it to the head. On the snare, I'll make two little pads right next to each other so the head is a little bit dead, but not too dead. Then I'll tune the head up a little bit and loosen the snares. The looser the snares are, the bigger and brighter the drum is going to be when recording it. It seems like when you're hitting it and the snares are tight, it's very crispy and it would be very crispy on tape. But what happens is that you get a very small drum that way. If you loosen the snares a bit, there will be a point or a spot where the drum will open up, tonewise. You get a little bit of the tom-tom sound in it where the snares are a little loose, but there's a place where they're loose and not too loose, where it sounds great; very fat and crispy.

"I put tape right on the edge of the

heads on the toms also so all the overtones are killed out; the ringing. The problem you have is that if you leave everything wide open, when you're playing a groove on the snare and bass drum, the toms may ring and you don't get a real tight sound."

He has recently begun using Paiste cymbals. "Earlier, I really didn't like Paiste because I thought they were too thin, but recently, the Paistes sound great to me. I've been using them in the studio and they sound so clear and precise and ring so beautifully.

"Back with Mahavishnu I used eight or nine cymbals, but now, because I'm

singing and playing, I've got to be visible when playing live. I position the drum kit so you can see me, and the cymbals aren't hiding my face. They're off to the side and I don't use as many as I used to. I use a big 18" on my left side, a small 10" on my left, a ride on my right, a 20" crash and then a big 30" crash below that and my hi-hats. I'm using the hi-hats with the crunchy bottom [*Sound-edge*] now which I didn't like until I sat in one time with the Santana band. When I sat in with them, I thought, These Paistes really do cut. I'm not beating them to

*continued on next page*

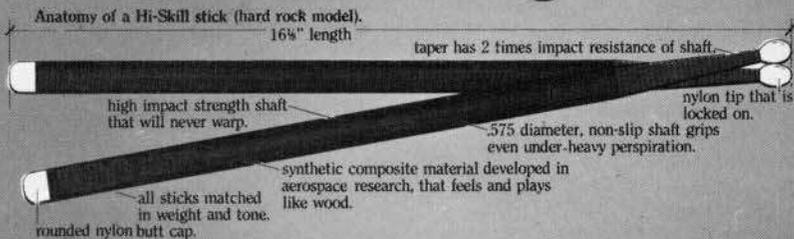
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make them sound like something.' I really do play loud. I'm starting to come down though and on this album I'm doing now, I'm really playing light. But all my life I've been one of your American bashers."

His idea of a good solo has changed also. "Back when Cobham was huge, I think we were all very much inspired by technique and by the speed of it all. Back with Mahavishnu, the thing I used to go for was to play my heart out and use a lot of techniques. Now I'm finding when I'm soloing, I go more for groove solos. It's not about just a free-for-all. It's more for showing how diversified you are in soloing over a groove or with a groove. The people can feel it more. If you're talking about entertaining an audience, I feel they get more out of it and they appreciate it and applaud and go crazy, the more things you do with time than if it's free time. So I've been getting off doing time solos, just seeing how crazy I can get doing time."

He is also working on opening a school, hoping that by the time this article appears, it will have been completed. He plans on having a big building and tapping the local drummers to teach such as Steve Smith and Joe Barbara, to mention just a couple. He will offer four half-hour lessons for \$54, three of which will be taught by his understudies and one by him.

"Back about two years ago, when I first got married and moved to San Francisco, I taught to survive. I had taught in New York and eventually had 75 students out here. What I did was learn all of Gadd's stuff, all different Mason stuff, everything that was hip. I gained a great knowledge and love for Gadd and all different players. I would come in with the student, sit down on the pad or snare and just work on the hands and warm up for 10 or 15 minutes doing paradiddles. I am a paradiddle freak. We'd start slow and work up to fast. A lot of guys can't play fast paradiddles, but I'm a firm believer that if you can play fast paradiddles, clean and tight, you can do almost everything. Then we'd do short paradiddles and make different patterns and then I'd take a five-stroke roll and make patterns out of that, a seven-stroke roll, then a single-stroke roll and give them all kinds of patterns. I'd go over different hand exercises and then show them hip combinations and ways they could apply them to the kit, because that's what's really important, how you can use it on the kit. I'd show them how to use hi-hat/snare grooves and how to use them back and forth. Then I'd also work on grooves and I'd put my drum machine on and work on just holding time with it. Then we'd spend the last half hour just bashing and I'd show them different ways of playing in seven, different ways of play-

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ing in nine, different ways of doing fills in seven, doing fills in nine, doing fills in four, different grooves, different ways of being able to hold independence. That's why Gadd is so great. He gives you the feeling of having a great groove going on, but still playing on top of it. With Gadd, you hear a cymbal, a tom-tom, a snare, a hi-hat and bass drum all at the same time. So I would show them how to use their left hands more. A lot of guys just play snare with the left hand and nothing more, so I would try to expand their technique and expand their ear. A lot of it is being able to hear."

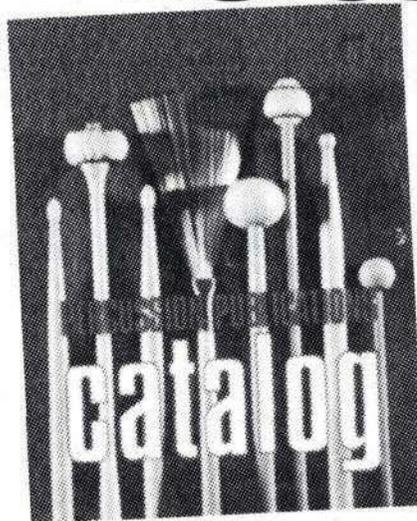
In addition to all of his other projects, he is working with a 4-piece band in the Bay area called the Warriors, which he explains, gives him a chance to open up again, defining their music as progressive. "It's a really good playing outlet. I'd missed playing and I wanted to get my chops back up and I feel that I've really gotten them back together again. We'll probably record sometime next year."

He is also working on putting a book of exercises together in his spare time, of which there is little.

Now that the hard times are over, Walden re-emphasizes, "Everything in life has Divine reason. When Billy Cobham left Mahavishnu Orchestra, Mahavishnu could have had anyone. I read in your polls that Steve Gadd was chosen to be the drummer of the year and he's worthy. He's unbelievable! I love him and he could have been chosen to take Billy's place. There are so many great drummers that could have been chosen for that gig, yet I was chosen. I was only 21 years old and playing with them. I made my first record called *Apocalypse* with George Martin, the Beatles' producer, and with the London Symphony Orchestra. It was a very heavy experience. But there are reasons why things happen and there was a reason why I was chosen. Maybe I'm not the greatest drummer, but maybe I've got a big enough mouth to say, 'Hey, I was chosen because I was lucky; because I had something to say; because God gave me that chance.' And He'll give you the chance too—just let him. I was a busboy in a restaurant when Mahavishnu called and asked me to come play with him. Can you imagine going from being a busboy to flying to London, England to make a record? I know all these cats grueling it out playing those three sets every night are asking how they are going to get discovered. Who's going to come along? How's it going to happen? If you put your ego first, what you want first, if you put what you think ought to happen first, you may chase your tail. I'm telling you, put first things first. Put the Supreme's will first and everything will follow. There's hope for everyone."



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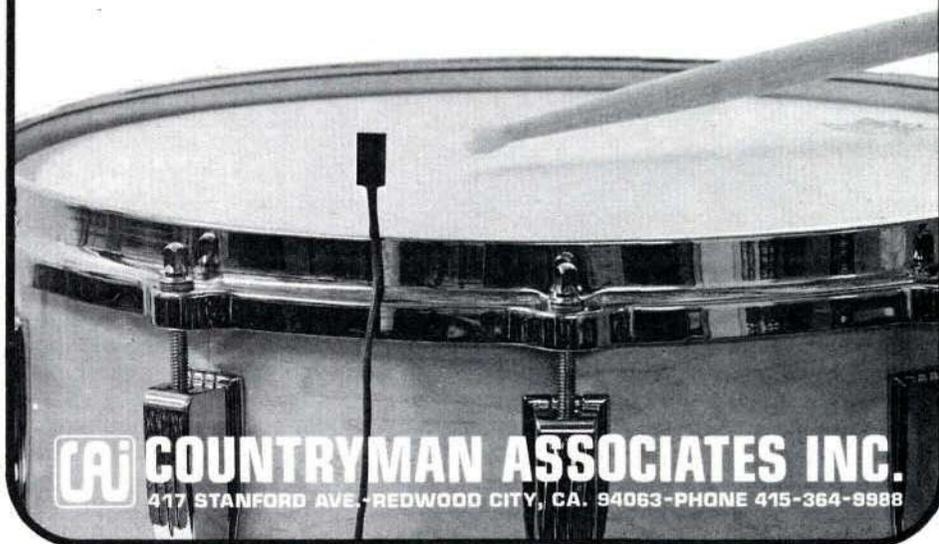


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## Customer Relations: Part II Dealing With Drinks



by Rick Van Horn

Last time we discussed the factors which make up good customer relations in a club environment. Perhaps the most common problem faced by a steady drummer is how to deal with the custom of showing one's appreciation for the music by buying the musicians a drink. This is a social convention that has become accepted in lieu of tipping. The club is a social environment where drinking is the primary activity, so it's not surprising that the purchase of drinks for the band should be part of that activity.

I refer to this as a *problem* because it can be. I'm not necessarily an advocate of teetotaling, but I think it's important to keep your priorities straight. Whether or not you drink is your own personal business. But whether or not you drink on the job *is* business. Jim Bearing's excellent article *Drinking and Drumming*, in the May '81 issue of MD, explained the physiological effects of alcohol on a drummer's reflexes and coordination. I don't think anyone can have worked long in the club scene without suffering through the experience of playing with someone who was out of control due to alcohol consumption. I've also seen the situation of a popular band receiving three or four rounds of drinks before the evening was half over. By the third or fourth set, some of the members were too inebriated to perform competently, much less be entertaining. This only establishes a negative image in the eyes of the customers, and certainly jeopardizes your chances for further employment in that club. Popularity can backfire on you.

I've known some groups to take the attitude that even though they're working in a bar, it doesn't change the fact that they are *working*. The social environment of the club applies to the customers, not the band. The waitresses and bartenders also work in the bar, but they are not permitted to drink alcohol during working hours, and certainly in no other profession would the employees be allowed to freely consume liquor. This attitude may seem a little stringent, but it

does have the advantage of eliminating the possibility of alcohol problems on stage. Again, I'm not recommending it for everybody, but it should be considered as an option when you or your group establish policy.

Whether or not you actually drink alcohol on the job, the drinks are going to come, so you do have to have a policy for handling them. When you begin to develop that policy, you need to consider several factors involving your relationship with your customers, club management and fellow employees. Here are some of those factors:

1) *Size of the club:* If you work in a large room with a volume sale, then a couple of drinks more or less won't make much difference to the cash register at the end of the evening. But if you work a duo or trio in a small lounge, a couple of rounds for the band may represent a significant portion of the evening's profit. I've had managers ask me *not* to refuse drinks under any circumstances because they needed the sale. Also, the round might mean a tip to the waitress who brings it. Consideration to your fellow employees is important.

2) *Has the drink already been purchased?* It's one thing to politely decline an offer to buy a drink. It's another to see a tray of them appear on the bandstand. Obviously, the money has been paid by the customer, the drink poured, the waitress tipped, and the customer sees the drink in front of you. Now what do you do? If you intend to keep the drink, then there's no problem; just thank the customer courteously. If you don't, then I suggest you thank the customer and get the drink out of sight as soon as possible. Don't leave an untouched drink sitting where the customer can see it and take offense. Either move it immediately, or leave it 'till the next break, at which time you can take the drink, stop by the customer's table to say thanks, and then proceed to somewhere else in the room to dispose of the drink. Give it away, return it to the bar, dump it out, but remember; you are

under no moral obligation to drink alcoholic beverages, no matter what the opinion of the customer. This leads us to:

3) *Personality of the customer:* This is a tough one because you generally don't know the person well. Often you get the drink before you even find out who sent it. If you can find out in advance, and can judge that person's attitude, you can more easily estimate how they would react to your accepting or refusing the drink. If the customer is a regular, then you usually have a good rapport and can politely decline, if you wish, without fear of giving offense. The important thing is to be gracious, whether you do or don't keep the drink, because you definitely *do* want to keep the customer. It is unfortunate that some customers are almost belligerent in their insistence that you take the drink, seeing your refusal as a personal affront. But it's *your* body that is going to consume the drink, not theirs. They're not trying to perform—you are. Keep that in mind when considering your policy.

Now let's talk about establishing that policy. It should be consistent and not vary from night to night. In this way, your customers will eventually get to know it and you may dramatically reduce the whole problem. Let's begin by assuming that management wishes you to accept drinks. You have several options:

1) If you *do* drink on the job, have one particular drink, and make sure the waitresses and bartenders know what it is. Try to make your drink a standard variety, rather than a premium one, so that the customer isn't repaid for his generosity with a twenty-dollar bar tab. There's nothing that destroys good customer relations faster than giving a customer the impression he's been taken.

2) If you *don't* wish to drink alcohol on the job, but would rather the customer think you do, you can arrange with the bartender to give you a disguised drink, such as a Rum and Coke (half *Coke*-half *7Up*), or a Bourbon and Seven (*7Up* with

a splash of *Coke*). This may seem deceptive, but it keeps the customer happy and complies with management's request.

3) I find that since *Perrier Water* is currently in vogue, most customers don't object to buying a *Perrier* with a squeeze. This is my drink, because it not only pleases the customer, but provides me with a refreshing way to overcome dehydration, a prime cause of fatigue over a long evening's performance.

If the club is large enough that management does not specifically request you to accept drinks, then you have a few other options in addition to the one above:

1) If you choose not to drink alcohol let the bar staff know it. Then if the customer simply asks to "buy the band whatever they're drinking" the waitress can bring you the soft drink of your choice. If the customer wants to buy a specific drink ("Give 'em a round of *Kamikazes*") she can politely inform him that you don't wish that drink, but would appreciate a *Perrier* or whatever.

Making sure the bar staff knows your order ahead of time also prevents having the momentum of your performance disrupted by a waitress coming up to the bandstand and asking what you want. Instead, she can go directly to the bar, order the drink you wish and bring it to you, telling you at that time who sent it so you may thank the customer.

2) If the customer comes up to you personally and offers to buy a drink, you have the option to order a soft drink, or politely decline the offer altogether. But try to be as gracious as possible. Let the offer lead you into conversation with the customer so he doesn't get the impression he's being snubbed. He was expressing his appreciation for your work with his offer. You should repay his kindness with some expression of your gratitude, even if you don't actually accept the drink.

Sadly, some customers feel offended if you order a non-alcoholic drink. In their eyes, it somehow cheapens or diminishes their gift. Often, they are aware that

you get soft drinks free anyway. However, this fact can be used to your advantage. If a customer approaches me with an offer to buy a drink, I usually say no, and thank him. If he says, "Well, how about a *Coke*, then?" I'll thank him again, but let him know that I get soft drinks free and I would feel it inconsiderate to let him pay for something I'd get for nothing. The customer usually appreciates this candor, and once again, an opportunity for good relations has been realized.

It's important that you acknowledge a drink as you would a tip or any gift. Whether it's a *Chivas Regal* or a *7Up*, it's a token of the customer's appreciation. It's good politics and simple courtes-

sy to say thanks, either immediately over the microphone, or personally on the next break. I think the personal approach is better since it can initiate a conversation with the customer, but even a simple "Salud!" from on-stage will be appreciated.

In the final analysis, drinking in the club is a political issue, and a major factor of good customer relations. I have emphasized how important customer relations are to the overall success of your performance. But I cannot stress enough how much *more* important is the control you must maintain over your playing. The one must be judged in light of the other, and *the playing* must always come first.



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Wuhan *continued from page 30*

traded their wares with a world that has always treasured the value and quality of Chinese craftsmanship. The impact of their music and musical instruments has affected untold generations and civilizations of man. World Percussion, Inc. takes great pride in offering these traditional Chinese percussion instruments to the Western world, in the hopes that they will find new directions and new futures for these instruments with so deep and rich a history.

The copper musical instrument is a traditional Chinese percussion instrument mainly employed in the performing arts and festivities. Legend has it that the 'Pien Chung' (a Chime of Bells) first appeared during the Warring States Period (480-222 B.C.). The copper gong evolved from the 'Pien Chung.' Chronicles reveal that the copper gong was first used in wars in the Wei Dynasty in the 6th century. In the line from an ancient book, ". . . beat the drum to proceed and beat the gold to retreat"; the "gold" refers to the copper gong. In 1975, 120 pieces of bronze 'Pien Chung' in three sets were excavated in Leigudun, Sui Xian. These relics of the Warring States Period, about 2,500 years back, are our earliest extant copper musical instruments.

Wuhan ranks first among the Chinese regions for its rich varieties of ancient style copper musical instruments. There are seven categories—gongs, cymbals, chai, nao (big cymbals), ling (small bell), bells, and ban (wooden bar for accent beat); 64 varieties, 140 designs, all with resonant, euphonious sounds. At present, the Wuhan factory has more than 110 workers.

Each instrument has to go through complicated procedures of production, including melting, plate-forging molding, quenching, pitch-checking, shaping, and pitch-fixing. The key procedures are headed by superb technologists.

Technologists Zhou Ji'an and Zhou Jide first learned the trade under Zhou Jichang of the Gaohongtai Workshop. They have now been in the trade for 26 years. Practice through long years enables them to be highly skilled in the traditional methods of rotation-hammering. The gong plates so produced are round, flat, balanced and strong. The hammering marks are evenly distributed in the shape of fish scales. Zhou Ji'an's art was so excellent that he was invited to demonstrate in the National Professional Meeting on copper musical instruments in July, 1965. His performance won him the name "the national king of plate-fixing."

Gao Shichun, a technologist, became an apprentice in the Gaohongtai Factory in 1954. He learned under the experienced masters Pan Tianbin and Li Hanqing. The cymbals produced by him are all of uniform size, round, well-trimmed and well-centered at the top, and his work is highly valued by foreign traders.

Gao Yongyun, factory director and technologist, is renowned for his pitch-fixing technique. He joined the Gaohongtai Factory as an apprentice at age 13. His passion for the handicraft drove him to practice on his own in the dim light each evening when the workers left the factory. After the liberation (the 1948 revolution), Lie Haining, a pitch-fixing teacher from Nanjing, joined the Gaohongtai Factory. Gao Yongyun began to learn from Lie. After a few decades of perseverance and practice, Gao had further developed the technique of pitch-fixing and successfully combined the different procedures in pitch-fixing. His technique is not rigid. It varies with the kind of gong; each stroke is measured and unique. To suit the needs of different genres and schools of drama, he always carries out technological reforms. It is he who created the 'tiger-sound gong.' He attaches great importance to technological reforms, replacing plate-forging by hand with plate-forging by spring hammers, air hammers, improved plate-shaping machines and plate-scraping machines. Manual production of gongs is gradually changing to mechanized production. Gao Yongyun taught his skill to his son, Gao Yongquan, so that the technique of pitch-fixing would be passed on to the next generation.

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**Platform** continued from page 4

may not be the greatest, Ringo's individuality and style have been a great inspiration to countless drummers, who know there is no substitute for feel. It's nice to see the emotional side of making music.

STEVE MULDOFSKY  
BROOKLYN, NY

**BRAVO!** I just finished reading your interview with Ringo. What a pleasure to read about a man that I have admired since I was six years old. In the midst of today's technological world, it is good to think back and recall when music was at a very creative peak and realize how it was done. Ringo has been my foremost inspiration in drumming. I want to thank *Modern Drummer* for a job well done. Ringo, you're the greatest!

GREGG MARTIN  
ANTIOCH, TN

Sandy Nelson was a major influence on a lot of drummers who listened to pop music before the British invasion in the early '60s. Why has MD completely passed this talent by? Surely he warrants an article in the magazine. Let's acknowledge and share the technique and pulse that Sandy Nelson has shown us with an article and an in-depth interview. He said it best for all of us. "Let There Be Drums."

BRAD OSKOW  
W. LOS ANGELES, CALIFORNIA

I'd like to suggest articles on Dino Danelli, Ted Bluechel, Jr., Peter Hoorlebecke, Eddie Gozman and Gary Hobbs. I'm sure these perhaps forgotten, but nonetheless great, players would make interesting interviews.

PAT KERSTETER  
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**Up & Coming** continued from page 43

joy" is an old '57 WFL 6 1/2 x 14 wood-shell snare. "You ought to hear that drum! It has a truer snare sound than the 8". I like a real fat sound from my snare. I tune the tom-toms pretty low. I tune the first one to an A, and then one octave down for each drum."

Her cymbals are all Zildjian: two 18" crashes, a 24" ride, and 15" hi-hats. "When I record, I use real little hi-hats. I guess they're 12's. They really cut for recording." Gina uses Tama *Titan* hardware. "They're real heavy duty. Equipment usually gets pretty messed up when you're on the road because things get

thrown around a lot. But the Tama hardware seems to really hold up.

"The best pedal I've ever had is one I recently found out about called the Caroline. It's a French pedal. I'm totally impressed with the design. With most pedals, if something goes wrong, you have to take the pedal apart. With this pedal, everything is right out in the open, so if something breaks, you know how to fix it. Also, this pedal has all of the adjustments at the top, so I could be playing a song and reach down with one hand to make an adjustment if I needed to. It's really a practical, logical design."

For the time being, Gina just wants to keep playing. "I really like playing. I want to play every day. If we have a couple of days off, I'm itching to play after those couple of days. It becomes a part of you that you need." She should have no problem with having enough chances to play. The Go-Go's have always been a hard-working group, and with their first album having been certified gold last December, it looks as if they will continue to work for quite some time. That fits in well with Gina's goals: "The most important thing for me is to try to be the best at what I'm doing. I'd like to make it really big in this band, and be respected as a drummer." The way things have been going, it looks like she will get her wish.



**Joe English carries some pretty heavy credentials. He also carries the Riff Rite original graphite drumstick.**

Joe's credentials: Paul McCartney and Wings, Sea Level, The Jam Factory, and now a successful solo career qualifies him to say this about **Riff Rite** unique drumsticks: "Graphite gives me a clean biting edge that I could not get with a wood stick or plastic tip. The balance and playability are given first class treatment. Their cork grips give me the feel and control I need. The playing life goes way beyond its wood predecessor."

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**Gottlieb** continued from page 21

we used to do was an open-ended guitar/drum solo. It would start out with me playing time and Pat playing whatever he felt like at the time. Sometimes, out of nowhere, Pat would start playing "Wipe Out" or "House of the Rising Sun" or "My Girl." Sometimes we'd really go into it and play a couple of choruses, and other times we would just hint at it.

The *American Garage* concept was a feeling that was generated while we were recording the album. We were reflecting on what we had done, traveling around. We were being pegged different ways. If we were on a concert with a jazz band, we were the rock group. If we were on a rock and roll concert, we were the jazz group. So it was kind of a weird feeling. We felt like we were breaking tradition in a lot of ways, and we kind of reflected on the fact that in some ways, we were like a bunch of kids getting together and having some fun and playing music and driving around the country in a van. It was similar to the fun we had all had playing music in garages when we were growing up, even though we were very serious about what we were doing. They needed a picture for the album, and there happened to be a garage around the corner, so one day we lugged our equipment there, set it up, and started playing "Louie, Louie" and "Light My Fire." We were actually playing those songs when they took the picture that's on the back of the album.

**RM:** So the members of the group actually have some background in rock and roll?

**DG:** Yes. We grew up in the '60s, and that was the time of the Beatles and all of the rock groups. So we all had that kind of experience, although we had many other influences as well. It's just a spirit. On the old *Saturday Night Live* show, they used to sometimes zoom in on a member of the audience and flash some kind of funny caption over the person. Sometimes when we play "American Garage" live, I visualize a caption over myself that says, "Thinks he's Keith Moon." We usually save that tune for the end of the night. It's like our release from playing all of this music which has a lot of subtlety—we just bash it out. We try to play all of the music as authentically as we can. My idea was always to play in a band that had all of the power of the loudest, most intense rock band, and also had the subtleties of a jazz trio, and be able to do everything in between. I have as much opportunity to do that in this group as in any other group I could possibly play with.

**RM:** With the wide variety of music you do, I guess you can't help being labeled a "fusion" group.

**DG:** People tend to call it that. We give it no label whatsoever. It's funny; drum-

mers will come up to me and say, "Show me a fusion beat." That just cracks me up. "Okay. Listen to a Steve Gadd record and a Jack DeJohnette record and then play something that has parts of each but doesn't sound like either one. That's a fusion beat."

We are all based in the heavy jazz tradition, but we all listened to Jimi Hendrix and the Beatles as well. Also classical music; I've been rediscovering a lot of classical music that I had only half listened to.

Lyle is a good example of what I'm talking about. If someone were to only hear the "American Garage" cut, he would hear Lyle playing rock and roll. But recently, I played a gig with Lyle in Atlanta, and we did tunes totally in the Bill Evans small group tradition. Lyle really sounded amazing playing that music. His roots are very deep and he can play those tunes very authentically. So that's an advantage we all have. I'm constantly trying to strengthen my jazz roots, because I feel that is the strongest element on which my music is based. But I also go back and listen to rock and roll records of the '50s and '60s.

**RM:** To me, the aspect of your playing that stands out the most is your use of cymbal colors.

**DG:** I love cymbals! I always have. I think my first influence as far as cymbals are concerned was Mel Lewis. There was a Maynard Ferguson album called *The Blues Roar* that I heard when I was in junior high. Mel was the drummer on that album and his ride cymbal just floored me. I found out later that it was an A. Zildjian that had broken and Mel had cut a chunk out of it. It just sounds incredible on recordings. I got to where I could identify that cymbal on all of the Thad Jones/Mel Lewis recordings.

Mel always used cymbals as creatively as possible, and he was a big influence on me. I met him when I was in high school and I would go over to his house and hang out. He would play a lot of records for me, give me cymbals to try out, and sometimes we would trade cymbals. He helped me pick out my first Chinese cymbal.

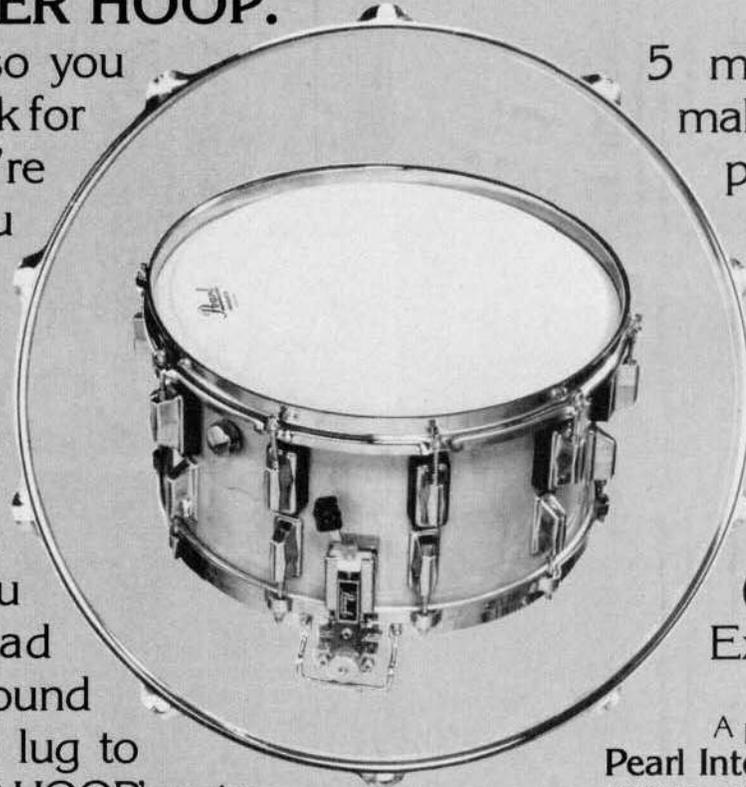
Another influence was Tony Williams, specifically his playing with Miles Davis in the '60s, which I basically discovered when I was in college. His cymbal colorations were just amazing, and Miles' band offered a lot of opportunities for using colors.

Bobby Moses was a big influence on my drumming in general, but especially on cymbal playing. Bobby was playing with Gary Burton when I was learning Gary's tunes, and he was using some flat cymbals at the time. The sound really knocked me out.

I remember a discussion I once had with Bobby, and he was talking about

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how much of the traditional African and Latin drumming was done without any use of cymbals whatsoever. It made me aware that there are a lot of things about drum tradition that I should incorporate into my playing. But at the same time, the cymbals are a new direction that is relatively unexplored. So I want to be able to draw from the traditional uses of the drum, but also incorporate the use of cymbals, because they are part of what's going on today.

I have always been interested in using as many cymbals as possible. With Gary's group and with Pat, cymbal textures tend to blend very well with the music they play, especially with Pat's guitar sound. The cymbals that I find tend to work the best are the flat cymbals that Paiste makes. A lot of people complain that the flat cymbals don't project well and they're not very loud. But if they're miked, you can really have control of those cymbals. They sound good in the audience and they get a really beautiful sound.

A group like ours offers so many possibilities as far as textures, because we play a wide variety of styles, from ballads, to rock and roll, to groove tunes, to avant-garde jazz, and that's why I have so many cymbals up there. I might only use a certain cymbal once or twice a

night, but it might have the perfect sound for a certain spot.

**RM:** What is your cymbal set-up?

**DG:** I'm changing it all of the time. I change it whenever I find a new sound that I like, or if we do a new tune that I feel calls for a different sound. But at the moment, what I'm using, from left to right, I have a 20" *Dark Ride* with rivets (they're all Paiste, by the way), then I have two *Rude* crashes. That's a line that Paiste recently came out with. It's mostly for the rock drummer who wants a cymbal that is loud and doesn't break very easily. I'm using a 14" and an 18", and they sound great on stage. Then I have a 22" medium flat cymbal with two rivets in it. Then on the right side, I have a 22" heavy flat 602, then a 22" *Dark Ride* cymbal which I use for jazz playing, then a 15" medium 2002 which is really a crash cymbal, then a 20" 2002 China-type. I've also got two bell cymbals, one is a 602 and the other is a 2002, a set of seven cup chimes, and a pair of *Sound Creation Dark* hi-hats.

**RM:** Did you ever have trouble getting your cymbals in a position where you could reach all of them?

**DG:** Lately, drum companies have come up with ways to use as much or as little equipment as you want. But at the time I was starting to do this a few years ago,

there really wasn't that much available. I was augmenting my Ludwig stuff with bits and pieces of various holders to get multiple cymbal set-ups. My stands looked like they came out of an Erector set. It was a complete mish-mash of every type of part I could find. But I was able to use four or five cymbals on a stand. I couldn't always do that from a balance standpoint—the bases were not strong enough to support that. Also, you couldn't always set it up the same way. One time it would work and the next time it would come out totally different because of all the different parts involved. So it was kind of hard, from that standpoint. But since then, the companies have come up with all kinds of different configurations and it seems to get easier and easier all of the time.

**RM:** You seem to use quite a variety of drums.

**DG:** That's the beauty of playing a lot of different types of music; you can sort of pick and choose sounds that meet the specific demands of what the music calls for. I know that there are a lot of people who feel that a drum is a drum, and any drum sounds pretty much the same, and to a certain extent that's true. But yet, in terms of developing a personal style, there are sounds that people have come

*continued on next page*

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up with that are very identifiable for themselves. I tend to like a lot of different types of sounds, and as a result, the types of drums and cymbals I use vary from situation to situation. I was using Ludwig *Vistalite* drums for a while. I was tuning them low for a rock and roll sound. It was a very controlled, low, "thuddy" sound; it wasn't that long, ringing sound. I used those drums on the *Watercolorx* album and on the *Group* album. But then I was looking for something that had a little more sustain and I came across the Eames drum company, who manufactures drum shells only. They are completely hand-made, and they have very thick shells for projection. I went on the road with one of their 15-ply snare drums, and it had amazing projection. So I now have a couple of sets made with Eames shells that I use for certain playing situations. When I want a metal snare drum, I've been using the new Ludwig hammered-bronze model. I have also been to Japan several times, and I find that I like the sound of the Yamaha drums made in Japan. They are different than the ones sold in the U.S., which are made in Taiwan. I've always been attracted to new ideas in drums, and I recently found out that Premier is coming up with some new products, so I will probably be checking

those out shortly. I try to remain as flexible as I can, and use as many different sounds as I am able to in the course of playing music.

**RM:** You have studied quite a bit with Joe Morello. How have you utilized what he has taught you?

**DG:** I studied with him in high school and I still go back and study with him as frequently as I can. The reason I feel that his particular way of teaching is important is that he encourages you to find your own way. He really doesn't influence you that much stylistically—he doesn't tell you how to play. The mistake a lot of people make is that they go there hoping to sound like Joe Morello, or they go there and work on nothing but technique and they don't really have a musical application for it. I can apply the technical approach he has to offer to any type of music I want to play. When you're working on things it is important that you have a balance. You need an opportunity to play music so that you can learn how to apply the technique. But you also need to keep working on technique so that you can play the ideas that you hear in your mind. It has to be a combination of both.

When I go to him, we basically study the snare drum. He studied with Billy Gladstone and George Lawrence Stone,

and he has combined their approaches with his own feelings about how to play the drums. He has a real specific way of teaching that not everybody would want. It requires a lot of discipline and a lot of work. It's an approach to using the fingers and wrists and arm muscles in a real controlled manner so that you can get a great sound out of the instrument.

He would, for example, have you play the first three pages of the *Stone Stick Control* book as written, but so that both hands sound perfectly even, without putting any unnecessary pressure on the sticks. Years ago, I would go through the book, but I would never really listen to the sound I was getting. It's very hard to make them all sound the same. But when Joe plays them, you can turn your head away and you won't be able to tell which exercise he's playing because both hands sound exactly the same. The reason for doing that is to develop a clean sound. After doing that, you can add a variety of accents to the exercises. You can also play the first three pages as triplets. Another one of his exercises is a control exercise where you play single strokes, double strokes, and paradiddles, two measures of each, trying to make each of them sound identical. That helps you develop the ability to go from one sticking to another with a reasonable amount

of flexibility and a controlled, clean sound. Yet another way to play the first three pages is to play a right paradiddle for every R, and a left paradiddle for every L. You should try doing that both with and without accents.

**RM:** A main point that a lot of people talk about in the development of a drummer is the "feel."

**DG:** I think it's something that drummers can work on, as far as deciding what swings and what doesn't or what grooves and what doesn't. Of course, a lot of it comes from experience, but it's definitely something you can think about. If you know what feels good and what doesn't, you can work on it on your own. If I'm working on a particular coordination pattern, I'm aware of when it's feeling good and when it's not. Listen to yourself and decide how it is supposed to sound, and then strive to make it sound that way. There's a lot of thought that can be put into practice. I tape myself on gigs and during practice, and listen for swing and groove as well as for technique.

**RM:** So far, your only recorded solo has been on the Gil Goldstein album, *Wrapped in a Cloud*. How do you feel about soloing?

**DG:** I like to solo. With Gary's group I used to solo every night on one particular tune, but that tune happened to have already been recorded. With Stan Getz, I also got a chance to solo every night. With Pat's group, Nana Vasconcelos and I have been doing a duet in one piece, which is fun, but it's not a complete, open solo. But I do like to solo, and it's something I hope I will get a chance to do more of.

**RM:** What kind of solos do you like?

**DG:** I like drum solos that have a lot of different parts to them. I don't like solos that are just one thing over and over. My favorite kinds of solos are free form and offer a variety of possibilities as far as rises and falls dynamically. I like soloing that has something to do with the music you're playing, but I also like soloing that just stands by itself.

I like soloing that has interesting phrasing. I find it very interesting that both Pat and Joe Morello conceive of their instruments like horn players, in terms of phrasing and playing notes. In fact, when Pat plays, I've even seen him breathe as though he's blowing a horn. Morello also hears the drums as you would a horn, and that's something I've been working on. It's very easy to sound stiff on a drum. It's more difficult to play your notes as a horn player would. I think Tony Williams and Jack DeJohnette both have that in their soloing. Breathing is very important to phrasing. If you're playing a phrase and there's no space, it's hard for someone to listen to it.

Another important part of soloing is

being able to start somewhere and end somewhere and keep continuity. With a lot of solos, there's one little section that sounds good, another little section that sounds good, a lot of different little choppy ideas that sound good by themselves, but tying them together is difficult.

**RM:** Do you like soloing over the rest of the band?

**DG:** Yes. I like playing in that type of situation because then you're not responsible for having to lay down time while you're soloing. You can just play over the changes. Also, other people can hear where you are in that song. I also like to play over vamps and ostinato figures because, again, you can play over the time, like Morello did in "Take Five." Rhythm boxes and synthesizers with digital loops have opened up possibilities in live situations because you can have a machine keep perfect time and you can kind of weave in and out over the top of it.

**RM:** A few moments ago, you mentioned Nana Vasconcelos. Have you enjoyed having him play with the Metheny group?

**DG:** Nana is a great, great percussionist. I had never really played with a percussionist on a steady basis before. It has created a whole new approach within the group. Before, there was always a decision to be made between breaking the time up or playing a steady groove. Now, there's another factor involved where if Nana plays a steady groove, I can play over it a little freer, and if I play a steady groove, he can be freer. So using a percussionist offers another option.

Nana has a great sense of musicality. He will fill a lot of spaces that before, never really seemed that open. But after you have Nana play, it seems like it should have always been there. He has a great sense of what to play, as well as, what not to play. A lot of times, he will leave holes around what he's doing just because he wants the music to have room to breathe. Coming from Brazil, he's an expert at all of the authentic Brazilian rhythms and instruments. With the group, it gives us the ability to play everything from this earthy, primitive-type music all the way up to modern electronic rock and roll, and everything in between. And instead of just one person creating sound textures in the freer pieces, there are now two people and a whole new variety of instruments. So I think it's fantastic.

**RM:** Did you have to simplify your playing to leave room for him?

**DG:** Yeah. A lot. In certain situations I might find that what he was doing would be complete within itself, or might just need a little bit of punctuation from me. If he's playing real busy, I'll play simple.

*continued on next page*

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If I'm playing something that's busy, he'll play simple. It's just a question of what sound fits with what particular song. Sometimes we'll try different things after we've been doing it one way for a while, just to try something different.

I consider myself a team player in situations that demand that. I'm always trying to listen to what the others are doing and really be a part of the ensemble as opposed to playing something just for the sake of playing it. Everything should have a reason for being played.

**RM:** The group recently changed bass players. What effect has that had?

**DG:** Mark Egan was with the group for three years, but when we had a big break from August '80 to February '81, Mark got involved in a lot of studio gigs, and decided he really wanted to do some other things. Meanwhile, Pat was going through sort of a change of direction, because he was hearing things in a little more of a jazz tradition than we had been playing, and felt that we couldn't really do a lot of jazz tunes with electric bass. Mark plays upright bass, but he was primarily concentrating on electric bass.

Steve Rodby became the new bass player in the group. Pat and I had first played with Steve back when we were in college and we went to a summer jazz camp. Steve is special because he plays both electric and acoustic bass equally well, and they are equally important in his life. Also, he is well-versed in all styles of music and can play them authentically. When Steve joined, he brought a new element to the group because he was coming from having done a lot of studio gigs. His sense of time was very, very accurate and acute, and he was used to playing in a very exact environment. The group has a more flexible and loose way of doing things. So Steve brought a little more consistency to the way we played, and we brought a little more of a looseness feel to the way he played. He was a nice addition to the group and it has offered a lot of different possibilities.

**RM:** There is a certain "personal" quality in the group's music.

**DG:** A lot of people feel that your personality comes out in your music, but it's not always directly proportionate. There are people who are wonderful people and who play wonderfully, but there are people who are great people and they play horribly, and there are bad people who play great music. So it's hard to really draw a direct tie. In some cases, a person with a sour personality who has trouble communicating with people might play great music because that's *his* way of communicating. It's the only way he can get it out. I don't feel you can draw direct proportions all of the time, although I feel that there are a lot of things

about my personality that do come out in the music. That's something that all of us have tried to do, which is, by playing this kind of music, we try to tell a little bit about ourselves and how we feel about things. It's not like communicating with words—it's always open to interpretation, so I guess the audience perceives it in different ways.

**RM:** My perception was that you have a positive attitude towards life.

**DG:** I'm a firm believer in thinking positively just by giving the subconscious the right messages. If you constantly think that you can't do something or that you're going to fail at something, it's like your mind is already trained to think that you have failed. So you're going to fail. You're not thinking in the right direction. I try to constantly affirm things to my subconscious by thinking about exactly what I'm doing and getting a grip on it. A lot of times, things will come out the way you want them, simply because you've trained your subconscious mind to do that.

Sometimes I get discouraged because I can think of a million things I want to do and I'm not at a point where I feel I can do them. But I've been thinking that even that can be channeled positively because I can think of a lifetime's worth of work. It means that I'm not going to stagnate; there will always be a new level to reach. There will always be things to work on and it will always be challenging and fun. You need to concentrate on the things you *can* do now and think about how to use those things in the best way possible. If you say, "I can't do this and I can't do that," the minute you say "can't," you're telling the subconscious mind that you can't do it, which is another strike against you. I tend to use the word "can't" to mean that I haven't reached that point yet, but I know in my heart that eventually I will be able to do it. But a lot of people use the word "can't" and really start thinking about it and it becomes a negative attitude. It can definitely affect you. It's hard because there are a lot of pressures in the world today. It's a very demanding environment.

I think it's important to do something that you enjoy. That's the main thing. I wouldn't be doing this if I didn't enjoy it. It can be very frustrating at times because of all the demands—demands that you impose on yourself. But you have to recognize what you believe in and hold fast to those principles. You may have to deal with a lot of unpleasant situations and react in ways that you may not feel are really how you want to react. But if you keep your long-term goal in mind and realize that those are the conditions you have to deal with, and know in your heart what's really important, you can deal with those factors.

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**RM:** A lot of musicians complain that it's hard to concentrate on being creative while dealing with the pressures of the music business.

**DG:** I don't know what it's like having record company pressure to produce a million-selling hit record. But I do think it is possible to play music that is important and worthwhile, and make a profit. When we first went out, the attitude was, "We'll do what we can with the budget that we have." We drove around in a van, we didn't have a road crew, the pianos were rotten, we didn't have a sound system, we didn't have an elaborate *anything!* But we were able to work and we were able to play music under whatever conditions. We felt we had something to say, so we just went out and played and had fun doing it.

People say, "Well, I can't do what I want to do because the record company makes me do this and makes me do that." Maybe I'm talking too idealistically, but I know it's possible to do a low-budget production for two thousand dollars and put out 500 records on your own. If you feel the music is significant, why not do it that way? You can sell them by mail. You don't have to make a million dollars on every album. If you

feel the music is good and it's something you want to get out—then do it! Some bands that are with record companies that are trying for amazing hits might be better off with a lower budget. By staying within their means they could play the music they feel should be played and still make some sort of a profit. If you have music you want to make but you feel pressured that no one's going to like it, my feeling is to play it anyway. Be true to yourself.

I realize that I'm lucky to be in a position where I can pick and choose the music I want to play. If I have the choice, I prefer to play music that I feel is significant. But if I were starving, and I had a wife and kids, if I had a chance to do club dates and I needed the money—I'd do them. As I said, you have to look at your own situation and decide for yourself what is the best thing for you to do. Some people might prefer to operate an elevator during the day so that they can play only the music that they want to play. Other people might be willing to play any type of gig, just because they enjoy playing. So there's no real right or wrong. You just have to figure out what's right for you.

**RM:** What do you feel is right for Danny

Gottlieb?

**DG:** I'm interested in a lot of different types of sounds. I guess that's the underlying factor that led me to become a drummer/percussionist. I love listening to the sounds of nature and hearing the rhythms of nature, such as rain storms, the ocean, birds, and a lot of water sounds. Throughout history, the major musical developments have been by people combining what's happening at the moment with what has gone on beforehand. They come up with something new based on all those factors. I think we are in a prime time for some new music. We're in an amazing age of electronics and there's also a tremendous amount of traditional values to pick from. I feel it would be nice to combine all of those elements and do something which represents feelings about what's happening in the world today. It would be nice to combine all of these elements in a way that really is impartial to any one element over another element. People say that there's nothing new under the sun and all that, but there are a lot of new ways to combine things. This is really a great time to experiment. I feel I want to be a part of it.

# JAZZ DRUMMERS WORKSHOP

by Eliot Zigmund

## It's About Time

*Eliot Zigmund has worked with such artists as Bill Evans, Lee Konitz, Art Lande, Gary Peacock, Richie Beirach, Don Friedman, Red Mitchell, Buddy DeFranco, Attila Zoller, and Jimmy Raney. He is currently involved in jazz education with a group of musicians called Festival Jazz.*

A ride cymbal beat is the jazz drummer's signature. It's one of the most important aspects of playing that other musicians and listeners relate to. If you're interested in playing jazz, you'll be playing time with independent spicings of left hand, bass drum, and hi-hat 75-100% of the time. Reasonably, a portion of your practicing should be devoted to developing the ride cymbal beat. This is often not the case. Here are some suggestions on practicing "time" that have worked for my students and myself.

One effective way of practicing "time" is to practice the right hand on the ride cymbal without using your left hand or either of your feet. The object is to develop strength and endurance in your right hand, plus a good, flowing, rounded, swinging beat. Practicing "time" in this manner tends to eliminate the repetitive patterns that develop between your hands and feet that are often boring and non-creative. "Time" playing is a very basic, important part of the jazz vocabulary that'll continue to develop and evolve as long as you're serious about playing.

The ride beat has a natural accent, or a swell, on beats 2 and 4. Listen to Kenny Clarke's playing on Miles Davis' recording of "Bags Groove."



Ride beat with natural or swell on 2 and 4.

To develop this "swell," practice 2's and 4's on the cymbal while going through all the arm and wrist motions of the full ride beat.



Think of the 2's and 4's as long notes with plenty of time for the cymbal to sound between strokes. Pick a medium tempo and try to get the fattest possible sound out of the cymbal. Develop a fluid motion of the arm and wrist.

Basic rules for this development are: Your wrist snaps down on beats 2 and 4 while your arm and elbow move out to your side a few inches on beats 1 and 3. Practice this without a stick at first, making arm motions in the air, then add the stick to the cymbal. The arm and elbow movement to the side should be thought of as a natural follow through to the wrist snap on 2 and 4. To avoid what I call "windshield wiper" time, be sure the wrist stays in one place as the arm and elbow move. The idea is to turn the right arm into a well-oiled machine for playing "time." Once example 2 has been somewhat mastered, add the rest of the ride beat. Be careful to keep the fluidity in your arm. If these exercises are different from the way you've been playing, be patient and give yourself fifteen to thirty minutes daily for a few weeks to work out the wrist snap and arm movement.

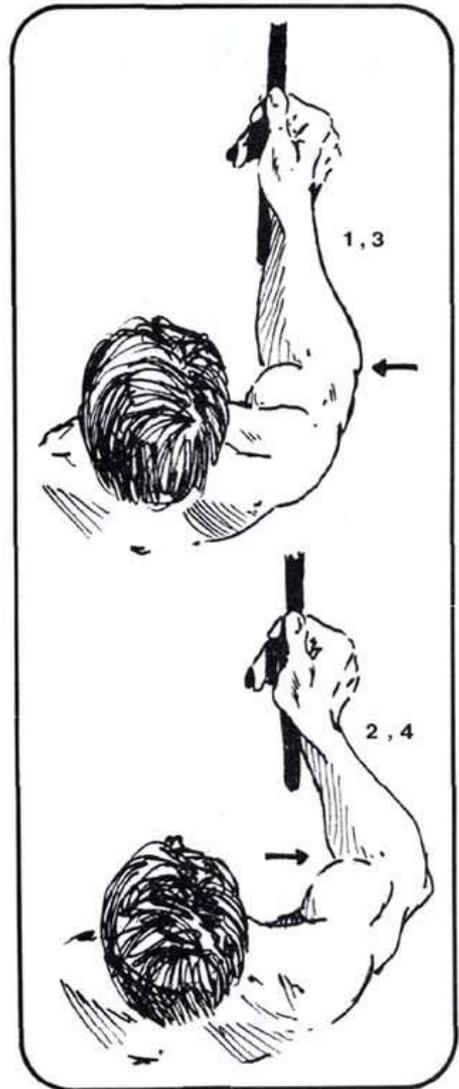
Practice the ride beat at different tempos, not just the tempos you're comfortable with, and not just slow, medium, fast. Each tempo requires a slightly different blend of wrist snap and follow through. Sometimes a little faster or slower than a given tempo will feel completely different when you're playing time. You must know how to adjust to a new tempo. Slower tempos will have more and wider arm follow through. With faster tempos, more of the action is confined to the wrist snap, but the arm still moves loose and fluid. Try to make the cymbal breathe, and put life into the "time" instead of thinking of this as repetition of a mechanical exercise.

It's a good idea to use a mirror and a tape machine so you can see and hear what you're doing, and compare that to what you see live and hear on records. Many concepts can come together for you by seeing a drummer perform live.

Try and have at least one general-purpose cymbal in your collection; a 20" or a 22" ride with good stick sound and a bit of overtone. I find many young drummers using very specialized cymbals as

ride cymbals that don't sound right. I recommend a medium weight stick (I personally prefer a 5A) with wooden tips for a great cymbal sound, and plastic tips for different acoustics.

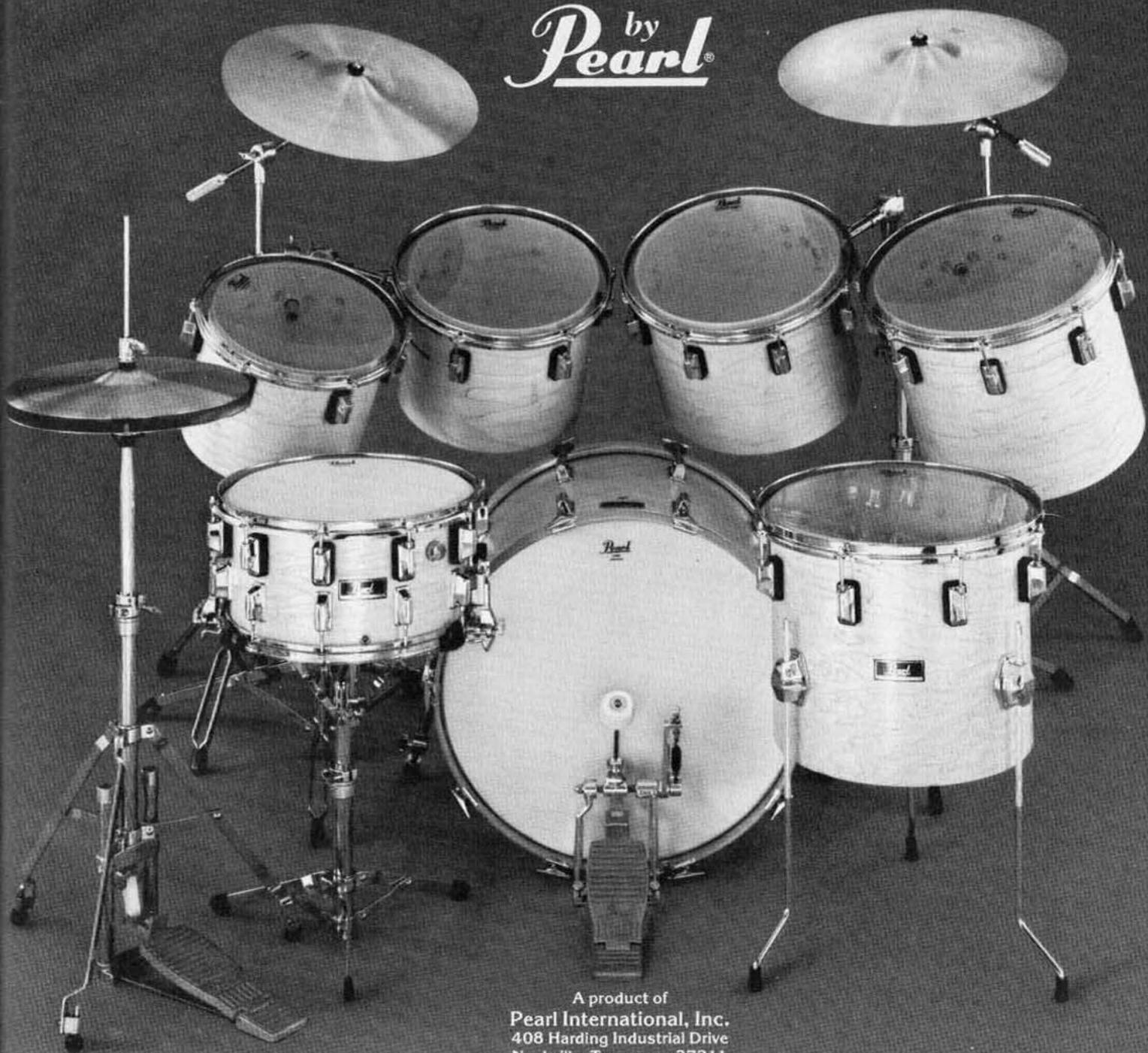
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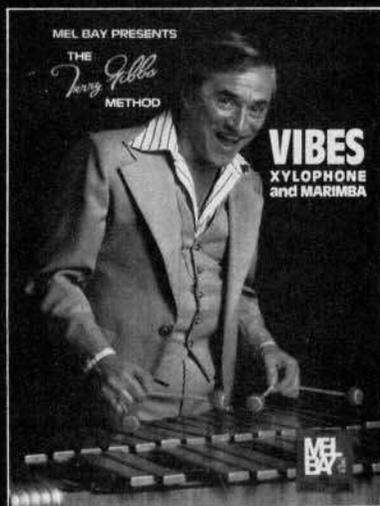


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Prince continued from page 35  
bined with the rock.

And then, after that who came out but Billy Cobham with the Mahavishnu Orchestra, and we were all into that. We tried to play as many beats as possible in every bar. At the same time we were always into Frank Zappa. His music was excellent, and he always had amazing drummers; all of them were great. We played with Zappa at Knebworth in England once. That was the only time I got to see Terry Bozzio play. I really, really enjoyed his playing.

And before all that was Ginger Baker. His playing really started me into using two bass drums. He had the sound that everybody wanted so bad. I enjoyed him very much. But of all the people using double bass drums now, Simon Phillips is the only person who impresses me.

**SH:** What about someone like Cozy Powell?

**PP:** I know Cozy. He's great and I like his footwork, but something about Simon Phillips just kills me. He's just got that touch that I like. I love his drumming completely; you could say he's one of my favorite drummers.

**SH:** Anyone else?

**PP:** I saw James Brown's drummers a couple of weeks ago, and those guys were pretty amazing. And I always loved Lenny White, although I don't know what he's been doing lately. And Mingo Lewis is one of my favorite drummers.

**SH:** What's he doing now that he's not with the Tubes?

**PP:** Mingo's got a band called the Tong, and he's playing traps; no Latin percussion. They're in San Francisco trying to get a record deal. They have a kind of Police sound, a kind of reggae/Third World-type sound. There's a bass player, Mingo on drums and a guitar player who plays a lot of those open chords and chunka-chunka stuff. They're really great.

I like that Third World sound, and I like Brian Eno's stuff a lot too. I even got to record with him and David Byrne from the Talking Heads.

**SH:** How did that happen?

**PP:** I met Eno about a year and a half ago. We were in L.A. playing the Roxy. It was right before we did an album we called *The Black Album*, which never got released. Eno was staying in L.A. and had done some of the basic sessions for *My Life In The Bush of Ghosts* with David Byrne. He had done some tracks in New York with Fripp, Busta Jones and the drummer for Talking Heads, Chris Frantz. He's a simple but great drummer.

Eno was trying to decide what to do with this record. He was kind of at a loss, so he said. So he played us these basic tracks, and we just freaked out, Michael, Vincent and myself. We almost

gave him the inspiration to keep going because he didn't think this was the right direction to take, but we told him to go for it.

So about a month later, he called up and asked me if I'd like to come down and work with him and David on the record. He told me not to bring any drums because they had drums at the studio.

I arrived there, and they had this set of drums that looked like they belonged to a garbage man. They belonged to a group called the Screamers who were friends of his, and he just borrowed them. They were completely spray-painted with gray primer; the heads, the lugs, the shells and everything. You couldn't even tell what brand they were; it was like a conceptual art piece.

I tried to do the best I could with them. I set them up and tried to get a sound. They were horrible! We worked on a drum sound and couldn't get anything happening, so they decided to experiment. They said, "Well, what are we all about here? Let's experiment and see what we come up with."

So they grabbed these plastic garbage cans that were in the studio. Then we put them on a snare stand and taped them all up with gaffer's tape and then played on them.

With Eno doctoring them, he calls it "treatments," those garbage cans got the most incredible sounds! Basically that was the drum sound. They just told me to play. I played by myself for maybe two hours; just playing anything I could, all kinds of beats. What I was hearing in the headphones was Eno's treatments, and it sounded like ten or twenty drummers playing when I was doing a simple roll on these garbage cans.

**SH:** Did you use a regular bass drum or did you use a trash can for that too?

**PP:** I used part of that battleship drum set. I used the bass drum, the snare and the hi-hat along with the garbage cans. I had to take a picture of it—nobody'd believe me otherwise!

And that was just the first thing. I was there for three days, and he had me doing some of the weirdest things. They'd get road cases and put mic's on them. Their whole philosophy was to play anything for three or four minutes; the same thing over and over, to get a groove going.

We would mike certain areas of the carpet. Eno would play drumsticks on the piano. He would stick coins and screws inside it and play prepared piano. All three of us would sit at the piano. Eno would play the bass line, David would play the middle and I'd play the top, sort of a timbale piano thing, just working on different rhythms. I have never been so inspired in my whole life! And the record is out, and it's huge—just

goes to show ya!

I'm on two cuts, and Mingo is on there too. The garbage cans are on there, but you wouldn't be able to tell what it is. It's hard to pick it out because there's so much rhythm going on. They put layer and layer of weird percussion on it.

This was essentially a research project for the Talking Heads album, *Remain In Light*. They got so excited about what came out of these sessions that they decided to use that as a basis for the Talking Heads album. That album did well, so they came back to these sessions and released them as well, and they're both doing really well.

The credits on that album are weird too. On one cut, "The Carrier," I'm credited with bass drum. I actually played the whole set. They only gave me credit for bass drum because they filtered out all the drums except for the bass drum which was the main pattern. And I'm credited for "cans" on "Jezebel Spirit," the one I played the garbage cans on.

I've listened to that song a hundred times, and I can't tell that's me playing. It all seems like a dream to me. I even played bass on the album, and I don't play bass! That's Eno's approach—go in exactly the opposite direction of what you might expect, and you'll come up with something. And Eno's totally into rhythm. That's his thing.

**SH:** Let's get the story on your equipment, other than the occasional garbage cans.

**PP:** Originally I had a Slingerland set which I replaced with the Rogers set. I augmented the Rogers with the Flapjacks for a while. Next was the Zickos. They were the first plastic drums I had ever seen—this was before I saw Cobham with Mahavishnu. I happened to see them in Leo's Music Store in Oakland; they were unbelievable. I thought they looked great and wondered how they'd sound. I set them up in the store and played them, and they were great.

I used the Zickos for the Nicky Hopkins thing and for about three years after that. Then we had a bad truck wreck, and three of them got cracked real bad. I had them glued, but they were definitely in sad shape after 3 1/2 years. I still have them.

But then a guy who was a roadie for Santana and also worked for us, came by and brought the Yamaha drum salesman to our rehearsal studio and said, "Check this drummer out." They did and showed me the brochures and stack of photographs of the Yamaha drum line; they didn't even have a catalog. I guess not many people were endorsing Yamaha at the time.

Ndugu, who was with Santana then, had just gotten a set of Yamahas. I had

*continued on next page*

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seen those at the studios, and they looked pretty good. The next thing I knew, there was a set of drums in the mail! I hadn't ordered any color, any amount or any sizes. The salesman had just sent me what he had seen me using. With the Zickos I had two bass drums, two rack toms, two floor toms and four concert toms. So, he sent me the same configuration in natural wood. Of course I was floored!

I signed a contract saying that if I ever decided not to use Yamaha drums, I would keep the drums in good condition and send them back. I kept them in good condition; in fact, I covered them in black cloth for our first European tour. I thought it would look good and help keep the finish on the drums together, and it worked really well.

**SH:** What sizes were those drums'?

**PP:** That set had 6", 8" and 10" concert toms, 12", 13", 14", 15" double-headed rack toms, 16" and 18" floor toms and two 24" bass drums. They sent me two snares in the beginning, a chrome one and a wooden one. They were the ultra-sensitive, monster, giant snare-strainer models. Those things were so sensitive and so impractical.

**SH:** Do you find that kind of snare mechanism necessary?

**PP:** No, not at all. In fact, now I'm using the real simple one. It's simpler to operate, and it sounds better to me.

However, because they had sent me the wood drums that I had covered in black cloth, I decided to ask them for a set of black drums. Sure enough, within three weeks I had a black set with the same number and same sizes as before. The only problem was with the snare. The new black snare was the same model as the natural wood snare I had before, but it didn't sound nearly as good as those two other ones. I kept the natural wood snare for recording and used the chrome snare for live work.

**SH:** Why the wooden snare for recording and the metal for live?

**PP:** Because the wooden one had such a nice, round tone. I got real good results with it in the studio. The chrome one I could get much more of a bright, alive sound from. But now I can't get a sound out of either one of them.

During the rigors of road travel, the snare mechanisms got mangled—they stick out about three inches on either side, and eventually they got trashed. I had them rebuilt by Leo's in Oakland. It cost me a fortune—I should've had Yamaha pay for it! At the time Leo's was the only place that stocked Yamaha parts. I always go to Leo's anyway. So I had them rebuilt, but they just never were the same. I could never get a good sound out of them. So with this new purple set, I've been using this new 7000 Series wood-shell snare with the simple

strainer, and it's got an incredible sound. **SH:** And you recorded the *Completion Backward Principle* album with this new purple set?

**PP:** Yes, this is the first time I ever recorded with it. I used this exact set except for the snare.

Humberto Gatica, the engineer on the album, does millions of sessions in L.A. and other places, and he knows this one guy who rents out snare drums. It might be Paul Jameson, I'm not sure. Anyway, he brought down this incredible metal snare drum with the longest lugs I'd ever seen. It'd take you five minutes to unscrew one rod. It didn't have a brand name on it; I looked everywhere. No one knew anything about it. The guy who delivered it left. I never saw him again, so I never found out what it was.

But according to Humberto, he'd used that snare on a lot of different things, and it was the only snare he liked. I had four snare drums there and he kicked them out! So I used that snare, but I used my purple kit, and he loved the sound of it.

**SH:** That set has 26" bass drums. Why?

**PP:** Well, Mingo had a 26" bass when we did the European tour. Rather than ship another kit from here to England, Yamaha just provided him with a kit when we got there, and the kit they supplied him with had a 26" bass. I really liked the sound of it; it was just a much bigger sound. Although now I'm thinking about going back to 24's again.

**SH:** Why's that?

**PP:** The response is better. The bigger the head, the larger the area that has to vibrate and the slower the response is. I might go back to that quicker response I got from my 24's. I'll have to see if I can get a couple of them.

**SH:** What're the specs on the rest of this new purple outfit?

**PP:** I've got two concert toms, 6" and 8", a 10" tom which is double-headed (a great little drum); a 16" concert tom to the left of the hi-hat which I use as a sort of timbale-effect during my solo. The other toms are standard size 12", 13", 14", 15", 16" and 18" drums, with the last two being floor toms. The concert toms have a chrome finish on the inside, and the double-headed toms are finished in natural wood inside. I don't know if the chrome on the inside of the concert toms makes any difference in the sound, but that's the way they come.

The concert toms have Ludwig *Silver Dot* heads. The bass drums have Remo *Black Dots* with regular Yamaha heads on the front with a hole cut out for the mic's. The top four rack toms have Remo *PinStripes* on top and clear Yamahas on the bottom. The 15", 16" and 18" all have white Remo *Ambassadors* on top and clear Yamahas on the bottom.

I vary the tom-tom batter heads from the white *Ambassadors* to the *Pin-*

Stripes. I kind of like that *PinStripe* sound, although my soundman likes the white heads better. He claims he can get a better sound out of them live. I like them better in the studio, too. But for me, playing live, I like the *PinStripes* because you can get a rounder sound, and you can hit them harder and they don't dent as bad. With the white ones it's just ridiculous. The way I play, they get pitted in a matter of two days, especially the snare.

I changed heads every day in the studio for this last album. Maybe not every drum, but definitely on the five primary drums that I hit most. A lot of engineers I've been working with are real particular; if there's any little mark on the head, they want it changed. To me, it's just ridiculous, because sometimes you just get the thing sounding good and they say, "change it."

**SH:** Do you like your heads tight or loose?

**PP:** I like 'em just right! To me, that means as tight as possible, yet thick. With double-headed drums, I usually start with the bottom head, get the tone I want and then get the top skin as close to that as possible. That's generally the way I do it, unless I'm going for a particular sound or effect. When that's the case, and I want that "dowwwwwwnnn" sound, I either loosen the bottom head a little bit or loosen one side of the batter head. Then you have to be careful where you hit it, so you don't get those horrible overtones.

Sometimes I tape up the drums, but nothing more than a little piece here and there, nothing really consistent. It's basically a question of getting that perfect sound for each drum. Lately I've been a little lax. Because of the touring schedule, you can't always do it. Some days you have five minutes to get a drum sound, and other times you have two hours that you spend working out every little detail. Last night was one of the short ones. I should've changed a couple of the heads last night, but I just didn't have the time.

**SH:** You use an external muffler on your snare drum?

**PP:** Yes, plus there's a little bit of tape on there as well. The weather has a lot to do with it. Sometimes it doesn't ring as much, other times you change the head and it rings like crazy. That's what happened this last time. That's why there's tape on it.

Yamaha came out with some great mufflers. Unfortunately, they were plastic, but the muffling material itself was cone-shaped rubber material. It attached to the rim like the Rogers muffler, but there was a screw that screwed this rubber cone into the head, rather than

*continued on next page*

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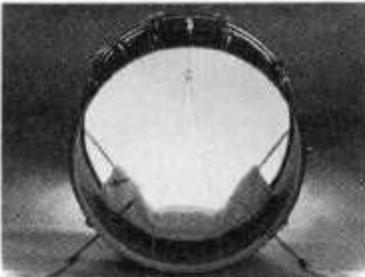
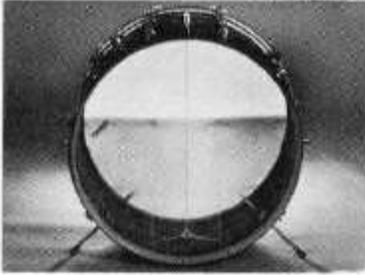
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**SH:** What type of sticks do you use?

**PP:** I've been using Rogers *SiiperSoiils* whenever I can find them. They're hard to find, and they're not consistent from stick to stick, so you have to go through them and pick them out by hand.

I also use Regal Tips. I use Regal 5B, nylon tip, for certain cymbal work, basically. But just for standard heavy rock, I like the *SuperSouls*; they've got that little extra length. Sometimes I even use one nylon tip and one *SuperSoiil*; the *SuperSoul* on the snare and the nylon tip on the cymbal.

**SH:** And your cymbals?

**PP:** Paistes and Zildjians, all mixed up. Right now I've got a 22" Zildjian ride I've had since 1970. It's the only cymbal that's lasted me this long. I go through crashes like they're going out of style. That's why I'm not that particular about crashes. I've got 17" and 18" Zildjian heavy crashes. I've got an 18" Paiste crash which I used to like; something happened to it, and I lost the tone. There's another Paiste, a 20" China-type, and a couple of playtime cymbals, a 12" Zildjian and an 8" Paiste bell cymbal. The hi-hats are Paiste *Sound-Edge*, and all the Paistes are the 2002 series.

There's also a cowbell in there somewhere. I still haven't found a good place for it. I don't play it that much anyway. Right now it's a little too far back. Yesterday it was too high, so Alan, my roadie, turned it upside down, but then it was too close to the floor toms, and it lost its tone. Actually, I think I want it right where the 15" tom is, so I still have to keep searching for another spot to stick it. I had it on the bass drum for a while, but I kept hitting it with my knee. I have big knees; I'm over six feet tall.

**SH:** Do you sit high or low?

**PP:** Neither. I sit just right! I like to sit high so I can be seen above this monster drum kit, but then if I sit too high, I don't have the power in my legs. It would seem different, wouldn't it? It would seem, the higher you are, the more power you'd have, but it doesn't work that way. The lower I get, the more power I have in my thighs and in my calves.

I play heel up. In fact, I'm developing a severe case of drummer's toes from curling my toes down and pressing them into the bass pedal. Not so much on my

left foot because I don't use it as much, but the toes on my right foot are starting to look deformed.

**SH:** Are your pedals fairly slack?

**PP:** Yeah, they're pretty slack. Yamaha pedals, I love 'em! I've gone through so many pedals! I used to use Ghost pedals for a long time with my Zickos set, and before that, I used Rogers pedals for a long time. Camcos too.

But what I want to know is, who's got the ultimate cooling system for the rock drummer? I had two of those little fans that they have in the back of amps to keep them cool. I had them right up next to my head, but they were too small, so I got two regular-size fans. Somebody should invent something that's just perfect. It's a very real problem because I lose so much energy.

**SH:** I noticed you were wearing gloves when you play.

**PP:** I only just started doing that. I couldn't hang onto the sticks under all that heat and light to save my neck. I tried everything: I sanded the sticks; put *Band-aids* on my hands; put *Band-aids* on the sticks. Actually, the drummer in our opening act, the Producers, showed me something last night. He uses a gauze tape on his sticks. I never thought of that.

Even so, my hands are getting horribly blistered.

I've found that racquetball gloves are the good thing. I tried golf gloves, and they'd get soaking wet, and when they dried out they were like a piece of beef jerky. The palm of the racquetball gloves is a real soft deerskin, and the backs are made of some kind of polyester that breathes. I just got into them last week.

Before that I was using all kinds of gloves: golf glove; tennis glove; squash glove; baseball glove (catcher's mitt didn't work too well!). But the racquetball glove is perfect.

**SH:** Did you design that mobile pod your drums sit in?

**PP:** No, Michael Cotten did the set design this tour.

**SH:** He does all the set designs?

**PP:** He and I work together on most of the stuff, but the pod was his idea. The basic idea behind the mobile pods for the two keyboard units and the drums was so we could change the set in a blackout and everybody could be in a different position. We really didn't follow that idea up; now we just move them around while the lights are on for visual effect.

It's fun to have a little travelling unit. It fools a lot of people. A lot of people think it's remote controlled or on some kind of track or something. Originally, it was supposed to be on a track, but now we've gotten down to basic manpower: we get the roadies to crouch down in the back and push it around.

One of my ideas for the mobile drum platform was to have a giant pair of plexiglass wraparound sunglasses to go around the set. The shades would hold the microphones and double as an on-stage baffle. I thought I'd put on a couple of huge rearview mirrors and big chrome pipes, sort of make it look like a funny car.

**SH:** Have you seen Willie Wilcox's electronic motorcycle/drumset, the one he uses with Utopia?

**PP:** Yeah. He's a great drummer. I've seen his thing, but his thing *is a real* motorcycle with little sound pads. It's a neat invention, but I want my drums to just look like a giant pair of funny car sunglasses.

Also, I get complaints that my drums are too loud onstage. If I'm too loud, everybody else has to turn up. I tell 'em I can't turn a knob and turn down. I can play softer, but I can't get the same sound. When you play softer, it affects the tone of the drums. I have to play full out or I'm not happy.

So I thought some kind of baffling system that would also double as an entire "look" would be the answer. We did a design for it, but it's just one more thing we couldn't afford on this tour.

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**SH:** Your expenses must be high in order to cart around all the stuff you do use, even excluding that.

**PP:** Yeah, they're very high. Hopefully, someday we'll be able to afford what we're doing!




The Editors are proud to announce the addition of **JIM KELTNER** to the Modern Drummer Magazine Advisory Board. Our thanks to the new member.

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*continued on page 112*

# STAYING IN TUNE

by Hal Blaine

*Q. I'm 26 and lost a wife and two children in a divorce. I've since remarried a wonderful girl who is supportive of my career. We have a 7-month old boy who seems to enjoy the road as much as my wife and I. Even though the road has a bad reputation, we've come to believe that good is where you find it. Still, there is easily as much destructive potential in our marriage as there is good. I fear that we're headed for a break-up. There's no doubt we need help. I've felt heartbroken, exhausted and disheartened the last month. If things are good at home I feel good and play well. If things are bad, I play bad and I can feel the downward spiral.*

CM.

NIAGARA FALLS, CANADA

A. I'm deeply moved by your letter. It's not unlike my own life where I lost a wife through death, and started another life and another family. There are things we learn to make us better people. They give us experience, feelings, and we translate and transmit those feelings through our music.

It sounds like you're doing everything right. Marriage is not an easy situation. Sometimes the road can be bad and you don't realize there can be a breakdown of communication. It's very tough for a lady to be married to a musician because his music is utmost in his head. Let's face it: You're married to your music and your drums. That's total dedication and it takes a special kind of lady to play second fiddle to you and your music.

There will come a time in your life when you'll start looking back at certain things in your career and you'll start saying, "I think my wife comes first. I've played my music." Music may have been good or bad to you, but your wife's stuck with you through all of the years. Marriage is something you have to work on. You've practiced a lot of years on drums; you're going to find that marriage takes the same kind of practice and hard work and dedication. Drummers are all show-offs—the center of attention on-stage. Is it possible your wife needs a certain amount of attention too? She needs to be told how good, great and wonderful she is. That's something you can't forget. Your dedication to drums is wonderful but you should also be dedicated to your marriage.

*Q. I just recently quit a band. The lead guitarist wants to take total control of*

*everything we do. We're a young band and we mostly did songs by the Grateful Dead, where the tempos are relatively the same with just different accents and fills. I want to do some challenging music. It might take awhile to perfect, but isn't that what makes a player better? Do you suggest I look for different musicians who have my same goals or stick with the same guys?*

P.S.

DUMONT, NEW JERSEY

A. Your problem is extremely common and goes along with the job. The definition of a trio has always been one guy who thinks he's the trio, and the other two guys stink! If you're in a job making some money, playing your instrument, I wouldn't just quit. I'd wait until something else came along. Nothing is more frustrating than to sit around practicing all day and not have a place to play. One of the tough parts about working in a group—whether it's a band or in a factory—is getting along with people. Some people are more aggressive than others and you have to learn to put up with that. If you learn to get along with people and take some direction, you will become a better leader.

You should be able to play all different kinds of music. I don't feel you should just quit a job. If you're doing the best you can onstage, somebody's going to hear it and offer you the right kind of job. Or, if you hear about the right kind of audition, at least you won't be going in with your hat in your hands saying, "I need a job." You can tell them that you're working with a group at a club where they can hear you play and tell you what they think. Hey, the next band you get in might be with a bandleader who refuses to let you pick up a pair of sticks, and wants you to play a quiet little two-beat with brushes all night long! Hang in there!

*Q. I'm one of the "weekend warriors," a drummer with a happy home life and a job, yet I still play mostly on weekends. There are many of us out here who have decided to play music for fun and are very happy to do so. I can tell that you value happiness as much as I do, and you might be able to point out the joys of "part-timing."*

M.G.

ANNAPOLIS, MARYLAND

A. It really does my heart good to read your letter. Weekend drumming can be

really terrific and not at all frustrating. I have a friend in Texas who is a bass player and a farmer. He's part of the co-op down there and he's a cotton farmer, and Leon is on the Sheriff's posse, but still he plays music. Leon was the bass player with Tommy Sands' group when I first broke into rock and roll back in about '57. Eddie Edwards and Scott Turner were the guitar players. I learned so much from these guys. I've stuck with it and these guys—with the exception of Scott—have gone back to their normal jobs after really playing the big time with Tommy Sands. Eddie is in Ogden, Utah as a purchasing agent for a major company. But, they're weekend warriors who play when they can.

*Q. I am 21 years old and have been taking drum lessons since I was about 10. I quit lessons about 2 1/2 years ago because I got a factory job, and then got laid off a little over a year ago. I sat around for nine months feeling worse as each day went by. I finally moved to Oregon because enough is enough. I've been depressed because I haven't accomplished one of my most important goals: to play the drums very good. Please help me if you can.*

M.H.

DEPOE BAY, OREGON

A. It sounds like you've done one of the great things in your life by moving. At 21, moving to a new life and a new beginning is fantastic. It's true that if you have all drums in your life and nothing else you will lose that balance and it can really make you crazy. But now you're in part of the country that can just open you up tremendously. I think that some of the "down time" that you've had will make you a better employee, and appreciate a regular job more. It's the ups and downs at a young age that prepare you for the tough things later on in life. After looking back some years from now, you'll say, "I guess that really wasn't as bad as I thought."

I think if you want a career in drumming you ought to set a goal. Go start your own band! Because you've studied so long, it might be possible that you're teacher material and can start a little school in your area. You may be able to take a young group of kids and put them on the right track. Teaching can be an incredibly rewarding experience. It's a good feeling to feel you've planted something and seen a kid who has taken over

and done his own thing with it.

You absolutely never know what's around the corner. The phone could ring, or a letter could come giving you a terrific job playing drums somewhere. You're certainly not a loser—you don't want to be a quitter. As long as you keep practicing you'll be ready when the right thing comes along. I don't think you should give up practicing, but you should also be rounding your life out and enjoying some of the beauty in the world.

*Q. I'm in a band now and I really want to get gigging. The other guys have daytime jobs and I don't. I love music and want to make it so bad that I'm a walking neurotic. Some musicians won't even give me an audition because I'm only 18. I'm really frustrated about trying to get myself established. I like music too much to quit. Perhaps there's another young drummer out there who feels the same as I do.*

B.M.

INDIANAPOLIS, INDIANA

A. Your's is a very familiar letter. I think you're just anxious, and young and you want to be playing. When I was 18, the first band I worked with were a couple of old dudes who never got off their butts. All they ever wanted to do was play their same old songs and drink their same shots of whiskey every night. Don't try to go too fast. Slow down a little bit. Take in everything you can around you. Learn what life is all about, learn what you're doing. Play your drums, practice, study—know exactly where it's at. Eventually the right band is going to come along, with guys that think and talk like you and play music like you. That's really where it's at. Slowly but surely you're going to run into those situations.

I'm really sorry that you're down on yourself. You've got an aspiring career. Stick to it. Before you know it—all the good things will be happening.

*Q. I am currently playing in a "Gospel Rock" band. I really related to what you said about "ups and downs." One concert I play is great and the acoustics are perfect, and I play great. Then I hit a concert where the acoustics are abhorrent and it's a living nightmare. I'm trying to find experienced advice on compensating for bad acoustics and keeping a good attitude when things get terrible. Also, I have a good ear for music because I usually pick up music by listening rather than reading. Is that*

*bad? Finally, I also play bass, guitar, and I sing. Should I just be a drummer or is it cool to be versatile?*

S.D.

FAIRFIELD, CALIFORNIA

A. As far as acoustics being good one night and bad the next, that's just going to make you a better person. Walking into a department store, you're going to find the "ups" of a good salesperson and the "downs" of a bad salesperson. You'll be running into these things all your life, so it's just as well that you're being exposed to them now. If you run into a bad situation and it throws you for a loop it's not going to do you any good.

A guy that has never had any experience playing with a band with bad acoustics will totally go to pieces under those circumstances. He can't play at all!

You say you've been playing by "listening" rather than "reading." Personally, I think that's bad. It's a matter of practice. It's no different than when you started reading, "The boy ran" and stumbled all over as a kid. Now, you don't even think about it. Get a teacher or a music book and start reading. Sing the figures to yourself. When I started reading, I found it helpful to sit down with music paper and pencil and start writing the notes down, so that you have it through the eyes and the hands, and that really sinks into your brain. Don't give up the other instruments and concentrate on drums. Concentrate on all of them!

*Q. I am a drummer with high hopes of improving, and making a comfortable living in music. I agree with your theory of balance in anything. When I was in the 11th grade I practiced close to six hours a day and was involved in pot, hash, and alcohol. The combination finally led me to a mental breakdown. People all said that my playing was years ahead of my time. I ended up in a mental hospital for three months and began to rebuild my self-image. When I got out, I graduated college with a degree in social work. I am still playing and studying.*

J.S.

MONESSEN, PENNSYLVANIA

A. I guess you're living proof that all work and no play can wind you up in the hospital. I really appreciate your letter—it's very moving. I'm happy that you found yourself and got out of that mess. We all know that drugs will kill you in the long run. I'm glad your self-image is

back to normal. I think the fact that you're studying social work is great! Everything works hand-in-hand. Playing the drums and talking to people are both ways of communication. I think that helping people who are really down and need help is just so rewarding. I've been through some personal experiences with friends who have wound up in hospitals in similar situations. It sounds like you'll be doing everything right from here on in. It sounds like you might be teaching some day and I think that would be great for you. Hang in there!

*Q. I was playing with a top-40/disco group and decided to leave because I wanted to create my own group, playing, more or less, progressive jazz or progressive r&b. I felt there was a market for this kind of music. I found some rehearsal space, rented it, and began to advertise in the paper for musicians. Many of the callers were looking for a "working" band and didn't want to start something new. Finally, I found a bassist and a guitar player who were interested, but they never showed up for the audition. I decided to find work for myself with another group. I went to a man who booked all of the entertainment in a catering hall. He asked me if I could sing lead and I said, "Yes." He asked me to audition the next day, but I didn't go because I hadn't practiced in awhile. I thought about joining a union, but they don't promise you any work. Maybe you could recommend where I would go for work.*

D.G.

SPRINGFIELD, N.J.

A. You did the same thing to the guy that asked you to come down and audition, as the guys did to you who you asked to audition. You said you decided against it because you hadn't played in awhile. Practice is so very important whether you're alone or with a group. Any time you get to play with a band, that's giving you experience. So, when somebody calls you in to audition, you go down there and play. I don't know about your singing because I don't know how you sing. It's very important if you do sing. When I studied music I minored in piano and I also minored in voice. But, I had a singing voice. I loved to sing and I learned a lot of tunes. Even in those days, it was very important for a drummer to be a singer. I'm talking about 1948

*continued on page 112*

**In Tune** continued from page 111  
when I got out of the service.

If you keep practicing you'll be ready for an audition. If you do any singing at all, there's no reason why you can't sing lead or background. Music is music. The union is important if you're going to be working union jobs. They are there to protect you, to make sure that you will make proper wages. At a school, college or "casual" level, you're going to be working non-union. You'll be doing what we call "scab" dates and that's part of learning.

Get some musicians who want to work and maybe you can all join the union as a band eventually. But find guys that need work and want experience playing and you can start maybe with benefit jobs just for the experience. Before you know it, you'll start getting some money in your pocket and you'll be building a band. That's also part of learning and growing.

*Q. I am a disillusioned drummer at the age of 20. Ten months ago, I went on the road with a country singer. Due to mononucleosis and a few thousand bad experiences, I resigned. I now dislike country music and hate the music business as a whole. Help!*

"JAZZ LOVER"

## GRAND RAPIDS, MICHIGAN

A. I'm sorry to see you're disillusioned. Life doesn't really start beginning until 30-40. That's an old saying, but I certainly found it to be true. Some of the disillusionment will make you grow if you handle it properly. I know you're a jazz lover, but that experience with country music should be put to work for you. Just because you love jazz doesn't mean that you have to hate country music and the simplicity that sometimes goes along with that kind of music.

I grew up kind of hating "cowboy" music. I was from the east. What was "in" was jazz, blues and soul. In '57 with the Tommy Sands band, I started getting turned onto rock music because, in essence, I was forced to play it. I don't mean they had a gun to my head, but if I wanted the job I had to play the music. I found out that there are a lot of country songs that can really be fun!

I hope this helps you, but you've got to help yourself, too. You must take a bad experience and turn it into something good. Then it's a learning experience which is good. From the years of traveling, I've met some good people, but also people who feel that if you're a musician you're the lowest and they don't even want to talk to you. Maybe

they don't really hate drummers, but maybe their sister ran away with a drummer or some nonsensical thing like that.

You can't sit around saying, "I hate all country music and I hate the music business." You've got to get up and move.

*Q. I am 15 years old. The guitarist and bassist of our group are leaving me out of their social life, and now their music. The guitarist's philosophy is that you shouldn't care about anyone but yourself. We haven't jammed together for a long time and we're going crazy because we all want to jam again. We just carried on too far and now it seems irreversible.*

R.A.

A. You say none of you have jammed and yet you're all going crazy because you want to jam! Sometimes communication is the best thing in the world, the number one cleanser of the world. It sounds like it's time for you to sit the band down and say, "Look, I want to talk about this." If they are, in fact, making you crazy then you should not be with that band. Be with the band that's keeping you sane. If you are making those guys crazy then they've got to get rid of you. The point is to find out what's bothering them and let them know what's bothering you. Clear it up! 

## Market continued from page 109

"CREATIVE DRUMMING" A new book that will develop and intensify your OWN STYLE of drumming. Learn how to become a more creative musician. An excellent book for students and professionals that want to improve their playing. Send \$3.75 to DAVID CONTI PUBLICATIONS, 159 MAIN STREET ANSONIA, CONN. 06401

### "The 26 Rudiments of Drumming"

To aid the student and teacher, these necessary basics are now available with easy instruction on cassette. Each kit comes complete with easy to understand rudiment sheet, cassette, and weatherproof pack. This method has proven itself in teaching all students these necessary fundamentals, and is a lifetime educational value for all drummers and teachers. Send \$10.00 postage paid for each kit to: Michael Welch Publications, P.O. Box 3625, Orlando, Florida, 32802.

THE FUNK DRUMMING WORKBOOK—Develop your style in contemporary Funk Drumming by using ideas and concepts of today's leading fusion artists. A UNIQUE BOOK FOR THE CREATIVE DRUMMER! Currently used at North Texas State and Drummers Collective in Manhattan. Send \$7 plus 75¢ postage (Outside U.S.A. postage-\$2.50) to: Chet Doboe, 427 Uniondale Avenue, Uniondale, NY 11553. Send for FREE 1982 catalog.

## WANTED

\$100 Per Week Part Time at Home. Webster, America's foremost dictionary company needs home workers to update local mailing lists. All ages, experience unnecessary. Call 1-716-842-6000. Ext. 5311

Looking for back issue of "Modern Drummer." July, 1978 needed! Phone (602) 966-1188.

MUSICIANS—GET WITH IT! Why wait for the right group or right musicians to find you? You can find them! Call Professional Musicians' Referral—the music industry's largest nationwide referral—and GET THINGS ROLLING NOW! Call Toll Free 1-800-328-8660.

Rogers drums, prefer pre-CBS but after changeover to new lugs (approx. 1963-1968). 14 x 24 bass, 9 x 13 and two 16 x 16 toms. In part, or all. Preferred finish is white marine pearl. A. Kolpfer, Box 3124, Falls Church, Va. 22043.

DRUMMERS: BE GIGGING IN YOUR AREA WITHIN FOUR WEEKS. FOR INFO SEND \$3.00 to C. J. ENTERPRISES 5278 KESLING ST. SAN DIEGO, CA 92117.

WANTED: Used drum synthesizers. Used recent, double Sonor set. Send info: Brown, 32 Linden, Irvington, NJ 07111.

Wanted: Gretsch 16" x 16" floor tom. Marine white/round tags preferred. Any model considered. Send description, price to M. Vickers, 103 Church St. (#4), Antigonish, Nova Scotia, CANADA

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DRUMMERS: Learn ALL styles of drumming on ALL the percussion instruments, including mallets. Call for appointment. JOHN BOCK DRUM STUDIO, 914-592-9593.

JOE BUERGER'S SCHOOL OF DRUMMING in St. Louis. A Comprehensive Study of Concert, Jazz and Jazz-Rock Drum-Set Technique. (314) 429-6249. Recommended by Roy Burns.

BOSTON AREA including Quincy, Marshfield, Waltham—John Horrigan School of Drumming—Beginners to Professional. 472-6672.



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Paiste 2002 cymbals were created to add a whole new spectrum of musical colors to the music you play. On the road, in the studio... the 2002 is the clear-cut performance king: From the patented Sound Edge hi-hat to the forceful, brilliant crash... this cymbal line is a favorite of top rock drummers all over the world. 2002 cymbals are available in 11 different types and a wide range of sizes. Paiste... a tradition of uncompromising quality.



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# PAiSte

# INDUSTRY HAPPENINGS

## DEMERLE CLINICS AT FOUR GUITAR CENTERS

Les DeMerle recently set a Guitar Center clinic record by performing his clinic/concerts at the San Diego, the San

Francisco, the San Jose, and the Chicago Guitar Centers.

Over 2000 drummers attended the events. Plans are being made for Slingerland and Les to have an "album clinic" package in the near future.



## BURNS/DEJOHNETTE PAISTE CLINIC

by Stanley Hall

Photo by John W. Wright

Drummers in the USA got a closer look at new developments in the cymbal industry, as Paiste sent veteran clinician/drummers, Roy Burns and Jack DeJohnette on a whirlwind tour of America.

Burns and DeJohnette gave a presentation of the different types of cymbal, gong, bell plate and special-effect sounds available to today's percussionist. During the course of the clinic, the two drummers discussed how cymbals are made, what to look for in a cymbal, and how to pick a good cymbal.

The clinics began with both



men exploring the tonalities of the different Paiste gongs, cup chimes, and bell plates, moving on to all the Paiste cymbals.

The formal section of the clinic concluded with an extended duet, with Burns and DeJohnette. After that, the audience was invited to try out all the cymbals and gongs

for themselves.

The entire event is rounded out by a cymbal giveaway and distribution of the latest cymbal literature from Paiste. At a time of great technological and musical advances in both drums and cymbals, an event like this should be on every serious drummer's "must see" list.



## BRUCE GARY ENDORSES AQUARIAN

Bruce Gary, drummer with The Knack, is endorsing the *Formula X-10* drumsticks, and because of Bruce's help in testing the stick, Aquarian is introducing the *Bruce Gary Model* drumstick. Bruce says, "The *X-10's* are a real scientific breakthrough for rock drummers. The added weight in the front of the stick gives me more leverage and power than any other drumstick I've ever used."

Also, Aquarian is introducing a new *Formula X-10 Jazz Model* drumstick. Roy Burns says, "It's shorter and lighter than the other *X-10* sticks. It's been designed for small group playing, but it produces the same definition and clarity as the other *X-10* models."

## DRUMMERS COLLECTIVE ANNOUNCES ADDITION OF ED SOPH

Drummer Ed Soph recently joined the staff of Rhythm Section Lab, a division of Drummers Collective, Inc. in New York City.

Soph, a clinician for Yamaha drums and Avedis Zildjian cymbals, has been freelancing in the U.S., Australia, Europe, the Middle East, and the Far East. Ed has written many articles for the Percussive Arts Society, *Modern Drummer*, and *The Instrumentalist*. He's been a featured clinician at the Percus-

sive Arts Society International Convention, the Nat'l Association of Jazz Educators' Nat'l Conference, and the Music Educators' Nat'l Conference. He is also a faculty member of Jamey Aber-sold's Combo/Improvisation Clinics.

Ed has performed and toured with the North Texas State U. 1:00 Lab Band, Stan Kenton, Woody Herman, Bill Watrous, Clark Terry, Bill Evans, Joe Henderson, Dave Liebman, Chris Connor, Joe Williams, and Vic Damone. He has recorded with most of these artists as well.

For information write to: Rhythm Section Lab, 130 W. 42nd St., Suite 948, New York, N.Y. 10036.

Photo by Scott K. Fish



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**FGC300 Fiber**  
11 3/4" / 12 1/2"



color: red, black, blue, yellow, white



**FGC303** 11 3/4" / 12 1/2"  
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## Percussion



**FGC100 Fiber**  
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**FGC200** 10" / 11 3/4"  
New Fiber-Model in  
the color brown



<b>NC100 Natural Wood</b>	8 1/4" / 9 1/4"
<b>NC200 Natural Wood</b>	11" / 11 3/4"
<b>NC300 Natural Wood</b>	11 3/4" / 12 1/2"

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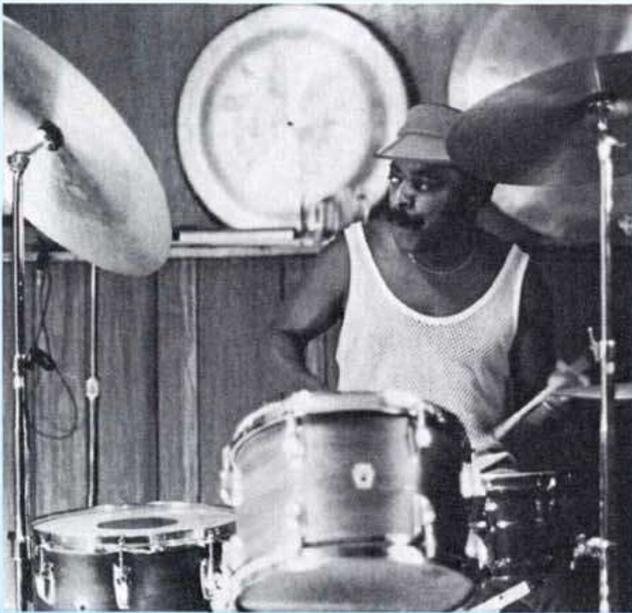
**NEW TERRI LYNE  
CARRINGTON LP**

Terri Lyne Carrington has been keeping some incredible company lately. At the Robbin Hoods Dell East in Philadelphia she presented her own band with Kenny Barron on piano, Buster Williams on bass, and Junior Cook on saxophone. They performed for 10,000 people on the same bill as Art Blakey and The Jazz Messengers, and McCoy Tyner.

Also, Terri has fulfilled a dream that she "wanted to do before graduating from high school." And she did! Her first solo LP has just been released featuring Kenny Barron, Buster Williams, and George Coleman on saxophone. The songs are a mixture of jazz and pop tunes and one original by Terri Lyne.

For information on the LP, entitled *Terri Lyne Carrington: TLC And Friends*, write: CEI Records, P.O. Box 141, Medford, MA 02156.

**HAYNES, COREA, VITOUS**



Drum great Roy Haynes spoke with us recently about some exciting news. Haynes, bassist Miroslav Vitous, and Chick Corea got together recently due to the amazing popularity of *Now He Sings, Now He Sobs*, an album done several years ago by the trio. The three musicians performed several concerts in California and Arizona, and Roy said that one or two albums will be released of studio cuts and in-concert performances. In the last ten years Roy has been using a large drumset, but for the concerts and recording he used an old '60s Ludwig *Jazzette* kit consisting of 8 x 12 and 14 x 16 toms, an 18 x 12 bass drum, and the new hammered brass Ludwig snare. "It kicked my butt a little," Roy said, "but it was good!"

**PEARL APPOINTS  
McCORMICK**

Tim McCormick has been appointed Artist Relations/Advertising Manager for Pearl International, Inc., manufacturer and distributor of Pearl Drums in the U.S. Formerly associated with The Doobie Brothers, Tim has been influential in design improvements and set-up configurations of Pearl outfits over the past 10 years. "An individual with Tim's background in touring bands, and with an understanding of the needs of today's players is a most fortunate addition to our team," announced Walt Johnston, President of Pearl International.

Photo by Scott K. Fish

Drummer, composer, writer, and arranger Roland Vazquez has just released a new LP on Headfirst Records (HS-9710) entitled *Feel Your Dream*. Vazquez has written all but one song and handled the arranging for the entire LP. Besides Vazquez on drums and keyboards, the LP features Alex Acuna: Drums and percussion, Clare Fischer: Piano, Phil Upchurch: Guitar, Abe Laboriel: Bass, Ronnie Foster: Piano, and Bennie Maupin: Reeds, plus many more fine players.

For further information: Third Wave Management, 155 W. 72 St., Suite 706, New York, New York 10023.

**NEW ROLAND  
VAZQUEZ LP**

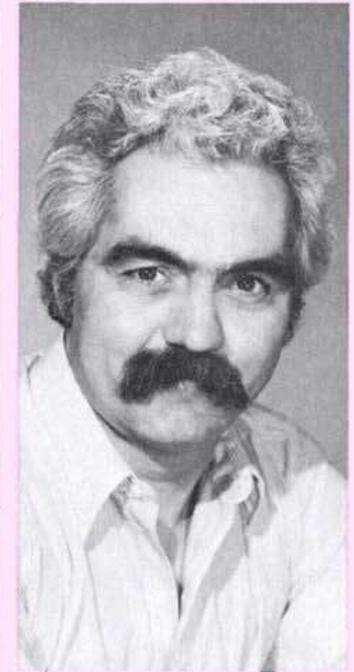


Photo by Geoff Thomas

**JIMMY MADISON  
HAS NEW BAND**

Drummer Jimmy Madison is fronting his own band again. The group features Tom Harrell, trumpet; Bob Berg, saxophones; Dennis Irwin, bass; and special guest Kenny Barron, piano.

Madison's group will appear at *Mikell's* in New York City on April 7 and April 21, and at *Lush Life* on July 12 and 13. For information call: (212) JU2-8800 or (212) 222-5417.



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## TAMA INTRODUCES NEW 8" SNARE DRUM

Tama Drums announces the availability of the *AW458*, 8 x 14 snare drum. The *AW458* was developed for the drummer who prefers the deep sound of an oversized drum. 6-ply of specially selected birch provide outstanding resonance and durability to the *AW458*.

Ten *Hi-Power* lugs offer fast and dependable tuning utilizing an internal rod-lock bushing. This nylon retainer eliminates rattles and resonances. The *AW458* features *PC* die-cast hoops to insure a perfect fit to both head and shell. The *PC* hoops' cast construction

places a balanced tension all around the drum for more accurate tuning.

The *Mastercraft RB* roller-bed strainer is standard on the *AW458*. Spring-loaded rollers on both sides of the strainer offer positive throw-off action with a quick lever adjustment. Optional Bell Brass and *AC* Aircraft Cable snares available. Available finishes for the *AW458* are Super Maple and Super Mahogany.

For more information on the *AW458* contact:

In the East: Hoshino U.S.A. Inc., P.O. Box 469, Bensalem, Pa. 19020, (215) 638-8670. In the West: Chesbro Co., P.O. Box 2009, Idaho Falls, Id. 83401, (208) 522-8691.



## PEARL MARCHING PERCUSSION

Pearl International has now added Marching Percussion to its line of professional drums. The new *Commander* snare drums feature extra-heavy-duty hoops and casings and a new snare strainer designed specifically for drum corps or marching bands. Also included are Pearl's new *Thunderhead* timp-toms that provide extended tonal range, and power-pitch bass drums.

For more information write: Pearl International, Inc., 408 Harding Industrial Drive, Nashville, Tennessee 37211.

## WORLD'S FIRST ELECTRONIC DRUMS



The range and quality of sounds available to a drummer can be greatly increased with what is said to be the world's first professional electronic drum kit. The *Simmons V* assembly from Britain offers 24 different sounds without the need to adjust controls on stage.

The drums—bass, snare, tom-tom and hi-hat—can be fabricated in any shape, although each head is only 2" (50mm) deep and hexagonal.

No microphone is needed because the sounds are produced by electronic control modules. Each module is designed to produce a specific sound for a particular drum and has four memories—one set by the manufacturer and the other three by the user. The snare drum, for example, can be programmed for tight, slack, high and low pitched settings, and the desired sound selected instantly by pressing a button.

Modules can be assembled in a rack or freestanding chassis. The complete control rack measures 19" x 12" x 5" (470mm x 300mm x 130mm) and incorporates a seven-channel mixer which feeds the control panel's back. There are separate outputs from each drum and a stereo facility. The sensitive controls allow the response of each drum to be adjusted to suit the player's particular style.

The drums are set up on two stands; the bass is freestanding. The complete kit can be packed into a car trunk.

Inquiries from prospective US customers, agents or distributors are welcomed by the company or may be sent to BIS. British co.: Musicaid (Contact: Mr. Geoff Howorth, Sales Manager) 176 Hatfield Road, St Albans, Hertfordshire AL1 4JG England. Telephone: St Albans (0727) 33868.

continued on page 120

# John Panozzo's Favorite Traveling Companions...Tama Hardware



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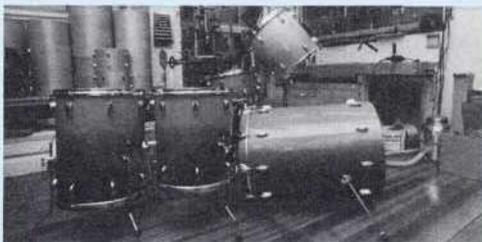


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sets.

The set includes two 22 x 28 bass drums, a 12 x 12 and 13 x 13 tom, a 16 x 18 and 16 x 20 floor tom, and a 14 x 8

snare.

For further information write to: Progressive Percussion Instruments, Box 21075, Stockholm, Sweden.

## NEW MAGNUM THRONE FROM SLINGERLAND

Slingerland has developed a new throne that is solid, comfortable, and turns freely without tipping. It won't lean or creep, because the base spread can be adjusted for maximum stability.

The height adjustment locks in place, even when it is folded up and stored in the drum case. The assembly wing nuts are larger for good leverage. The seat is made of one solid piece of three-inch foam that won't bunch or shift, supported by five-eighths-inch plywood and covered by durable vinyl.

For further information, write Slingerland, 6633 Milwaukee Ave., Niles, Ill. 60648.

## GIG BY LP

Gig by LP (Latin Percussion, Inc.) is a new concept in drum and percussion bags designed with the working musician in mind. Their construction is of 840 denier nylon fabric sewn with a thread that will insure many years of hard travel and service. Their resistance to water and dirt

will help retain their good looks and protect the instruments they're meant to carry. The drum covers, bongo bag, stick caddy and cymbal bag feature a high-pile plush lining for maximum protection.

The Percussion Bag is big enough to carry the needs of the busiest studio percussionist. The double slide zipper design makes it possible to

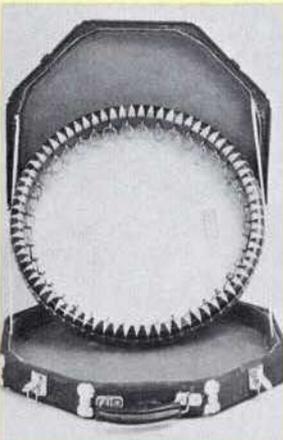
reach any interior part of the bag or to open the bag so as to completely expose the contents for easy retrieval of any item contained inside. The bag may be hand-held or carried over the shoulder.

Inquire at: Latin Percussion, Inc., 160 Belmont Avenue, Garfield, New Jersey 07026.

## AUTHENTIC CHINESE WOODEN TAMBOURINE

Now available from World Percussion, Inc., a 16 1/2 wooden tambourine with case. The tambourine is made of inlaid woodwork, skin head, and Chinese jingles. The case is rigid and lined in felt. Having the ability, and more, of a Brazilian Pandeiro, plus the "big drum" sound, the potential uses for this tambourine are unlimited in all styles of music.

Write: World Percussion, Inc., P.O. Box 502, Capitola, California 95010. Send \$1.00 for catalog.



## AMERICAN-MADE PRO-MARK STICKS

Using selected American Hickory wood, Pro-Mark will offer a drumstick to drummers and retailers who prefer an American-made hickory stick. Initially, the new Pro-Mark Hickory line will consist of eight wood-tip models including 2B, 5A, 7A, 707, Rock-747, Billy Cobham 808, and Jazz. The six nylon-tip models include 2B, 5A, 5B, 7A, Rock-747, and Jazz. Other models will be added later in 1982. Introductory retail price is \$6.20 pr. for wood tip and \$6.70 for nylon tip.

Also, production has been

resumed on many popular Pro-Mark drumstick models that have not been available for the past 16 months. The wood tips include 1S, 2S, 3S, 3A, 5A, 9A, 11A, Professional, Rock-Knocker, 105 and 909. The nylon tips include 3A, 6A, 9A and 11A. Renewed production started in January 1982 and will continue until all back orders have been filled and adequate inventory is built up for faster shipments of new orders.

Retailers should order from their favorite wholesaler. If they can't supply, write direct to PRO-MARK CORP., 10706 Craighead Dr., Houston, TX 77025. Telephone (713) 666-2525.

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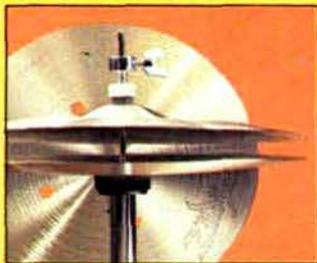


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See for yourself how over 200 of the world's most famous performers savor the high from their Zildjians. In our new Cymbal Set-Up Book, the most comprehensive reference guide for drummers ever published. For your copy, see your Zildjian dealer or send us \$4 to cover postage and handling.

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